Jim Scrivener
& Celia Bingham

Adrian Tennant
Steve Wasserman

Straightforward



Upper Intermediate **Teacher's Book**

INCLUDES RESOURCE CDs

MACMILLAN


Made with ScanKroes
SK

Upper Intermediate | Jim Scrivener
Celia Bingham

Adrian Tennant
Steve Wasserman

Straightforward

Upper Intermediate **Teacher's Book**

MACMILLAN

Macmillan Education
Between Towns Road, Oxford OX4 3PP
A division of Macmillan Publishers Limited
Companies and representatives throughout the world

ISBN: 978-1-4050-1092-4

Text © Macmillan Publishers Limited 2007
Design & illustration © Macmillan Publishers Limited 2007

First published 2007

All rights reserved; no part of this publication may be reproduced, stored in a retrieval system, transmitted in any form, or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publishers. Photocopies may be made of page 63 without the prior written permission of Macmillan Publishers Limited.

Note to Teachers
Photocopies may be made, for classroom use, of page 62, 197 and 211–258 without the prior written permission of Macmillan Publishers Limited. However, please note that the copyright law, which does not normally permit multiple copying of published material, applies to the rest of the book.

Designed by eMC Design Ltd; www.emcdesign.org.uk
Illustrated by Celia Hart.
Cover design by Macmillan Publishers Limited.
Cover photographs reproduced with kind permission of Alamy/Arco Images, Panos Pictures/Mark Henley, Lonely Planet/Eric L. Wheater, Science Photo Library/Damien Lovegrove, Corbis/Jose Fuste Raga/Zefa, Dean Ryan 2006, Corbis/Royalty Free, Alamy/Arch White, Corbis/Chris Collins, Photolibrary/Jon Arnold Images, Corbis/John-Francis Bourke/Zefa, Corbis/Matthias Kulka/Zefa.

This book is dedicated to Noémi.

The publishers would like to thank Jim Scrivener for his hard work on the Resource materials.

The publishers would also like to thank Shona Rodger.

The authors and publishers are grateful for permission to reprint the following copyright material:
Dedicated Follower of Fashion Words and Music by Ray Davies copyright © Davray Music Limited and Carlin Music Corporation, London, NW1 8BD 1966, reprinted by permission of Carlin Music Corporation. All Rights Reserved.
Big Yellow Taxi Words by Joni Mitchell copyright © Siquomb Publishing/Sony/ATV Music Publishing 1970, reprinted by permission of the publisher. All Rights Reserved.
The Day Before You Came Words and Music by Benny Andersson & Bjorn Ulvaeus copyright © Union Songs AB, Stockholm, Universal/MCA Music Publishing Ltd, 77 Fulham Palace Road, London, W6 1982, reprinted by permission Bocu Music Ltd. All Rights Reserved. International Copyright Secured.
Heroes Words and Music by David Bowie and Brian Eno copyright © EMI Music Publishing Limited, E G Music Limited and Tintoretto Music, RZO Music Limited, Chrysalis Music Limited BMG Songs Limited 1977, reprinted by permission of Westbury Music Ltd, Music Sales Ltd and International Music Publications Ltd (a trading name of Faber Music Ltd). All Rights Reserved. International Copyright Secured.
Mozambique Words and Music by Bob Dylan and Jacques Levy copyright © Ram's Horn Music/Jackelope Publishing Co.Inc/Sony/ATV Music Publishing Limited 1975, reprinted by permission of the publisher. All Rights Reserved.
Summertime Blues Words and Music by Eddie Cochran and Jerry Capehart copyright © American Music Incorporated, USA, Cinephonic Music Company Limited 1958, reprinted by permission of Music Sales Limited. All Rights Reserved. International Copyright Secured.

The authors and the publishers would like to thank the following for permission to reproduce their photograph: Photodisc/ Royalty Free p254

Whilst every effort has been made to locate the owners of copyright material in this book, there may have been some cases where the publishers have been unable to contact the owners. We should be grateful to hear from anyone who recognizes copyright material and who is unacknowledged. We shall be pleased to make the necessary amendments in future editions of the book.

Printed and bound in Spain by Edelvives

2011 2010 2009 2008 2007
10 9 8 7 6 5 4 3 2 1

Contents

Student's Book contents map page iv
Introduction page viii

1A Consuming passions page 1
1B Paintballing page 4
1C Autograph hunters page 8
1D Collectors page 11
Answer key: 1 Review answers page 15

2A Wildlife page 16
2B Animal rights page 19
2C Companions page 23
2D Working animals page 26
Answer key: 2 Review answers page 29

3A Fashion statements page 30
3B The right look page 33
3C Mirror images page 37
3D Model behaviour page 39
Answer key: 3 Review answers page 43

4A Living in fear page 44
4B Gladiators page 48
4C The land of the brave page 53
4D Southern snakes page 56
Answer key: 4 Review answers page 60

5A Performance art page 61
5B Priceless page 65
5C A good read page 69
5D Bookworm page 72
Answer key: 5 Review answers page 75

6A At the polls page 76
6B p in politics page 80
6C Politically incorrect page 85
6D Politically correct page 88
Answer key: 6 Review answers page 91

7A Green issues page 92
7B Green houses page 95
7C Lifestyle changes page 100
7D Trends page 103
Answer key: 7 Review answers page 105

8A Cold comfort page 106
8B Bill of health page 109
8C Alternative therapies page 113
8D Back pain page 117
Answer key: 8 Review answers page 121

9A Celebrity heroes page 122
9B Local hero page 125
9C Villains page 128
9D Hate list page 131
Answer key: 9 Review answers page 135

10A Good deeds page 136
10B Giving page 138
10C Aid worker page 143
10D A good job page 145
Answer key: 10 Review answers page 148

11A Globe-trotting page 149
11B South is up page 152
11C Positive psychology page 156
11D Perfect locations page 159
Answer key: 11 Review answers page 164

12A Loot page 165
12B Bounty hunter page 168
12C Scam page 172
12D Dollar bill page 175
Answer key: 12 Review answers page 177

Writing page 178

RESOURCE MATERIALS
Contents page 190
Teacher's notes page 192
Photocopiable worksheets page 211

Lesson	Grammar	Vocabulary	Functional language	Pronunciation
1A Consuming passions p6	Verb forms review			
1B Paintballing p8	Negatives & questions		Saying *no*	
1C Autograph hunters p10		Time adverbials		
1D Collectors p12	*What* clauses	Expressions with *thing*		Emphatic stress
1 Language reference p14				
2A Wildlife p16	Present habits	Speaking & vocabulary: adjectives (character)		
2B Animal rights p18		Verb idioms	Expressing opinions	Sounding angry
2C Companions p20	Past habits	Strong reactions		
2D Working animals p22	*Be/Get used* to	Collocations with *get*		
2 Language reference p24				
3A Fashion statements p26		Compound adjectives		
3B The right look p28	Defining & non-defining *relative clauses*	Expressions with *look*		
3C Mirror images p30	Participle clauses			
3D Model behaviour p32		Slang	Addition	Consonant clusters
3 Language reference p34				
4A Living in fear p36		Word building	Explaining reasons (*so that, in order to, in case, otherwise*)	
4B Gladiators p38	Present perfect & past simple			
4C The land of the brave p40		Speaking & vocabulary: word class		
4D Southern snakes p42	Present perfect simple & continuous	Homophones		Word stress
4 Language reference p44				
5A Performance art p46	Narrative tenses	Art		
5B Priceless p48		*-ever* words	Evaluating	
5C A good read p50	Past perfect continuous			Long vowels
5D Bookworm p52		Phrasal verbs 1		
5 Language reference p54				
6A At the polls p56	Real & unreal conditions			
6B Women in politics p58	*I wish* & *If only*	Speaking & vocabulary: elections		Word stress in word families
6C Politically incorrect p60	*Should have*	Speaking & vocabulary: embarrassment		
6D Politically correct p62		*-isms*	Asking for & giving clarification	
6 Language reference p64				

	Reading & Listening		Speaking	Writing	
				Student's Book	Workbook
1A	R	CVs	Talking about hobbies and interests	A job application	Applying for a job (1): capital letters, useful phrases & spelling
1B	L	Paintballing	Discussing video games		
1C	R	*The Autograph Man*	Discussing signatures		
1D	L	Five people talk about their collections	Talking about collections ***Did you know?*** Car boot sales		
2A	R	*Cold-blooded killers?*	Discussing personality		Applying for a job (2): writing a covering letter
2B	L	Radio debate about foxes	Discussing animal rights		
2C	R	*Animal crackers*	Comparing pet owners		
2D	L	Interview with a guide dog trainer	Comparing working animals ***Did you know?*** Dog lovers in the UK		
3A	R	*The Lost Tribes of London*	Discussing extreme fashion style	A composition	Writing a composition (1): paragraphing, topic sentences & useful phrases
3B	L	Two conversations discussing clothes	Interviewing each other about dress style ***Did you know?*** Nike		
3C	R	*Imagined Ugly Syndrome*	Talking about a makeover		
3D	L	Interview with a model	Discussing male beauty		
4A	R	*Fears & Phobias FAQs*	Discussing phobias Roleplay: phobias		Writing a composition (2): writing about a hero
4B	L	Conversation about a gladiator course	Discussing assertiveness ***Did you know?*** Stiff upper lip		
4C	R	*It happened on ... December 1*	Discussing equality		
4D	L	Radio report about rattlesnakes	Describing and ordering a picture story		
5A	R	*Orlan*	Describing Frida Kahlo's life	A review	Writing a review (1): dependent prepositions, useful phrases, present simple for narrative tenses
5B	L	Interview with an art curator	Roleplay: choosing art for a company		
5C	R	*Girl with a Pearl Earring*	Discussing a painting		
5D	L	Radio programme about Oprah Winfrey	Discussing reading preferences ***Did you know?*** The Man Booker Prize		
6A	R	*The many faces of Arnold Schwarzenegger*	Discussing celebrities' involvement in politics		Writing a review (2): a review of a TV series
6B	L	Radio programme about women in politics	***Did you know?*** The vote for women		
6C	R	Gloystein & Prescott	Talking about embarrassing situations		
6D	L	Discussion about a sacking	Roleplay: job interview		

Lesson	Grammar	Vocabulary	Functional language	Pronunciation
7A Green issues p66		Speaking & vocabulary: the environment		
7B Green houses p68	Futures review	Expressions with *make*		Pronouncing *o*
7C Lifestyle changes p70	Future perfect & future continuous			
7D Trends p72		Nouns & prepositions	Giving examples	
7 Language reference p74				
8A Cold comfort p76		Speaking & vocabulary: symptoms		
8B Bill of health p78	Modals of speculation	Speaking & vocabulary: health idioms		Weak forms & contractions
8C Alternative therapies p80	Modals (permission, obligation & prohibition)			
8D Back pain p82		Phrasal verbs with objects	Changing the subject	
8 Language reference p84				
9A Celebrity heroes p86	Adjective order			
9B Local hero p88		Adjectives with prepositions		
9C Villains p90	Adjectives & modifying adverbs	Speaking & vocabulary: crimes		
9D Hate list p92		Speaking & vocabulary: compound nouns (jobs)	Contrast	Intonation (completion and non-completion)
9 Language reference p94				
10A Good deeds p96		Reflexive verbs		
10B Giving p98	Reporting	Collocations with *give*		
10C Aid worker p100	Reporting verbs & patterns	Speaking & vocabulary: job responsibilities		
10D A good job p102			Job interviews	Intonation (questions & statements)
10 Language reference p104				
11A Globe-trotting p106	*the* & geographical names	Geographical features		
11B South is up p108		Binomials	Vague language	
11C Positive psychology p110	Articles			*the*
11D Perfect locations p112	*So* & *such*	Speaking & vocabulary: describing landscape		
11 Language reference p114				
12A Loot p116	Passives review			
12B Bounty hunter p118	Passive reporting structures	Speaking & vocabulary: idioms (money)		Sentence stress
12C Scam p120	Causative	Speaking & vocabulary: phrasal verbs 2		
12D Dollar bill p122		US & UK English	Generalizing	
12 Language reference p124				

	Reading & Listening	Speaking	Writing	
			Student's Book	Workbook
7A	R *ecochat*	Persuading others to make lifestyle changes	An email to a friend	Writing to a friend (1): opening & closing emails, inviting, register
7B	L Conversation about home improvements	Judging a green lifestyle competition		
7C	R *Close up: life coaching*	Roleplay: life-coaching session		
7D	L Three experts' future predictions	***Did you know?*** Martha Stewart		
8A	R *How to ... have a heavy cold*	Talking about ill health Roleplay: health problems		Writing to a friend (2): short notes & messages
8B	L Radio programme about health insurance	***Did you know?*** Australia's flying doctors		
8C	R *The Office Doctors: an alternative approach to fighting stress*	Discussing creating a healthy environment		
8D	L Five conversations about back pain	Discussing lifestyle changes		
9A	R *Celebrity Worship Syndrome*	Talking about role models	A story	Writing a story (1): avoiding repetition, punctuating direct speech
9B	L Two radio news items about Monkey Man	Inventing a superhero ***Did you know?*** Wonder Woman		
9C	R *Win 100 DVDs*	Talking about screen villains		
9D	L Radio programme about a job survey	Discussing annoying situations		
10A	R *Why are humans good?*	Talking about altruism		Writing a story (2): a story with a twist in the tale
10B	L Conversation about a charity shop	Deciding on a course of action ***Did you know?*** Charity-giving in the UK		
10C	R *A day in the life of ...*	Describing job responsibilities		
10D	L Job interview	Job interview: advising a friend Roleplay: a job interview		
11A	R *1421: The Year China Discovered America?*	Talking about an itinerary for a cruise	A report	Writing a report (1): beginning and ending a report, describing a place, linking words
11B	L Conversation about a map	Choosing five important places		
11C	R Happiness throughout the world	Ranking happiness factors		
11D	L Interview with a location scout	***Did you know?*** Universal Studios		
12A	R *Cocos Island*	Discussing pirate films		Writing a report (2): a report about a meeting
12B	L Radio programme about Domino Harvey	Reporting a news story		
12C	R Article about scam-baiting	Talking about personal experiences		
12D	L Radio programme about the dollar bill	Discussing money ***Did you know?*** The history of credit cards		

Introduction

A straightforward approach

Approaches to language teaching come and go. When I first taught English, over twenty years ago in a Moroccan high school, I and most of my colleagues used a grammar-translation approach. Since then, in a variety of institutions in many different countries, I have used audiolingual techniques in a Direct Method school, a functional-situational approach, 'hard' and 'soft' versions of the communicative approach, a lexical approach, a task-based approach and a number of combinations of all of these. Over the years, it became increasingly clear that the grail of the 'perfect' approach was elusive and unobtainable. Different things work with different students in different educational contexts. We live, as the US-based educationalist Kumaravadivelu has put it, in a 'post-method condition'. The best approach to any language teaching situation will be eclectic, drawing on a multitude of approaches and techniques, choosing and shaping them in ways that are appropriate to our own particular classrooms. The approach in *Straightforward*, therefore, is eclectic and seeks to incorporate elements from many different approaches to language teaching.

Coursebooks, of course, reflect changing fashions and in recent years we have seen examples that follow a task-based approach, a lexical approach or approaches that are driven by an analysis of computer databases. With *Straightforward*, we did not want to be restricted in this way. As students develop their language competence and their autonomy as learners, their needs will change and our approach to teaching will need to change, too. Because of this, our approach to syllabus and task design changes through the levels of the course. All of the levels share the same basic design, but the approaches to the teaching of grammar and the assumptions about students' independence, for example, are not exactly the same from one level to the next.

The features of *Straightforward* that are common to all the levels include the following:

- All lessons include a balance of language learning and language using (language work and skills work).
- There is a stronger than usual focus on vocabulary development. This involves both the learning of words and phrases and attention to how these items are used (i.e. the grammar of vocabulary). For our research, we have used the same database as the *Macmillan English Dictionary*.
- The grammatical syllabus will be familiar but it is also contemporary, reflecting insights from the analysis of language corpora.
- Every unit contains one lesson that focusses on functional or situational English.
- In every lesson, language is contextualized and presented in either a spoken or written text, and every lesson includes opportunities for either reading or listening. Word lists are provided at the end of every unit in the *Language reference* sections.
- There is a wide variety of types of text, both in terms of content and source (articles, newspaper cuttings, brochures, websites, emails, etc.). The topics are varied and the approaches to them are lively.
- Many of the texts focus on aspects of culture in the English-speaking world and encourage intercultural comparison. This work is reinforced by regular *Did you know?* sections that contain further cultural information.
- Every lesson contains opportunities for communicative practice. There are a wide variety of these speaking tasks, so that students have the opportunity to develop a range of communicative skills.

As teachers, we face many challenges in our working lives and finding the time for all that we have to do, let alone what we would like to do, is often difficult. *Straightforward* sets out to make life for teachers as easy as possible. Each lesson is presented on a double page in a clear, easy-to-use way, with each section labelled so that students know exactly what they should be focussing on. The exercises and activities are designed and written so that teachers may go into their classrooms with a minimum of preparation and come out at the end without having encountered any unpleasant surprises along the way. They do not need to spend valuable time figuring out in advance what a particular activity involves.

It would be wrong, however, to pretend that a coursebook can provide all of the answers all of the time. Particular students, particular classrooms and particular schools vary too greatly for it to be possible to provide one 'route map' that will be appropriate to everybody. For this reason, the *Straightforward Teacher's Book* provides a wealth of suggestions for ways of adapting, extending and abridging the material in the Student's Book. Even when things work very well, we still need to vary our approach from time to time so that we keep fresh, so that we keep experimenting and learning, and so that we continue to develop ourselves. So even though it won't matter if you forget to bring the Teacher's Book into class with you, I am sure that you will come to value it highly as a tool for professional development.

Philip Kerr

The Common European Framework

The *Common European Framework of Reference for Languages: Learning, teaching, assessment* (*CEF*) of the Council of Europe is a long and commonly misunderstood document. The *CEF* is being used in many different ways in many different educational contexts around the world, but it was never intended to tell teachers what to do or how to do it. As the authors of the *CEF* point out, its objective is to raise questions, not to answer them. It is intended to describe, rather than to prescribe or proscribe. It is, in other words, exactly what it says: a document for reference. It was devised and written so that users could adapt its scaling system and descriptors critically, adapting them to the needs of their own educational contexts. Indeed, it is such a long document that it would be impractical and unrealistic to attempt to apply it to any educational context without adaptation and modification.

The most well-known part of the *CEF* is the scale which describes a learner's language proficiency. There are six points on this scale (A1, A2, B1, B2, C1 and C2) and these range from a very low-level beginner to a very sophisticated language user with a level that is approximately equivalent to the Cambridge Proficiency examination, for example.

These levels do not correspond to years of language learning or academic study, nor are they intended to. The vast majority of learners never reach level C2 and they do not need to either, whether it is for work or examination purposes. This majority can expect to reach the fourth or the fifth level (B2 or C1), but it will typically take them more than four (or five) years of school study to get there. What is more, progress in language learning does not proceed in an orderly, predictable year-by-year fashion: improvements will be more marked at some stages of learning than at others. For these reasons, it is not possible or desirable for a coursebook (which represents a year's study in most educational contexts) to correspond exactly to the Council of Europe's levels – whatever some books may claim to the contrary! Having said that, it is possible to establish broad equivalences between the levels of *Straightforward* and the Common European Framework.

Straightforward level	**Common European Framework**
Beginner	A1
Elementary	A1–A2
Pre-intermediate	A2–B1
Intermediate	B1
Upper Intermediate	B2
Advanced	C1

The levels in the *CEF* are described in terms of competences – what learners *can do* with the language. These *can do* statements are extremely useful in determining course objectives, and we kept these closely in mind when we planned and wrote *Straightforward*. There are, however, two important points to bear in mind. The *can do* statements are too numerous and too detailed for a course to attempt to work towards all of them. Some selection and modification is necessary and inevitable. Secondly, the organization of the syllabus cannot only be informed by descriptions of what a student should be able to do. The *can do* statements are intended to describe and help in evaluation, not to determine the structure of a learning programme.

Although there can be no exact correspondence between the *can do* lists and the organization of a coursebook, *Straightforward* reflects both the detail and the philosophy of the *CEF* in many ways. Here are a few examples:

- In line with the *CEF*, *Straightforward* takes an approach to language learning that balances the importance of knowing about the language with the need to do things with it.
- The functional/situational language lessons directly reflect the communicative needs that are outlined in the *CEF*.
- Grammar and vocabulary are always presented and practised in such a way that the communicative value of this language is transparent to the student.
- Students are encouraged to develop their sub-skills and strategies in using the four language skills of reading, writing, speaking and listening in ways that also directly reflect the *can do* statements in the *CEF*.
- Self-assessment checklists for each unit of the Student's Book encourage students to reflect on their language learning and language needs.

Besides the scales and the descriptions of competences, the *CEF* emphasizes the aims of language learning. Among these is the need to become independent and autonomous as a learner, and the recognition that language learning can encourage cooperation and other social values. Our approach in *Straightforward* to the development of autonomy is a gradual one and recognizes that, at lower levels especially, many students actually want or need to be dependent for a time. We believe that independence cannot be imposed on anyone: it must be acquired. However, from the very start, we encourage students to work cooperatively in pairs and groups. In our selection of topics, texts and tasks, we have attempted to promote a knowledge of other cultures, to encourage open-mindedness and to foster respect for others.

The complete text of the *CEF* is available in print in at least eighteen languages. It is also freely available online in English and a number of other languages. For further information, go to the Council of Europe's website at www.coe.int

Straightforward Upper Intermediate – a summary

Straightforward is a general English course aimed at adults and young adults. The Student's Book contains material for approximately 90 hours of classroom study. Extra material for practice, revision, homework and tests are found in the other components (see below).

Student's Book

There are twelve units in the Student's Book, each of which contains four lessons (A, B, C and D) and two pages of language reference. Each double-page is designed for approximately 90 minutes of classroom study.

Each unit contains:

- two to three grammar sections
- two to four vocabulary sections
- one functional language section
- one pronunciation section
- four to seven speaking skills sections
- two reading skills sections
- two listening skills sections
- one *Did you know?* section

The Student's Book also contains six double-page writing lessons in a separate section. The writing lessons focus on six core text types and are linked in topic to the odd-numbered units in the main body of the Student's Book. Each writing lesson includes a sample text and a focus on key language leading towards a final writing task. The writing section is designed to develop students' abilities to deal with a variety of written genres.

At the back of the Student's Book, there is one page of review exercises for each of the twelve units. Material for the communication activities and tapescripts for all listening exercises are found at the back of the book.

Class CDs

The two CDs contain recordings of all the listening and pronunciation exercises in the Student's Book. The track listings are shown in the instructions for exercises in the Student's Book.

CD-ROM

The CD-ROM contains practice activities that are closely linked to the Student's Book. There are 120 activities, ten for each unit in the Student's Book. The activities practise the grammar, vocabulary, functional language and pronunciation that feature in the Student's Book. There are also additional *Listening* and *Reading* texts.

The CD-ROM has a comprehensive *Vocabulary* reference section with *Macmillan English Dictionary* definitions of all the vocabulary from the Student's Book. It also features a *Grammar* reference section with example sentences and explanations of all the grammar in the Student's Book.

The *Results* section allows students to keep a record of their score, as well as the number of times activities have been done. The CD-ROM also contains a useful *Help* section.

Portfolio

The Portfolio is like a diary. In it students find:

- a place to keep their own personal record of the work they do during their course.
- a place to write down their thoughts and feelings about the work they do.
- questions to encourage them to think about their English and their studies.
- some puzzles, cartoons, jokes and interesting quotations.

The Portfolio is in three sections:

1 **Before the course**
The introductory pages help students to analyze what they can already do in English and to set targets for the future.

2 **During the course**
The diary sections give students the opportunity to record their thoughts as they work through their Student's Book. There is one diary page for each lesson in the Student's Book.

3 **After the course**
At the end of the Portfolio there are some pages to help students analyze the progress they have made and to help them assess their English at the end of the course.

The *Straightforward* Portfolios are based on ideas in the *Common European Framework* (see page ix). Using the Portfolio will help your students to think more deeply about their learning and to become clearer about the progress they are making in English. Completing the diary sections in the Portfolio can help your students learn the language better. They not only give them writing practice, but also encourage them to reflect on what they have learnt and how they have learnt it. By reflecting on the language, they are likely to understand things in more detail and to remember them better. The Portfolio is designed for students to use on their own as a personal book and diary. However, some teachers may like to include a weekly Portfolio slot in class time.

Workbook (includes audio CD)

For each lesson in the Student's Book, there is one page of exercises to provide further practice of the grammar, vocabulary and functional language.

The Workbook includes twelve additional pages of writing practice. These consolidate and extend the work of the writing lessons in the Student's Book.

The Workbook also contains supplementary reading material. There is a reading skills double-page for each of the twelve Student's Book units. There is also a story at the back of the book (*Anna Karenina*), which provides an opportunity for extensive reading skills practice.

The Workbook audio CD contains recordings of all the Workbook reading texts. Students are encouraged to listen and read simultaneously. In the process, they gain self-confidence and develop their ability to tackle longer texts. Dictation exercises from the Workbook are also included on this CD.

The Workbook is available with or without the answer key.

Teacher's Book (includes two resource CDs)

The Teacher's Book provides step-by-step notes for each lesson. These include:

- short lesson summaries
- answers to all exercises and explanatory language notes
- suggestions for alternative procedures
- suggestions for supplementary activities and extra discussion questions
- advice for different class types (stronger/weaker students, older/younger students, etc.)
- supplementary cultural notes
- ideas for homework and further study

The Teacher's Book also includes one photocopiable worksheet for each of the 48 lessons (including six songs). These provide further communicative practice of the language from the lesson.

Throughout the Teacher's Book, there are *Developing Methodology* sections. See page xiii for further information.

The two resource CDs contain:

- twelve unit tests
- four progress tests
- twelve self-assessment checklists
- recordings of the six songs
- listening material for the tests

The two resource CDs are at the back of the Teacher's Book. CD 1 contains the test and self-assessment checklists, both of which can be adapted and customized to suit teachers' particular needs. CD 2 contains the audio material for the tests and recordings of the six songs from the photocopiable worksheets.

There is a test for each of the twelve units in the Student's Book. These unit tests focus on the grammar, vocabulary and functional language that has been presented in the unit.

The four progress tests (after every three units) contain separate sections to test the four skills as well as a section that focusses on language.

CD 1 also includes twelve self-assessment checklists, one for each of the Student's Book units. After they have completed a unit, the students can use the checklist to assess themselves on how well they think they can do specific actions in English.

Grammar

The approach to the presentation of grammar in *Straightforward* varies, depending on a number of factors. Generally speaking, students are shown the grammatical rules and patterns before being asked to practise them. However, when the language can be considered to be 'revision', rather than 'new', a guided discovery approach is taken. Sometimes, these approaches are combined when a grammar section contains both 'revision' and 'new' language. As students progress through the levels of the course, a guided discovery approach is used more and more often. We recognize that the choice of appropriate methodology will be informed by many considerations. For this reason, the Teacher's Book contains suggestions for alternative approaches.

At the start of many units, the Teacher's Book suggests some optional *Test before you teach* tasks. Although it may feel strange to set tasks that are specifically designed to allow students to use language items that will only be presented later in the Student's Book lesson, these tasks have two main purposes. Firstly, they are diagnostic: they allow you to get an idea of how much the students can do with the items you plan to teach. This may lead you to change what you do later in some ways. Secondly, they are motivational: they help students to realize for themselves what they can or can't do. They will help students to see the purpose of the language items when they come to study them.

Every lesson with a grammar focus includes a *Grammar box*, which shows the basic rules and patterns. More detailed explanations can be found in the *Language reference* pages at the end of each unit. The Teacher's Book contains further useful language notes for the teacher.

A sequence of grammar practice exercises always follows the presentation. These include mechanical manipulation of grammatical forms and patterns, as well as more communicative practice. There are plenty of opportunities for students to personalize their use of this language. Many teachers will want to provide further practice. This can be found in the review pages, in the corresponding pages of the Workbook and in the suggestions and photocopiable pages in the Teacher's Book.

Vocabulary

We believe that vocabulary development is probably the most important task that language learners face, and, for this reason, there are more vocabulary sections in *Straightforward* than in most other coursebooks.

It is not always easy to say whether a particular language item is grammar or vocabulary. Most people would probably agree, for example, that a set of phrasal verbs should come under the heading of 'vocabulary'. But when we want students to understand how these verbs work in context (e.g. are they transitive or intransitive? are they separable or inseparable?), we seem to be moving into an area that is more grammatical. The vocabulary sections in *Straightforward* fall into two broad areas: groups of words that are related in terms of meaning, and groups of words that are related in terms of how they are used with other words (collocation, associated patterns, dependent prepositions, etc.).

In the same way that students are always asked to do something with the grammar that they have studied, vocabulary sections always include exercises that require students to use the new words. New vocabulary items are also recycled in texts, other exercises and in the Workbook material.

In the *Language reference* sections at the end of each unit, you will find a word list that contains the vocabulary items that have appeared in the unit. A simple coding system indicates how common, and therefore how useful to learn, the words are. Both students and teachers will find the word lists useful for revision purposes.

Functional/Situational language

Each unit of *Straightforward Upper Intermediate* contains one lesson that concentrates on situational or functional language. These lessons help students to develop the language they need to cope with common situations in an English-speaking environment. They are intended to enhance the students' communicative competence by focussing on particular 'can-do's. These include conversational techniques (e.g. being vague, changing the subject or saying 'no'), ways of structuring an argument (e.g. making generalizations or explaining reasons) and particular situations (e.g. job interviews).

This language is presented through dialogues and the students are helped towards producing similar dialogues of their own.

Pronunciation

Each unit of *Straightforward Upper Intermediate* contains one pronunciation section. There is no general agreement in the world of English language teaching about the best order in which to teach the various features of English pronunciation, and we cannot expect students to become perfect overnight. The primary aim, therefore, of these sections is to raise students' awareness of pronunciation and to give them some opportunities to produce English sounds, stress and intonation patterns.

In addition to the time that is spent on pronunciation work in these sections, many teachers will want to integrate work on pronunciation at other times during the course. The Teacher's Book offers many suggestions for how to go about this.

Reading and listening

Language is best understood when it is seen or heard in context and every lesson in *Straightforward* contains either a reading or a listening text. The tasks that accompany these texts encourage students to get to grips with the meaning of the text before they focus on the details of the language that the texts contain. In their mother tongue, students use a range of strategies and techniques when reading or listening, and the tasks in *Straightforward* are intended to encourage students to transfer these strategies and techniques to English.

The tasks are designed so that they can be achieved without the students understanding every word of what they read or hear. It is important that students learn to tolerate *not* understanding everything they come across.

Tapescripts for the listening texts can be found at the back of the book, and these can be used to direct the students' attention to particular language items once the sequence of comprehension tasks has been completed. The scripts will also be useful in some mixed ability classes and with students with very little confidence. But, as far as possible, students should be encouraged to approach the listening exercises without referring to the written version.

Speaking

A language is learnt, at least in part, through the student's attempts to use it. When students attempt to communicate meanings in English, they have the chance to practise what they have learnt and to experiment with what they have not learnt (or only partially learnt). The many speaking sections in *Straightforward* are intended to provide opportunities for students to do both these things.We know from research that different kinds of speaking tasks make different requirements on the learners. So it is important that students are given a variety of speaking tasks in order to be challenged in different ways. Some tasks encourage students to work together towards finding a solution to a problem (convergent tasks), others allow for a greater divergence of views and opinions and do not have any fixed 'end point'. Some tasks require students to say quite a lot in one go (extended turns), others require more frequent shorter turns in dialogues and conversations. Some tasks require students to work in groups, some in pairs, and some to make individual presentations. In order to provide opportunities for this variety, *Straightforward* contains a great variety of task types: solving problems, discussing and arguing, brainstorming and putting things in order, telling stories and personal anecdotes, describing and evaluating, roleplays and conversations, etc.

Writing

Students benefit from written consolidation and practice of the language that they have studied, but they also need to develop their ability to communicate in English in written form. The writing syllabus for *Straightforward Upper Intermediate* is divided between the Student's Book and the Workbook. The Student's Book contains six double-page lessons. These relate in topic to six of the main units the Student's Book and the lessons can be used either in the classroom or for self-study. The Workbook provides further practice and extension of the work in the writing lessons of the Student's Book.

The writing lessons begin by showing students a model of a particular genre. Before producing a similar piece of writing, the students will look at a range of features of written English: paragraph organization, linkers and clause structure, spelling, etc. In addition, there is a bank of useful phrases for written English at the back of the workbook. The Teacher's Book contains model answers for the tasks that the students do at the end of each writing lesson in the Student Book.

Did you know?

Every unit contains one *Did you know?* section. These are short texts that contain cultural information about the English-speaking world. Besides being informative and interesting, these sections are designed to encourage cross-cultural comparison and to provide further opportunities for speaking.

Further study (including homework, web research, extensive reading)

It would be wonderful if we could reach a high level of language proficiency just by attending a few hours of lessons every week. Sadly, this is not the case and our students must be encouraged to do everything possible to extend their learning opportunities outside the classroom.

The Workbook provides further practice of language that has been presented in the lessons and, although this can be used in the classroom, many teachers will prefer to set this as homework.

It is well known that regular extensive reading is also of enormous help. The Workbook contains a story that can be used for this purpose, but the students who make the fastest progress will be those who use their own initiative to find and read material that interests them.

For many students nowadays, the easiest and cheapest source of material is online. The Teacher's Book contains *Web research tasks* that will encourage students to become more autonomous in their learning. It suggests particular words and word combinations that are appropriate for web searches, and students can do these individually, in pairs or in small groups. One way of organizing these activities is by giving students a time limit (e.g. ten minutes), during which they have to find out as much as possible about a particular topic. They then share the information they have gathered in this way (they could also be asked to write short reports as a follow-up).

Methodology guidelines

As well as containing basic advice on how to use the lesson material in the Student's Book, this Teacher's Book has a wide range of other useful methodological help, to give you creative ideas and help your teaching develop. These two pages provide a brief introduction to each of these sections.

Developing methodology

This Teacher's Book includes a number of sections called *Developing methodology*. These sections include ideas and suggestions that may encourage you to try some experimental steps in your own teaching, perhaps to take a few risks, to try out some new ideas or to think a little more about what lies behind the work you and your students are doing.

These *Developing methodology* sections link to specific items in the coursebook lesson but are also intended to have a wider, more generalized use and I hope you will consider trying out ideas from them at other places in the course. With any luck, you will find that your teaching improves as the range of your methodological choices gain depth.

1	Upper Intermediate! Is my teaching good enough?	page 3
2	Admitting ignorance	page 7
3	Three-sentence stories	page 10
4	Using intonation to bring grammar alive	page 18
5	Intonation & emotions	page 21
6	New vocabulary! Old vocabulary!	page 32
7	Can you still use realia with higher levels?	page 36
8	Chunks & chunk hunting	page 45
9	Exploring shades of meaning	page 48
10	Generalized guidelines are sometimes more helpful than detailed rules	page 51
11	Using a word-building table	page 53
12	What comes before & after the verbs?	page 55
13	Using visuals to help record lexis	page 62
14	Marketing the mind map (part 1)	page 66
15	Marketing the mind map (part 2)	page 74
16	What can I do with a quote?	page 81
17	Text treasure hunting	page 86
18	Students as teachers (part 1)	page 98
19	Students as teachers (part 2)	page 101
20	Recognizing & using irony	page 108
21	Encouraging students to take more responsibility for their learning	page 114
22	Reading & listening outside the classroom	page 127
23	Template worksheets for study out of class	page 134
24	Running a simulation (part 1) – job interviews	page 147
25	Running a simulation (part 2) – creating a simulation from scratch	page 150
26	Writing poetry	page 160
27	Writing in the world; writing in the classroom (part 1)	page 178
28	Writing in the world; writing in the classroom (part 2)	page 180

Methodology guidelines: Discussion starters

Many lessons in this Teacher's Book include a number of suggestions for *Discussion starters*. These usually take the form of questions, provocative comments, etc. intended to get students to start thinking and talking, often at the start of a new lesson, when a new topic or theme is being introduced. This section suggests a range of possible ideas for using these in class.

N.B. There are often a lot of ideas for *Discussion starters* in the lessons. Remember that you are definitely not intended to use them all! The idea is to offer you a range of possible ideas – so that you can pick ones that you like or which might appeal to your class.

Typical use: working in whole-class mode:

- Ask the questions randomly around the class.
- Make sure you pay more attention to the *meaning* of what students say rather than focussing too much on the *accuracy*.
- Respond to the ideas and views students state. As far as possible, turn it into a conversation. Get them interested and involved.

Pairs/Groups: Choose one question or statement that you think is particularly interesting and write it on the board. Put students into pairs or small groups to say what they think about it. After a few minutes a spokesperson from each pair/group reports back to the whole room.

Starting with individuals: Choose a number of the questions and write them on the board (or prepare handouts with them printed on). Ask students to work on their own and write two or three sentence in response to each question/statement. After sufficient thinking and writing time, gather students together in small groups to compare.

Methodology guidelines: Test before you teach

At the start of many lessons the Teacher's Book suggests some optional *Test before you teach* tasks. Although it may feel strange to set tasks that are specifically designed to allow students to use language items that will only be 'taught' later in the Student's Book lesson, these tasks have a number of purposes.

Firstly, they are *diagnostic* – i.e. they allow you to get an idea of how much the students can do with the items you plan to teach. This may lead you to change what you do later in some ways. Secondly, they are *motivational*, i.e. they help students to realize for themselves what they can or can't do.

Methodology guidelines: Books-closed Presentations

Before you get onto using the coursebook material itself, it's sometimes nice to be able to introduce a coursebook item in your own way with books closed and the whole class working with you. This can help to focus a class and may feel more personal and direct. It may allow you to work more closely with the students and notice individual problems and difficulties more clearly. This Teacher's Book includes a few ideas for *Books-closed presentations*. These can be used before you proceed onto using the printed material as normal – though in a few cases you might make the decision to completely substitute the books-closed idea for the coursebook work.

Methodology guidelines: Web research tasks

This Teacher's Book includes many ideas for extension tasks using the internet. They are presented in the following way: (1) a Web research task; (2) a list of web search key words.

All *Web research tasks* provide work on relevant reading skills work, scanning search engine results, as well as reading the final web pages. Web research tasks may also lead to a lot speaking and negotiation between students working together.

Setting up *Web research tasks*

To allow all students to work simultaneously, you will ideally need to have enough internet-connected computers so that a maximum of three students work per computer.

If this is not possible you will need to allow some students to work on the task while others do other work, e.g. allowing a six-minute time slot at the computer for each pair of students.

Running *Web research tasks*

The tasks usually give suggestions of useful *web search key words*. We have given these (rather than actual internet addresses) because web addresses tend to change suddenly – but these search words are likely to produce good results at any time.

Methodology guidelines: Grammar boxes

In every lesson of the Student's Book in which new grammar or functional language is introduced, you will find a *Grammar box*. These boxes summarize information about the new language being studied. In most cases no methodological instructions or exercises are offered, so the teacher has many options about how to use them. This section suggests a number of typical ideas for using these as well as a few more unusual possibilities. In every case you can mix and match ideas to suit your class.

- Ask students to quietly read through the information to themselves.
- Ask one or two students to read the information aloud to the rest of the class.
- Ask students to work in pairs and read the information aloud to each other.
- Use the material in the substitution tables (which feature in many of the grammar boxes) to give students simple repetition or substitution drills.
- Ask students in pairs to drill each other.
- Books closed: before students look at the *Grammar box*, read it aloud to them. At various key points pause and elicit what the next word or words might be. Clearly confirm right answers. When you have finished allow students to open books and read the information through quietly.
- Books closed: write the information from the grammar box on the board, trying to keep the same layout as the book. Leave gaps at key places. Ask students to either copy the diagram and fill it in or come to the board and fill in the information there. Allow students to discuss the suggested answers before they check with the printed version.

Introducing the coursebook

When students first get their new Student's Book, allow them time to browse through it for a minute or two, rather than leaping straight into lesson 1A. You could structure this by calling out specific tasks which students then complete and compare in pairs before you call out the next task. Tasks might include: (a) find out how many lessons there are; (b) find out how many pages long each lesson is; (c) what can you find in the sections at the back of the book?; (d) where can you find the language reference sections?; (e) look at the index. Which lesson name sounds most interesting to you?; (f) find a picture you like.

1A | Consuming passions

What the lesson is about

Theme	Being passionate about a hobby
Speaking	Pairwork: discussing hobbies
Reading	Article about what not to put in CVs
Vocabulary	Leisure interests
Grammar	Verb forms review

If you want a lead-in ...

N.B. You can use these ideas at any point in the lesson (not only in the lead-in stage).

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Do you know anyone with a strange or unusual hobby?*
- *What's the most enjoyable hobby you've ever tried?*
- *Can you imagine any of your hobbies becoming so important that you earn your living from it?*
- *Has there ever been a TV programme you enjoyed so much that you wanted to meet the stars, buy souvenirs, go to conventions, etc.?*
- *Do you think there is any hobby or leisure activity that employers might not be impressed by when people apply for a job?*

Test before you teach: verb form review

Methodology guidelines: Test before you teach, page xiv

- Pairwork. Ask students to list all the different verb tenses they can name. Set a short time limit (e.g. one and a half minutes).
- At the end, ask pairs to look back through their list and think of an example sentence for each tense.
- Ask pairs to compare their sentences with other pairs and see if they can find any mistakes.
- *Collect answers on the board and see if students can* identify any errors, e.g. wrong names, mismatched examples, errors in sentences, etc.

Speaking & vocabulary: leisure interests

1

- Pairwork. Students look at the photos and answer the questions.

2

- Students read the descriptions quickly and match them to the photos.

1 B 2 D 3 C 4 A

3

- Pairwork. Students look back at the descriptions and put the highlighted words and phrases into three groups of meanings. Tell them that they can look at their dictionaries for help if necessary.

Suggested answer:
Words that describe people who like something: supporter; fans; aficionado
Words that refer to people's interest: was crazy about; obsessed with; got a taste for; a passion; got the ... bug; keen on, into it
Words that refer to starting of an activity: give ... a try; take up

Language notes: speaking & vocabulary

- If you ***devote*** your time to something, you spend a lot of your time on it.
- ***Paintballing*** is a sport involving guns that shoot small balls filled with paint. The balls explode on your clothes to show that you've been hit. N.B. Paintballing features in the next lesson.
- An ***aficionado*** is a person who really likes something and knows almost everything about it.
- A ***convention*** is a meeting of people who are interested in the same thing.
- A ***way of life*** is what you normally do in your everyday life (not just on special occasions).

4

- Ask students to think about someone that they know well, and prepare to talk about that person's interests using the phrases in exercise 3. Allow them a few minutes to make a few notes about their interests.
- Pairwork. Students then tell their partner about the person they have chosen.

Reading

The article is about writing a truthful CV, and gives examples of mistakes made. It also gives advice on what potential employers look for in a good CV.

1

- Students read the article quickly and choose the best title.

3 What not to put on your CV

Language notes: reading

- A ***CV*** (Latin – *curriculum vitae*) is a document that summarizes your personal information, qualifications and career history. You send it to a potential employer when you apply for a job. N.B. CV is an abbreviation but is usually written in capital letters without full stops. (In US English, a CV is called a résumé.)
- *If you say that your* ***contract has been terminated****, it's* a more formal way of saying that you have been sacked from your job.
- If someone ***insists*** that you do something, they firmly demand that you do it.
- ***Typos*** are unintended slips when you type something. There are two typos in thiz senttence.
- If something ***stands out***, it is very noticeable.
- If you ***resist a temptation***, you want to do something naughty or bad but manage to stop yourself.

2

- Students look back at the article and underline examples of the six things.
- Find out from the class what they thing was the most foolish thing to include in a CV from the examples given in the article.

1 rabid typing; ruining their company's sales department
2 voluntary work with those with special needs
3 being into pop music; liking the cinema; supporting a local football team
4 married, eight children, would prefer frequent travel
5 they insisted that we get to work by 8.45 every morning and I couldn't work under those conditions
6 a passion for rock climbing

3

- Allow students a few minutes to note down the things they would put in the personal interests section of their own CV.
- Students compare their ideas with other students. Encourage them to ask questions about their partner's interests.

Web research task

Methodology guidelines: Web research tasks, page xiv

Writing a CV

- Find at least three more pieces of good advice about writing a CV to add to this list:
  1 Don't write your CV by hand. Use a computer word processor.
  2 Check your spelling and grammar very carefully. Mistakes make the whole CV look bad.

Web search key words

- *good CV*

GRAMMAR: verb forms review

Language reference, Student's Book page 14
Methodology guidelines: Grammar boxes, page xiv

1

- Students look back at the text and match the underlined verbs to the labels in the box.
- They then identify which of the verbs are active and which are passive.

present simple: are asked
present continuous: are being looked for
present perfect: have found out
present perfect continuous: have been training
past simple: described
past continuous: was (obviously) trying
past perfect: had been terminated

a) active: have found out; have been training; described; was (obviously) trying
b) passive: are asked; are being looked for; had been terminated

Language notes: verb forms

- This section provides a brief overview of verb forms that students are expected to have encountered before Upper Intermediate level. The tasks are essentially diagnostic activities, i.e. they may help you (and your students) to notice if there are any important problems. It's very unlikely that students will be error-free so don't worry about small slips and confusions. However, if your class doesn't recognize some of these forms or can't make a good sentence using one of these tenses, this may alert you to extra work that needs to be done.
- Remember: this section is focussing on the form of language, not its meaning and use. The fact that students can name a past perfect passive doesn't mean that they know why or when it may be used!

Extra task: quiz – overview of verb forms

- This task challenges students to transform sentences. This kind of task is not very communicative, but it does provide valuable recognition and manipulation practice.
- Pairwork. Explain that you will read out some sentences and for each sentence, students must (a) name the tense and (b) transform it into the grammatical form you tell them. Warn them that you will read each sentence twice only, and at normal speaking speed, so part of the challenge is listening carefully!
- Do an example first for practice. Read aloud: (a) *She works in an office.* Allow time for students to write the name of the tense. Then say: (b) *Past continuous*. Remind them that they must transform the sentence into that form. Allow a short time for pairs to talk together and write their answers. Then check that they have got (a) *Present simple* and (b) *She was working in an office*. Continue with these sentences (or ones of your own). The answers are given in brackets.
  1 (a) I've seen him. (Present perfect)
    (b) Past simple (I saw him.)
  2 (a) We hadn't brought the money. (Past perfect)
    (b) Past simple (We didn't bring the money.)
  3 (a) He's never flown in space. (Present perfect)
    (b) Past continuous (He wasn't flying in space.)
  4 (a) They introduced the new product at a convention. (Past simple)
    (b) Present perfect passive (The new product has been introduced at a convention.)
  5 (a) She wasn't a fan of Britney Spears. (Past simple)
    (b) Past perfect (She hadn't been a fan of Britney Spears.)
  6 (a) It was being built by a French company. (Past continuous passive)
    (b) Past simple (A French company built it.)
  7 (a) I waited for hours. (Past simple)
    (b) Present perfect continuous (I've been waiting for hours.)
  8 (a) She's been to Paris. (Present perfect)
    (b) Past simple negative (She didn't go to Paris.)
- Sentence 8 is tricky because of the need to change the verb. This may surprise some students.
- Make sure students are clear that this is simply a transformation task. The sentences in (a) and (b) do not have the same meaning.

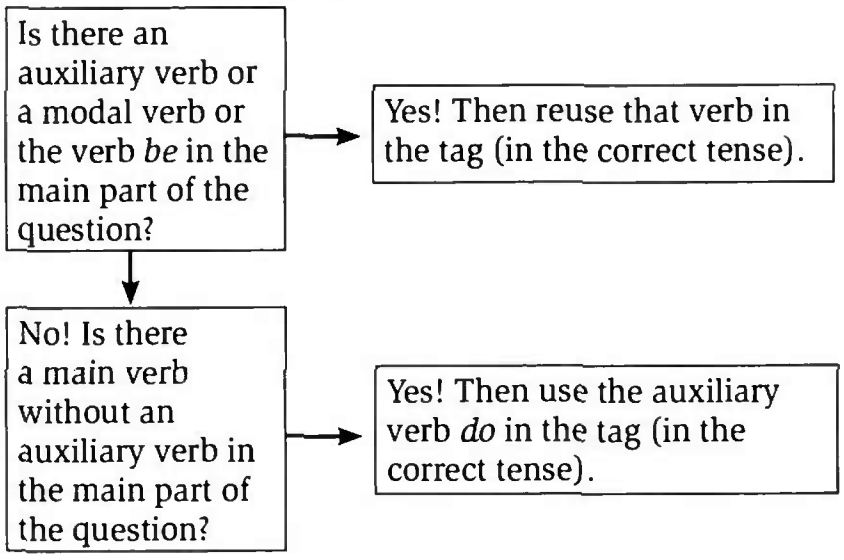
2

- Students complete the question tags with the auxiliary verbs in the box.

1 do	3 are	5 were
2 have	4 are	6 did

Language notes: question tags

- All the question tags in exercise 2 can be completed by following this thought process:



- Questions 1 to 5 all follow the *yes* answer to the first box above. Only question 6 requires the use of *do* (because *got* doesn't have an auxiliary here).

Extra task: question tag drill

- This drill may be useful if your students get confused about question tags. Read out the opening part of the sentence and invite a student to provide the correct question tag. (It's more useful if they actually say the whole sentence back to you rather than just the tag.)
- You could start by reading aloud the questions from *Grammar* exercise 2, then go on to use the ones below (or ones of your own).
  1 *This is a good programme, (isn't it?)*
  2 *You love* Star Wars, *(don't you?)*
  3 *She was a good friend, (wasn't she?)*
  4 *You went to the museum, (didn't you?)*
  5 *I lent you that book, (didn't I?)*
  6 *You've visited the Eiffel Tower, (haven't you?)*
  7 *She loves tennis, (doesn't she?)*
  8 *They were here last year, (weren't they?)*
  9 *You aren't happy with the exam, (are you?)*
  10 *She can't be serious, (can she?)*
- After doing the drill, ask students to continue in pairs. One student starts a sentence and pauses before the question tag so that their partner can conclude it in the same way as in the drill.

3

- Pairwork. Students discuss the questions in exercise 2.
- Students often don't know how to answer tag questions, so model the task first with a student asking you one of the questions, e.g. *You're not thinking of taking up a sport, are you?* Reply with: *Yes, I am. I thinking of ...* or *No, I'm not*, and then ask another student another question to check they understand how to reply.

Developing methodology (1) Upper Intermediate! Is my teaching good enough?

- *Many teachers begin their careers by working with lower level classes, not necessarily because they are easier to teach but simply because there tends to be more of them in schools (and more experienced teachers, who sometimes get first pick of classes, often choose the higher level classes for themselves).*
- *This means that you may have had quite a lot of teaching experience but never yet have taught a class above Intermediate level. Consequently it can be a little daunting when you first have to do this and you may have many questions and self-doubts:*
  Is my own language ability good enough?
  Are there going to be things in the Student's Book that I don't understand myself?
  Will I be able to answer all the students' difficult questions?
  Will I have a wide enough range of teaching techniques for students who can do so much more with the language?
  Will they see through me and find out my secret ... that I'm really not suitable as an Upper Intermediate teacher?
- *Well, these worries, fears and doubts are very common amongst teachers. So, I hope that the first reassurance may be in simply seeing some of these listed here. It's not just you who might feel worried about the challenge of a higher level class. Most teachers I talk to, experienced and new, find the prospect at least a little worrying! I think this is a healthy worry and a good omen for your future work!*
- *Upper Intermediate classes are different! They can express their interests, needs, enjoyment and criticisms much better than lower level students – and often do so. Many teachers love talking and interacting with students in a more normal way, with language problems much less of a hindrance to real interaction than at lower levels.*
- *Many teachers find that a different way of approaching classroom work naturally evolves, often with more negotiation and discussion and with more spontaneous (but useful) sidetracks and humour.*
- *Whether you're new to this level or have taught it loads of times before, this Teacher's Book has one main aim – to offer you as much support as possible for successful teaching at this level.*

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 211*
- *Teacher's notes, page 192*

1B | Paintballing

WHAT THE LESSON IS ABOUT

Theme	Hobbies
Speaking	Group & pairwork: parent discussing with teenage son/ daughter whether or not they should buy a violent video game
Listening	Conversation between three work colleagues about paintballing
Grammar	Negatives & questions
Functional language	Saying *no*

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Have you ever done any active non-traditional sports, e.g. hang-gliding?*
- *What's the most violent sport or game you know?*
- *Can you think of any sport where people shoot each other?*
- *Should people be allowed to play violent games (e.g. games in which they fight, shoot or hurt each other) even if they know what the dangers are?*
- *If you could choose one video game and play it in real life instead of on a console or computer, which game would you choose? Would it be a violent game?*

Test before you teach: negatives & questions

Methodology guidelines: Test before you teach, page xiv

- Write up the following words randomly on the board: *they football has enjoy he hang-gliding the match n't ever did been ?*
- Ask students to try and find two sentences (one negative and one question) using all the words. When students think they have good answers, they can compare with a partner. Point out that some answers may seem OK, but they don't use all the words. (Answers: *He hasn't ever been hang-gliding. Did they enjoy the football match?*)

LISTENING

In the listening, three friends are having an argument about the sport of paintballing. Jayne, one of the friends, thinks it is just a type of war game. While Dave, who is about to take part in the Paintball championships, tries to defend it, claiming that it's a game of strategy and encourages team building. However, he is unable to convince Jayne.

1

- Students look at the poster and answer the questions.

Language notes: paintballing poster

- ***Industrial wastelands*** are areas of land that were once used by factories and other businesses but are now deserted and derelict. There are probably remains of old buildings, rusting machinery, patches of oil, chemicals and other leftovers.
- If you ***eliminate*** something, you get rid of it completely and totally. ***A game of elimination*** suggests that you defeat your opponents one by one until you are the only remaining player or team.

Cultural notes: paintballing

- ***Paintballing*** is thoroughly described in the recording and the poster. It has been a popular sport in the UK and elsewhere, particularly for groups of friends or colleagues who want to do something a little different.
- The game is surprisingly painful and potentially dangerous. The little balls explode on your clothes with a powerful thud. It is essential to wear thick protective clothing and a full helmet over your face.

2 **1.1**

- Students listen to the conversation and say if the sentences are true (T) or false (F).

1 T 2 F 3 T

1.1

H = Harry D = Dave J = Jayne

H: So, are you ready for the big day, then? When are you going? Tomorrow, isn't it?
D: Yeah, that's right ...
J: What's happening tomorrow, then?
H: Dave's got his paintball championship finals.
J: Paintball championship? I didn't know such a thing existed.
H: Yeah, Dave's three times national champion ...
J: National champion? You, Dave? You dark horse! How long have you been doing that, then?
D: Er, well, I haven't been doing it for that long really, I started a couple of summers ago.
J: So, paintballing, eh? I didn't know you were into war games ...
D: It isn't a war game.
J: Uh-oh – have I touched a raw nerve there? Are you a bit sensitive about it?
D: No, I don't think so, not especially. It's just that it's always the same – you mention paintballing and people think you're Rambo or something ...
J: And it isn't true? I mean, isn't the whole point of it to dress up and play soldiers? You know, shooting each other with paint, re-enacting famous battle scenes and all that? Sounds like a war game to me.
D: No, it doesn't have to be. It's no more a war game than chess or draughts.
J: Sorry, you've lost me there. What are you saying?
D: It's a game of strategy. You have to think ahead and plan how best to eliminate the other side.
H: Yeah, and don't loads of companies use it now for team building and stuff like that?
D: Yeah, that's how I got into it actually. We went on a team-building weekend, you know, getting to know each other better ... it was great fun.
J: What shooting at each other? I can think of better ways of getting to know your workmates! I mean come on – those are real guns you're using out there. They may be gas-powered and they may be shooting paint pellets, but they're real and the whole purpose of the game is to shoot and kill, or sorry, should I say 'eliminate' other players. I mean, who started it off? Wasn't it designed for training soldiers?
D: No, it wasn't actually. The paint markers were designed for branding cattle, if you must know.
H: Really? Mm, I didn't know that.
D: Yeah, they used them in the States to shoot paint at the cattle.

H: Not what you'd call a military action, eh Jayne?
J: Possibly not, but it doesn't really matter what their original use was – they're being used now to shoot at people. I mean, you must have heard that story about the madman driving around shooting people out of his car.
H: Oh yeah, in um, Barry or somewhere wasn't it? What happened? Did anyone get hurt?
J: No, luckily enough, he was only shooting paint at them … but that's pretty frightening – I mean they thought they were being shot at by a real gun … and it can be dangerous. Those paintballs can hurt.
D: So what are you saying? Are you suggesting the sport should be banned because there are a few nutters out there who take things too far?
J: Yes, I am. I do think it should be banned. I think it's dangerous; paint guns are dangerous weapons. They are not toys. What happens if someone gets killed one day?
D: So, would you call for a ban on baseball in the same way because some people use baseball bats in fights?
J: Yeah, but baseball bats are supposed to be used for hitting balls – not people – unlike paint guns. Paintballing is not a sport; it's violent, it's dangerous and it glorifies …
H: Hey, Jayne, don't you think you're going a bit too far? Dave doesn't strike me as being a blood-crazed maniac. He's just a normal sort of bloke who likes to let off steam at the weekend. He's not about to go out and shoot somebody, is he?
J: OK, OK, sorry Dave. I got a bit carried away. I didn't mean to get personal.
H: Maybe you should give it a go sometime. I heard Bill's arranging a trip for his 30th birthday. You should sign up. *You might change your mind!*
J: No way! You must be joking! I think I'll just get him a card instead!

Language notes: listening

- ***The big day*** is a way of referring to an important event. It is most often used to talk about a wedding, but it can be used to talk about any day that someone has been preparing for or looking forward to.
- A ***dark horse*** is someone who has a secret skill or who does something people don't expect, and when you finally discover this secret, it's very surprising to you.
- If you ***touch a raw nerve,*** you say something that makes someone upset or angry because they feel very sensitive about the subject.
- A ***pellet*** is a small ball used for shooting.
- When you ***brand*** cattle, you mark them to show that they belong to you.
- A ***nutter*** is a crazy person, a madman. It's often used to refer to dangerous crazy people (e.g. people who take a gun and shoot random people). However, it is offensive to use it to describe someone who is mentally ill.
- ***Bloke*** is colloquial UK English for 'man'. It often has positive connotations and may suggests that the person is good. It comes in phrases such as *He's a nice bloke.*
- If you ***let off steam,*** you do something (usually active and energetic) that allows you to release the negative emotions that have built up inside you.
- If you ***get carried away*** with something, you get so excited about it that you lose control and forget the other things you are doing.
- When you ***sign up*** for something, you write your name on a list that says you want to join in the activity.

3 1.1

- Students listen to the conversation again and complete the information.

1 three
2 war
3 chess or draughts
4 training soldiers
5 branding (marking) cattle
6 dangerous weapons
7 baseball
8 give it a go (try it) / sign up to go paintballing

4

- Discuss the question with the whole class.
- You could turn this into a debate. Divide the class into two groups, one for and the other against paintballing. Allow them five minutes to make a list of the arguments in their groups for and against the sport, and then hold a debate. Appoint one student as chairperson to introduce the debate and to make sure that each side has the same amount of time to argue their points.

Web research task

Methodology guidelines: Web research tasks, page xiv

Paintballing

- Find out the closest place to you where you can go paintballing.

Web search key words

- *Paintballing (name of the town where you are)*

GRAMMAR: negatives & questions

Language reference, Student's Book page 14
Methodology guidelines: Grammar boxes, page xiv

1

- Students rewrite the sentences, making the verbs in bold negative.
- They could then compare their answers with a partner before you check with the class.

Other acceptable answers are in brackets.
1 isn't ('s not)
2 hasn't been training ('s not been training)
3 doesn't know (does not know)
4 wouldn't like (would not like)
5 hadn't heard (had not heard)
6 won't be going (will not be going)

2

- Students complete the questions with the correct form of the auxiliary verbs from the box. Remind them that sometimes the auxiliary is not needed and in these cases they should leave a blank.
- Don't check answers at this stage. This will be done in the next exercise.

3

- Students look at tapescript 1.1 on page 150 and check their answers to exercise 2.
- Ask students why two of the questions don't need an auxiliary.

1 are
2 have
3 Have
4 –; Was
5 –; Did
6 are; Are

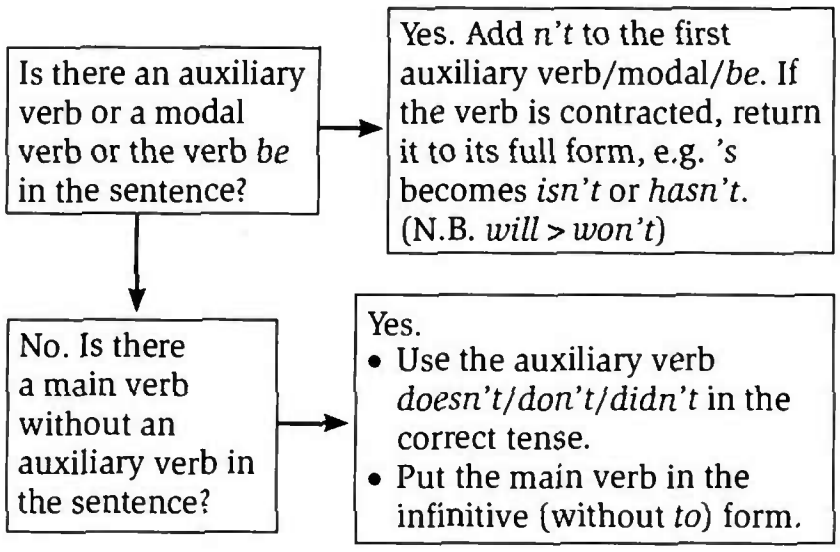
The first question in items 4 and 5 do not need an auxiliary because they are subject questions.

Language notes: negatives & questions

- As with the diagnostic work in lesson 1A, students shouldn't have too many problems with this revision work.

Negatives

- Although we are dealing with a wide range of tenses here, we can still generalize a relatively simple guideline about making negatives. All the sentences in exercise 1 follow this thought process:



Questions

- Exercises 2 and 4 both focus mainly on choosing the correct auxiliary verbs. To do this students will first need to recognize which verb tense is being used.
- In some cases (e.g. exercise 4 question 3) the grammatical form allows a choice of tense (e.g. *Who did you go with? Who are you going with? Who will you go with?* etc.), in which case students have to choose the best form to fit the meaning they want to express (e.g. talking about now, the past or the future).

Extra task: negatives & questions

- This is a transformation task, following the same idea suggested in the Extra task in lesson 1A (see page 2).
- Pairwork. Explain that you will read out some affirmative sentences and for each sentence students must write down the negative and question version.
- Do an example first for practice. Read aloud: *She works in an office.* Allow time for students to write the negative and question. Then check that they have got *She doesn't work in an office* and *Does she work in an office?* Continue with these sentences (or ones of your own). The answers are given in brackets.

1 They like coffee. (They don't like coffee. Do they like coffee?)
2 The food was very tasty. (The food wasn't very tasty. Was the food very tasty?)
3 They've been to the park. (They haven't been to the park. Have they been to the park?)
4 I'd finished all my work. (I hadn't finished all my work. Had you finished all your work?)
5 You know everything. (You don't know everything. Do you know everything?)
6 We went there last year. (We didn't go there last year. Did you go there last year?)
7 She'll be arriving at ten o'clock. (She won't be arriving at ten o'clock. Will she be arriving at ten o'clock?)
8 I'd really enjoy the party. (I wouldn't really enjoy the party. Would you really enjoy the party?)

4

- Explain that students are going to interview a partner about one of their hobbies. Students work on their own and write the interview questions from the prompts.
- They could then compare their questions with a partner before you check with the class.

1 How long have you been doing it?
2 When do you usually do it?
3 Who do you do it with?
4 How did you get into it?
5 Who started you off?
6 What aspect interests you the most?
7 What's the best way to get started?
8 Would you recommend it to a friend?

5

- Pairwork. Students use the questions in exercise 4 to interview their partner.
- At the end, ask students if they found out anything interesting from their partner about their hobbies.

FUNCTIONAL LANGUAGE: saying *no*

1 1.2

- Students choose the correct phrase to respond to each question.
- They then listen to the recording and check their answers.

1 I'm afraid not
2 Not really
3 Not exactly
4 Possibly not
5 Not to my knowledge
6 Certainly not
7 No way
8 You must be joking

Language notes: saying no

- We can classify the ways of saying *no* in exercise 1 under four general headings:

A very definite, strong and firm *no* (possibly rude)

You must be joking! *No way!*
Certainly not! *I don't see why I should!*

Saying *no*, but less than a 100% *no*. A *no* answer, but not definite or firm.

Not really. *Not exactly.* *Possibly not.*

Polite: apologizing as you say *no*

I'm afraid not.
I'd love to but I can't.

Saying that you think the answer is *no*, but you may be wrong

Not to my knowledge.

- Remember that the most polite way of saying *no* to an offer or invitation in English is to include both an apology and a reason why you are saying *no*.
- It's often difficult to explain why functional answers are correct or not; often we are reduced to saying *It's right ... well ... just ... because!* However, we can use the classification above to help explain why some answers to exercise 1 are right or wrong.
- For example, in question 1 (*Are you coming tonight?*) the answer *Not really* is inappropriate because B's response needs to be either a clear *yes* or a *no – you can't 'half come'. You must be joking* is also possible, but very rude. The politest answer is *I'm afraid not. I'd love to but I can't. It's my turn to babysit* because it gives an apology and a good reason.

2

- Students match the expressions to the correct answers in exercise 1. Remind students that more than one answer is possible for some of the expressions.

a) Are you kidding? – 8 You must be joking!
b) Definitely not! – 6 Certainly not! / 7 No way!
c) I wish I could! – 1 I'm afraid not. I'd love to but ...
d) Not especially – 2 Not really. / 3 Not exactly.
e) Not likely! – 6 Certainly not. / 7 No way!
f) Not quite. – 2 Not really. / 3 Not exactly.
g) Not that I know. – 5 Not to my knowledge.
h) Probably not. – 4 Possibly not.

Extra task: saying no

- Give students some extra speaking practice in saying *no* by running this series of instant mini-roleplays. This activity works well as a continuation from *Functional language* exercise 3. The task is the same, but this time students will speak in character rather than as themselves.
- Pairwork. Put students into A and B pairs. Tell students that you will call out roles. They should immediately start a short conversation with their partner. The person answering questions must always respond in the negative.
- Call out the first of these roles. Allow a minute or so for students to try it, then call out a new one from the list.
  1 Student A: You are a customer who wants to return a faulty computer you bought yesterday from Student B, who is a shop assistant.
  2 Student B: You are a hotel guest who wants to ask Student A, the hotel receptionist, for some help with some serious problems in your room.
  3 Student A: You are a police officer who has stopped Student B in the street because you think they are a bank robber.
  4 Student B: You are a newspaper reporter who is interviewing Student A, a famous football player.

3

- Students work on their own to write eight *yes/no* questions, which they will use to ask their partner for personal information.
- Pairwork. Put students into A and B pairs. Ask them to read their instructions, and then ask and answer their partner's questions, which they will use to ask their partner for personal information.

SPEAKING

1

- Pairwork. Students discuss the questions and give reasons for their answers.

2

- Groupwork. Divide the class into two groups. Students read the situation for their group and think of three reasons either for not buying the game or in defence of the game.

3

- Pairwork. Students pair up with someone from the other group. They compare their reasons for or against the video game, and then discuss the two questions.

Developing methodology (2) Admitting ignorance

- *Teaching higher level classes is a challenge, and not just for new teachers. If rather than just ritually turning the pages of the Student's Book, the teacher actively engages with the students, then lots of challenging, difficult and problematic issues are going to surface. You can't avoid them – and you shouldn't avoid them. You won't know all the answers so get used to it!*
- *All good teaching involves thinking on your feet. Even in a beginner class, I've often been asked grammar questions that throw me completely! But, certainly, you're likely to get far more of such difficult questions from an enquiring, curious Upper Intermediate group. The important thing is to learn to enjoy them and not to panic when you get asked something.*
- *A key technique is not to pretend that you know everything. Teachers often fear that they will lose face if that they admit they don't know something. But, in practice, it is the pretence of all-knowingness that leads to far greater problems and is likely to become an increasingly problematic disguise to maintain.*
- *Once students have come to terms with the (entirely realistic and understandable) fact that their teacher is not a 100% guru, the stage is ready for useful, friendly and adventurous joint exploration. Honesty seems like a hard step, but in the long run, it is the only one that makes sense.*
- *When students ask a question (about language or culture or general knowledge, etc.) that you don't feel sure about, try saying 'Mmm, that's a really interesting question and I don't know the answer.' Unless your class is genuinely cruel or vindictive, the student who asked the question will feel proud at their achievement, rather than critical of your ignorance.*
- *Once you've said that you don't know something, go on to suggest what can be done to find an answer. This could include:*
  Here's a dictionary / grammar book – can you look it up and let us know if you find out?
  I'll research it tonight and tell you tomorrow if I can find an answer.
  Let's go onto the internet and see if anyone knows.
- *Make exploration and research central to your lessons. Make it clear that it is not just you who will do all the looking up and finding out, but that students will also do this.*
- *A quick note for non-English-mother-tongue speakers: You might think that the notes above were mainly aimed at you. Not so! People with English as their first language are just as uncertain and confused about English (if not more).*

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 212*
- *Teacher's notes, page 192*

1c | Autograph hunters

What the lesson is about

Theme	Collecting autographs
Speaking	Pairwork: discussing signatures and autographs
Reading	*The Autograph Man*. Magazine article about the life of a man who buys and sells autographs
Vocabulary	Time adverbials

If you want a lead-in ...

Pre-teach key words: autograph & signature

- Ask the class: *If you met a famous person, what would you say to them?*
- Collect answers and discuss any interesting or funny ideas. If no one mentions asking the famous person to sign their name, say: *Would you do this?* and mime going up to a student, holding out a piece of paper and a pen as if asking them for their autograph.
- Ask students if they know the name of this and teach *autograph* if necessary.
- Ask students what the difference is between *signature* and *autograph*. (Answer: an *autograph* is a *signature*, but a signature of a famous person that you want to keep or sell. If you sign your name on an application form or at the bottom of a letter, that isn't an autograph, unless you are a very famous person. N.B. *Autograph* is both a noun and a verb. You can also *write an autograph, sign an autograph* or *give an autograph.*)

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Would you go to an event just to get the autograph of a star you liked?*
- *Why do you think autographs have become the thing people like to collect when they meet stars? Why not a drawing, fingerprints, business cards or a hair from their head?*
- *Would you pay to get an autograph you really wanted? What about a signed book or a piece of their clothing?*
- *What could a famous person sign apart from a piece of paper or a book (e.g. a record cover)?*
- *Which dead person do you think has the most valuable autograph? (The answer is William Shakespeare. There are only six known examples of his autograph and if they were ever sold would be worth many millions.)*
- *Which person alive today do you think would have the most valuable autograph? (There is no clear answer to this. The less a person signs, the more valuable a signature is. For this reason the autograph of Neil Armstrong, the first man on the moon, is worth up to £4,000 as he almost never signs them. In many cases an autograph is much more valuable because of what it is signed on, e.g. a football, a record cover, a photo of the person doing something they are associated with, etc.)*

Speaking

1

Communication activities, Student's Book page 138

- Before students do the activity, quickly check that they know the difference between a signature and an autograp by asking them where they would find a signature and where would they find an autograph.
- You could then find out if anyone has ever had their handwriting analyzed, maybe at a job interview, or know how to tell someone's personality from reading their handwriting. Ask them what sort of things they should look for, e.g. the way the writing slants or the shape of the letters.
- Pairwork. Ask students to write their signature on a piece of paper and give it to their partner.
- Students then turn to page 138 and read *An easy guide to analyzing signatures*.
- Students study their partner's signature for a few minutes and then tell their partner about their signature. Pairs ther discuss whether they think the analysis is accurate or not.

2

- Students look at the two autographs and think about wha the personalities are. Ask them to look carefully at the shape of the letters and the slant.

3

- Students discuss the questions with their partner.

Reading

The article is about James Morton, an autograph dealer. He talks about how he started out collecting autographs as a hobby, but that it became a job when he began trading in them. He also talks about which autographs are the most valuable and why people want to collect them.

1

- Students read the article and match the questions to the answers A–E.

1 E 2 C 3 A 4 D 5 B

Language notes: reading

- If you ***indulge yourself***, you do something that gives you pleasure even if you feel it is a bit naughty or expensive or bad for you.
- The section of a theatre that the public don't usually see is known as ***backstage***. This is where the performers have their dressing rooms.
- If you ***draw a line*** between two things, you make a clear division and separation between them. You don't let the two things connect or overlap at all.
- When you ***trade***, you do business – buying or selling something.
- If you ***track down*** something, you search for something that is difficult to find, and eventually find it.
- If you ***make an exception with something***, you do not follow your normal rules about it. You do something different on this one occasion.

Cultural notes: famous film stars

- ***Harrison Ford*** is a successful contemporary film star. He played Han Solo in the original three *Star Wars* films and Indiana Jones in *Raiders of the Lost Ark* and its sequels. He also starred in the science-fiction thriller *Blade Runner*.
- ***Sean Connery*** is a Scottish film star. He starred in early James Bond films as well as many other famous films including *The Untouchables* for which he won an Oscar. In the film *Indiana Jones and the Last Crusade* he played Indiana Jones' father.
- ***John Wayne*** was one of the most famous actors in Western films. He won a Best Actor Oscar in 1969 for the film *True Grit*, a story about revenge in which he played a Marshall called 'Rooster' Cogburn.
- ***Greta Garbo*** was a glamorous and very mysterious Hollywood actress in the 1920s and 1930s. She was Swedish and had a strong accent, most memorably heard in her well-known quote *I want to be alone.*

2

- Students read the article again and match the phrases to the gaps.
- They could then compare their answers with a partner before you check with the class.

1 c 2 g 3 a 4 b 5 f 6 d 7 e

3

- Pairwork. Students discuss the questions.

VOCABULARY: time adverbials

1

- Students complete the table with the time adverbials.
- They could then compare their answers with a partner before you check with the class.

To show the first in a series of actions: initially; at first; at the beginning; to begin with
To show that one action happens after another: afterwards; subsequently; after a while; later on
To show the last in a series of actions: eventually; finally; in the end

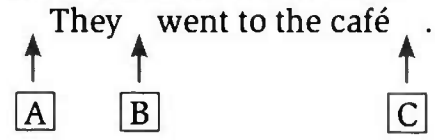
Language notes: time adverbials

Time adverbials show a relationship between one event and another (or others). They help a speaker or writer to show the sequence of events in a narrative.

- ***Initially, at first, at the beginning*** and ***to begin with*** are used to show the situation near the start of a story (or part of a story) and to suggest that things might be different later on. There is often this suggestion of a contrast between the beginning and later events, e.g. *Initially everything was fine* already suggests that further on in the story we might read something like ... *but later we had some problems.*
- ***Eventually, finally*** and ***in the end*** all have a similar meaning when used to tell a story. All three suggest that there has been a long story, probably with delays, difficulties and problems. The final event or action is probably the result of a long process leading up to it.
- ***Subsequently*** tells us that an event happened after (and possibly because of) something that came before it, e.g. *Mary said she couldn't come and subsequently the picnic was cancelled.*
- ***Later on*** means 'at a later time, after the time that has just been mentioned'. In this example: *Peter stayed for tea until four o'clock. Later on he called in at the garage.* Peter didn't go to the garage at four o'clock, but went some time after that. In most cases, *later on* means exactly the same as *later*.
- ***Afterwards*** means that something happened after something else. Although we can say *After the party ...* or *After visiting the museum ...*, etc. we don't use the word *after* on its own (i.e. if we don't name what something was after). Instead we use the longer word *afterwards* which has the same meaning. So the following example is incorrect: ✗ ~~*Mary enjoyed the visit to the swimming pool. After she walked along the lakeside*~~. But this small correction would make it fine: *Mary enjoyed the visit to the swimming pool. Afterwards she walked along the lakeside.*
- ***After a while*** means 'after a (usually short) period of time'. This typically means after some minutes or hours. In other contexts it can mean after some months or years.

Word order with time adverbials

- The diagram below shows three possible positions (A, B and C) in a sentence for the time adverbials.



- The list below shows which words can normally go where, e.g. the word *eventually* is (ABC) which means that you can say *Eventually they went to the café* or *They eventually went to the café* or *They went to the café eventually*. For single word items the end of sentence position (C) is less likely than the others.
(ABC): *eventually, finally, initially, subsequently.*
(AC): *afterwards, after a while, at first, at the beginning, in the end, later on, to begin with.*

2

- Ask students to look at the words in the table in exercise 1. Tell them that they are divided according the positions they can go in a sentence.
- Students decide which position, A, B or C, in the sentence the words from each column can go in. Tell students to look at the highlighted words in the article to help them.

The words in the first column can go in all three positions.
The other words can go in either position A or C.

3

- Students work on their own and choose the best time adverbials to complete the text.

1 At the beginning	6 Finally
2 later on	7 Initially
3 To begin with	8 eventually
4 afterwards	9 after a while
5 subsequently	10 in the end

4

- Pairwork. Students choose a famous person and brainstorm ideas for obtaining their autograph.
- Pairs report their ideas to the class using the time adverbials in exercise 1.

Developing methodology (3) Three-sentence stories

- *By Upper Intermediate level a lot of classroom writing work tends to be very long and complex. Students are often asked to take great care over things such as paragraphing, cohesive links, style and appropriacy. This is all very useful, but can also make writing seem like nothing more than a demanding chore, requiring great time and energy to do. There is also a case for keeping alive the fun of writing short, creative, interesting or amusing texts – especially if the tasks relate directly to a grammatical or lexical feature being studied. Here is an idea for a very concentrated small writing task to fulfil these goals.*
- *Write up the following titles on the board:* The Film Star's Mistake, The Island of Dinosaurs, The Collector, Trouble at the Airport.
- *Ask each student to prepare a three-sentence story about one of these titles. The story may only have three sentences (though there is no restriction on the length of a sentence as long as it's grammatically correct) and must tell a complete story with a beginning, middle and end.*
- *Each of the three sentences must include a time adverbial from the table in* Vocabulary *exercise 1.*
- *Allow time for students to think of and write their three-sentence story. When they have finished, they can meet up and share stories. Encourage them to read their story aloud to each other rather than just handing the text over.*
- *Use this idea with many different grammatical or lexical items, e.g. specify the tenses that may be used in each sentence, or state six words, two of which must be used in each paragraph.*
- *Here are two examples of three-sentence stories. You could read these out after students have written and read theirs, but be wary of reading these as examples or models before they do the task as they might discourage students' own creative ideas.*

The Film Star's Mistake Initially, he thought the fan only wanted his autograph, so he happily signed it. Afterwards, as she was walking away, he noticed how beautiful her hair was and he called her to come back. Eventually, they got married, but then got divorced and she is now two million dollars richer!

The Island of Dinosaurs To begin with, they believed the whole place was completely uninhabited. But, after a while, they started to notice the giant footprints and hear its roars. In the end it found them and ate most of them for supper.

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 213*
- *Teacher's notes, page 192*

1D | Collectors

WHAT THE LESSON IS ABOUT

Theme	Collectors and the things they collect
Speaking	Pairwork: discussing collections
Listening	Five people talk about their collections
Vocabulary	Expressions with *thing*
Grammar	*What* clauses
Pronunciation	Emphatic stress
Did you know?	Car boot sales

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Why do people collect things? Is it a natural human characteristic?*
- *Do you collect anything only because you hope it will become more valuable in the future?*
- *Would you ever sell your own collection? What is the lowest price you'd accept for it?*
- *Should people be allowed to collect historic guns? Are there any other things that people shouldn't be allowed to collect?*

Introducing the theme: collecting

- Tell the class that a famous rock star collects those little 'Do not disturb' notices that hang on hotel doors and has over 1,700 of them! And a well-known politician collects air-sickness bags from plane journeys!
- Pairwork. Give students a few minutes to think of something you could collect that (a) very few other people collect, (b) will cost you no money to buy, and (c) is interesting or amusing.
- At the end, pairs report their ideas and the class agrees which ones are the most unusual, the most clever or the funniest.

SPEAKING

1

- Pairwork. Students look at the photos and match the phrases to them.

1 A	3 D	5 F	7 B	9 J
2 E	4 H	6 C	8 G	10 I

Language and cultural notes: collecting

- ***Barbie*** (Trademark name) has been a best-selling toy doll since 1959. It represents a fashionable young blonde adult female with a rather unlikely (or impossible) shape. Barbie has a long-term boyfriend, Ken, as well as many friends and about forty pets. She has flown planes, competed in the Olympics, been into space, worked for McDonald's and run for President of the USA.
- ***Garden gnomes*** are small, colourful models of imaginary creatures used as garden decorations. For many years people have considered them rather kitsch (i.e. in bad taste). The famous Chelsea Flower Show bans them completely from display, which has led to some very funny attempts to smuggle gnomes in and photograph them in the show gardens. Gnomes are also frequent victims of humorous kidnappings. Their poor owners may receive postcards from around the world showing pictures of their kidnapped gnome in front of the Taj Mahal or another famous location.
- ***Panini*** is an Italian publishing company that sells packets of stickers (and albums to stick them in). They have made sets of stickers for special events, films, TV programmes, cartoon characters, wildlife, and so on, but their most popular sets are usually football ones. For the 2006 World Cup, Panini made the first ever virtual computer sticker album!

2

- Students discuss the questions with their partner.
- At the end, ask students if they found out anything interesting from their partner.

Web research task

Methodology guidelines: Web research tasks, page xiv

Collecting

- Quick task (three to five minutes): find the most unusual thing people collect. (Tell students not to include human or animal bodies or body parts, weapons, etc.)
- At the end, compare ideas with the whole class. Who found the weirdest collection ideas?

Web search key words

- *unusual collections*

LISTENING

In the listening, five people talk about their collections, why they started out collecting these things and what interests them about these objects.

1 **1.3–1.7**

- Students listen to five people talking about collecting things. Ask students to look back at the photos A–J while you play the recordings. They match the speakers in the recording to them.

1 F 2 H 3 E 4 D 5 A

1.3–1.7

1
I've always had a thing about football, not that I'm any good at it, mind, and at school we used to hang around in the playground every day, and everyone would have their pile and we'd go through them, 'got, got, got, need, got, got, need', and so on, and then we'd do swaps and try to collect the whole set. And then when I left school, I just sort of carried on because I still had some missing, and what I couldn't bear was, just, you know, giving up without getting the whole set. I don't know why really, it's just one of those things. I've got all the World Cups since 1990 in Italy – those are the ones I'm most proud of. If I ever have a kid myself, I know he'll enjoy looking at my collection in years to come.

2
My friends like to joke that my husband is the star attraction in my collection because he's got these bulging eyes. I don't mean that in a nasty way, but it's true that he does look a bit like one. What he doesn't know is that they call him Kermit, you know, from *The Muppet Show*. But, um, let me see, I've got about a thousand altogether, we always buy a few when we go on holiday. Slovenia's good, we've been there twice, because they're very popular there, little clay models painted green, but there are some beautiful ones in the Far East, made of precious stones. It's a good thing we've got quite a big house because I wouldn't know where to put them all otherwise.

3
We all used to wear them at university, but it's a thing of the past now. I mean, you do get some kids wearing them, but it's not like it used to be. In those days, you used to get market stalls, shops even, that sold nothing else. Anyway, I kept all mine and one day I got them out and I found them, I don't know, I just found them really interesting. And then, I started buying a few more and discovered that there are loads of people out there who are into it. Most of them collect the old enamel or metal ones from before the war, but not me. I prefer stuff from the 1970s. What I like best are the political ones with anti-nuclear slogans, 'No more war' and stuff like that.

4
It started off as a bit of a joke, really. I just wanted something to liven up the garden and I bought my first one at a car boot sale. And then I really got attached to it, I gave him a name, actually I give them all names now, and then I thought he was looking a bit lonely out there on the lawn all on his own, and that's when a gentleman friend of mine gave me another, and then, well, one thing led to another, and before I knew it I had about thirty of them, all different. What I didn't realize at first was how many different kinds there are, but now I only really get special ones, because they can be quite expensive, so I don't buy as many these days.

5
I read the other day that Bratz are the in-thing these days. They've been voted 'People's Choice Toy of the Year' three years running in America, but what people see in them is beyond me. They're just plain ugly for one thing. I guess we didn't have much choice, although some girls had Sindys. I was lucky because I had two sisters so when we played together, we had an incredible wardrobe and hundreds of accessories. Our parents used to disapprove, I never quite knew why, but it was all those hours dressing and undressing them that probably made me decide to be a fashion designer. And now, well obviously I don't play with them any more, but you can learn a lot from looking at them. Did you know that there are versions designed by Versace and Armani? Some of them are worth a fortune. I'd love to be invited to design an outfit for her myself one day.

Language notes: listening

- For expressions with ***thing***, see *Language notes: expressions with* thing on page 13.
- The word ***mind*** can be used (usually at the end of a sentence) to mean *however*. The following two comments have very similar meanings: (1) *I like football but I'm not very good at it.* (2) *I like football. I'm not very good at it, mind.* When writing, *mind* has a comma in front of it.
- When you ***hang around***, you wait aimlessly, doing nothing useful.
- If you ***can't bear*** something, you strongly dislike it and don't want to do it, eat it, hear it, be near it, etc.
- A person or creature with ***bulging eyes*** has eyes that seem to be bigger and stick out further than you might expect. A typical frog has bulging eyes.
- ***Stuff*** is a very common uncountable noun that you can use when you don't know or can't think of the real name of something. *Stuff* means the same as *thing*, a countable noun. Both these vague words can be very useful for students when they forget a word. They are widely used in normal colloquial English. Although *stuff* often refers to uncountable items (e.g. *rice, glue, intelligence*), it can also be used about countable items, especially when there is a mixture, a variety or a number of different things (e.g. in the recording *I prefer stuff from the 1970s* means *I prefer different kinds of badges from the 1970s*).
- The adverb ***plain*** emphasizes the negative meaning of the following adjective. If something is *plain ugly* it is ugly with no positive characteristics. Similarly something can be *plain daft, plain stupid, plain boring, plain useless*, etc.
- The word ***wardrobe*** in the recording (*We had an incredible wardrobe*) refers to the wide range of clothing the dolls had, not to the piece of furniture they were kept in.

Cultural notes: listening

- ***The Muppet Show*** was a popular TV show starring large friendly puppets with big eyes and huge mouths. Kermit the Frog was one of the main stars, alongside Miss Piggy and Fozzie Bear. The muppets also appeared in the successful educational show *Sesame Street*.
- ***Bratz*** (Trademark name) dolls have been very successful in recent years. They have large heads and eyes and are marketed as an alternative to Barbie, but with attitude! The dolls, and the TV and DVD series that they appear in, have attracted a lot of controversy, particularly over whether they are encouraging young girls to be too materialistic. In the world of Bratz, clothes and accessories seem to be the most important things for a girl to worry about.

2 **1.3–1.7**
- Students listen to the recordings again and answer the questions.
- They could then compare their answers with a partner before you check with the class. Play the recording again if necessary.

a 3 b 5 c 2 d 1 e 4 f 2 g 4 h 1

3
- Pairwork. Students discuss the questions.

GRAMMAR: *what* clauses

Language reference, Student's Book page 14
Methodology guidelines: Grammar boxes, page xiv

1
- Students look at tapescripts 1.3–1.7 on page 150 and underline five more phrases that begin with a *what* clause.

1 ... what I couldn't bear was ... (speaker 1)
2 What he doesn't know is ... (speaker 2)
3 What I like best are ... (speaker 3)
4 What I didn't realize at first was ... (speaker 4)
5 ... what people see in them is ... (speaker 5)

Language notes: what *clauses*

- A ***what clause*** acts like a signpost to the listener, announcing that something important is going to be said. It focusses the listener's attention on the whole of the following clause, rather than on just one or two words.
- The structure acts in a similar way to a relative clause. These two sentences mean the same: (1) *What I wanted was a new car.* (2) *The thing that I wanted was a new car.*
- Think of the original sentences as coming in two parts, shown in these examples by the dividing lines: *I wanted // something to liven up the garden. I prefer // stuff from the 1970s. I'm going to buy // more badges.*
- We can make a *what* clause using this guideline: *what* + subject + main verb + *is/was*, e.g.
  I wanted ... > *What I wanted was ...*
  I prefer ... > *What I prefer is ...*
  I'm going to buy ... > *What I'm going to buy is ...*
- Other forms of *be* (apart from *is/was*) are possible, although rarer, e.g. *What I'm going to buy will be ...*
- *What* is usually singular in these clauses, so we say *What I want is more garden gnomes* rather than ✗ ~~*What I want are more garden gnomes*~~.
- In grammatical terminology this structure is called a *wh-cleft sentence*.
- Although these clauses can be formed with other *wh-* words (*who, where, how, why,* etc.) the ones with *what* are the most common.

2

- Students work on their own and rewrite the sentences beginning with *what*.

1 What I would never sell is my wedding ring.
2 What I love is the way that you sign your name.
3 What I can't understand is why adults enjoy collecting things.
4 What I think is that some people never grow up.
5 What I haven't forgotten is the wonderful day we spent together.
6 What I really want is to get a better-paid job.

3

- Students put the words in order to make *what* clauses.

1 What I enjoy more than anything else ...
2 What really gets on my nerves ...
3 What I like about my English classes ...
4 What I find difficult to understand ...
5 What I would love to do next year ...
6 What I remember best about my childhood ...

4

- Students complete the *what* clauses in exercise 3 with their own ideas.
- They then compare their sentences with a partner. Collect a few examples from the class.

Extra task: what *clauses*

- Bring in a set of flashcards showing everyday objects and people doing things.
- Groupwork. Give a random selection of flashcards, face down, to each group of three to four students.
- Explain that students are going to take it in turns to pick up a card and try to think of a *what* clause sentence inspired by the picture.
- Do a few examples first with the class, e.g. flashcard of a car – possible sentence: *What I'd really like is a large car!* Flashcard of a person dancing: *What gets on my nerves is his dancing!* etc. Encourage students to think creatively beyond the obvious sentences, e.g. flashcard of a running race: *What I really wanted was a drink of water!*
- You could make the task into a competition by telling students to keep the flashcards they successfully make sentences for. If someone can't think of a sentence, other students can have a go and collect the flashcard as their prize. The winner is the person with the most cards at the end.
- With stronger classes, make the task more challenging by telling them they cannot form similar sentences to ones already used, e.g. after *gets on my nerves* has been used once, it is not allowed again.

VOCABULARY: expressions with *thing*

1

- Students choose the best word or phrase to complete the sentences.
- Students then look at tapescripts 1.3–1.7 on page 150 and check their answers.

1 One
2 a
3 one of those things
4 a
5 a
6 the
7 one

Language notes: expressions with thing

- ***Thing*** is one of the most flexible (and useful) words in the language. This is mainly because it is a vague word, i.e. it has a very wide, non-specific meaning. It can be used to refer to almost anything. This lesson looks at a number of fixed phrases that include the word.
  N.B. Because these are fixed expressions, you usually have to use the words exactly as they are and can't substitute other words.
- ***One thing led to another*** is an expression used to quickly summarize a number of events that a storyteller doesn't want to explain in detail. It helps a narrator move a story forward quickly, e.g. *So we made an offer to buy the first shop and, anyway, one thing led to another and we now own seven businesses around town.*
- If you have ***a thing about something***, you are strongly interested in it and maybe even obsessed by it.
- If you say something is ***just one of those things***, you are saying that it happened and that you didn't have the power or ability to do anything to change or prevent it.
- If you say ***it's a good thing*** (***that***) ... you mean that you are pleased that something is like that.
- If something is ***a thing of the past***, it seems old-fashioned to younger people. It may be something that doesn't exist anymore or it may be something that only interests older people.
- If something is ***the in-thing*** it is extremely fashionable and popular right now. N.B. We say *the in-thing* not ✗ ~~*an in-thing*~~.
- We use ***for one thing*** to give one reason, often about why something is bad or a problem or unsuitable. When we say *for one thing* it sounds as if there is really a whole list of issues, but we are only mentioning the first one, e.g. the recording includes *They're just plain ugly for one thing*, which suggests that the speaker feels that there are other negative issues about the Bratz dolls although she is only mentioning this one point.

2

- Students match the expressions from exercise 1 to the definitions.

a 2 b 1 c 6 d 3 e 5 f 4 g 7

3

- Students complete the sentences with the expressions from exercise 1.

1 a good thing
2 one of those things
3 one thing led to another
4 the in-thing
5 for one thing
6 had a thing about
7 a thing of the past

PRONUNCIATION: emphatic stress

1 1.8

- Read the first sentence out to the students as an example for them to identify the stressed words. Elicit why these words are stressed. (They are stressed because we feel that they are the most important words in the sentence.)
- Students could work with a partner. They should read the sentences out loud to identify the stressed words.
- They then listen to the recording and check their answers.
- You could play the recording a second time so that students say the sentences out loud as they listen.

1 I can understand why people collect books. But stamps?
2 I wouldn't call it a hobby. It's more of an obsession.
3 He doesn't do it for fun. He does it to make money.
4 I don't think his collection is interesting. I think it's sad.
5 She talks about it all the time. In fact, she talks about nothing else.
6 What the attraction is for adults is beyond me. Children maybe.

Language notes: emphatic stress

- We stress the words we feel are the most important in a sentence.
- In exercise 1 the speaker is stressing certain words in order to contrast them with other words, e.g. *Not books but stamps. Not a hobby, but an obsession*, etc. If students can't get the idea of this exercise, it may help to get them to summarize sentences 1, 2, 3, 4 & 6 in this way, and then practise stressing these short versions first. (N.B. Sentence 5 is a little different. The emphasis strengthens the previous idea rather than contrasting with it.)
- Students often think of stressed words, although in reality stress falls on syllables. It may be worth pointing this out to help students produce the sentences more successfully, e.g. in sentence 2 the stress is *ob**ses**sion* (with one strong syllable) not ✗ ~~*obsession*~~ (with three strong syllables).

2

- Go through the example with the class first. Students then identify the mistake in each sentence and correct it, as in the example.
- They could then work with a partner, with one student reading out the incorrect sentence, and the other replying with the correction. Point out that they should try and use emphatic stress.

1 It's an autograph, not an automobile.
2 It's a hobby, not a hobbit.
3 It starred Harrison Ford, not Michael Douglas.
4 He was a frog, not a pig.
5 He's Italian, not Japanese.

Extra task: emphatic stress

- Ask students to write down five sentences about people or things following the structure of the sentences in *Pronunciation* exercise 2: *A/An* noun *is / was / will be …* . Each sentence should have a factual mistake, e.g. *The 'Lord of the Rings' is a book by William Shakespeare.*
- Ask students to stand up and meet another student. They read their sentence and their partner corrects the information using emphatic stress, e.g. *The 'Lord of the Rings' isn't a book by Shakespeare. It's by Tolkien.* If they don't know the true answer, they should still correct the mistake, e.g. *The 'Lord of the Rings' isn't a book by Shakespeare. It's by someone else.*
- Students can move on and meet other students to hear and correct a few different sentences.
- At the end, collect a few of the sentences and practise correcting them as a whole class.

DID YOU KNOW?

1

- Pairwork. Students read the information and discuss the questions.
- You could then ask students to report back briefly on anything interesting they found out in their discussions.

Cultural notes: car boot sales

- How can you find a car boot sale? Look in the local newspaper.
- It's usually very cheap to go in, e.g. 20p or £1.
- Car boot sales can be in many places, e.g. supermarket car parks, school playgrounds, sports fields, etc. but they are almost always outdoors. So, don't forget that it often rains in the UK. Do you want to walk around shopping in the wet?
- Although shops in the UK have fixed prices, when you go to a car boot sale, you can bargain and try to agree a lower price.
- What's the secret of buying a bargain at a car boot sale? Simple: get there very early! All the real bargains will be bought by professional dealers in the first half hour.

IF YOU WANT SOMETHING EXTRA …

Photocopiable activity, page 214
Teacher's notes, page 193

WRITING

1 A job application

Student's Book pages 126–127
Teacher's notes, pages 178–179

Answer key

1 Review

Student's Book page 164

1

1 has	3 do	5 been	7 had
2 are	4 be	6 were	8 does

2

1 b 2 g 3 d 4 e 5 a 6 c 7 f

3

1 belong
2 do most people
3 makes
4 do people do
5 has
6 has
7 would your class

4

Students' own answers

5

1 What he should do is take up something active like running.
2 What he's really crazy about is golf.
3 What I can't understand is how anyone could be interested in celebrity gossip.
4 What I really enjoy most is the passion of the supporters.
5 What really worries me is the fact that she'll give anything a try.
6 What she will get into next is anybody's guess.

6

1 at first / to begin with
2 after a while / eventually / finally
3 after a while / eventually / later on
4 eventually / finally
5 at first / to begin with
6 after a while
7 eventually / finally

2A | Wildlife

WHAT THE LESSON IS ABOUT

Theme	Wild animals and people's attitudes to dolphins
Speaking	Pairwork: describing and discussing animals
Reading	*Cold-blooded killers?* Newspaper article about the aggressive behaviour of dolphins, and a reply to the article in defence of dolphins
Vocabulary	Adjectives (character)
Grammar	Present habits

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Why do some people feel happier or calmer in the presence of animals?*
- *Do you think animals can help humans to recover from illnesses? If yes, which animals, and why?*
- *Which animals do you think are most intelligent? Why?*
- *In your country do people generally feel positive towards animals or not? Why?*
- *In your country which animals are most feared or disliked? Why?*

Introducing the theme: wildlife

- Ask students to work on their own and make a quick list of (a) all the animals they've ever had as pets and (b) all the animals they have ever heard of people having as pets. Get students to compare in pairs and see if (a) they have had similar pets (or both had no pets) and (b) if they thought of any pets that their partner didn't list.
- As a whole class, collect together some lists for (a) and (b) on the board. If the following animals weren't mentioned, write *monkey*, *tortoise* and *crocodile* in a separate part of the board. Ask students to say whether these would make good pets or not. Ask why some animals make good pets and others are almost never pets.
- Ask students to think of any words to describe the three animals you wrote on the board, e.g. *dangerous*. Collect these adjectives in a box on one side of the board.

SPEAKING & VOCABULARY: adjectives (character)

1

- Students underline the word that doesn't belong in each group. Tell them that they can use their dictionaries if necessary.

1 inquisitive 2 playful 3 cold-blooded

2

- Students match the adjectives in exercise 1 to the animals. Point out that more than one answer is possible.
- They could then compare their answers with a partner before you check with the class.

Suggested answers:

1 crocodile: aggressive; ferocious; vicious; cold-blooded
2 eagle: aggressive; ferocious; vicious
3 fox: aggressive; vicious; inquisitive; playful
4 kitten: cuddly; cute; lovely; playful; docile; tame
5 monkey: inquisitive; aggressive; playful; cute
6 pony: cute; lovely; playful; docile; obedient; tame
7 shark: aggressive; ferocious; vicious; cold-blooded
8 snake: aggressive; ferocious; vicious; cold-blooded
9 tiger: aggressive; ferocious; vicious
10 tortoise: docile; tame; cute

3 1.9–1.10

- Students listen to the recordings and answer the questions.
- They could then check their answers with a partner before you check with the class.

1 monkeys and ponies
2 monkeys: tame; playful; inquisitive; vicious
ponies: lovely; obedient; docile; cute

1.9–1.10

1
I'd seen them in zoos before, but when we were in Gibraltar, we saw them close up. There were loads of them running around, jumping from rock to rock, and they were really tame and playful, you know, and they were really inquisitive and they come up to you very close, but you have to be careful 'cos they can get quite vicious if they're frightened or scared or something.
2
If you go for a walk in the New Forest, you can't miss them because they're everywhere, I mean, there must be a couple of thousand of them, just wandering around, completely free, and they're really, really lovely. They're also very obedient, very docile and there are places where children can ride on them, and the kids just love them, especially the young ones who are just so-o-o-o cute.

4

- Pairwork. Students discuss the questions.

READING

The reading contains a newspaper article warning about the aggressive nature of dolphins, which, like any other wild animal, can attack to protect their territory and their young. This is followed by a letter in response the article, which defends dolphins and attacks the article for being sensationalist and misleading. The letter points out that dolphins are beneficial to humans and never intentionally harm people.

1

- Pairwork. Students look at the photo and discuss the question. Elicit a few answers from the students and write them on the board.

Possible answers:
cute; playful; docile; obedient; tame

2

- Students read the newspaper article and compare the description of the dolphins in the article to their description in exercise 1.

Language notes: reading

- ***Cold-blooded*** does not mean literally that a creature has cold blood. It means that it is cruel and doesn't care if it hurts others. Some humans (e.g. murderers, tough businessmen, etc.) can be described as cold-blooded.
- If something is ***washed-up*** on a beach, it is left there by the movement of the sea.

Cultural notes: swimming with dolphins

- Swimming with dolphins has become very popular in recent years and there are now a number of sites around the world where you can book a holiday to do this. As dolphins are generally believed to be intelligent creatures who like humans, this is widely considered to be a safe activity. Many people report that the experience leads to a heightened sense of calm and awareness and it is sometimes said to have an almost miraculous therapeutic effect on some people, such as autistic children.
- However, some organizations have concerns about the growth in popularity of this activity. They argue that dolphins are wild creatures and the encounter may be stressful or intrusive for them, and their natural feeding and behaviour patterns can be disturbed. Some tour organisers care more about profit than the well-being of the creatures and cause serious problems for them (e.g. by training them to beg for food from humans) and for the swimmers (who may get injured if the dolphin feels threatened).

3

- Students read the article again and underline all the accusations made against dolphins they can find.

- the dolphin viciously turned on them (the children), biting the girl on the arm – the incident comes only months after a similar attack on a French tourist in the same area
- a well-known dolphin called Georges has hurt several people who have tried to play with him
- dolphins will attack to protect their territory or their young
- when they are faced with food shortages, they can become very aggressive
- food shortages have led to a number of attacks on porpoises – the dolphins were battering the porpoises to death
- dolphins will also kill their own young – it is believed that a number of dead dolphin calves washed up on British beaches were killed by adults of their own species
- far from being the cuddly animals of our imagination, dolphins can actually be cold-blooded killers

4

- Ask students to read the letter written in response to the article and find which of the accusations in the article it answers. Tell them to look back at the accusation they underlined in the article and then underline the answers to the accusations in the letter.
- They could then compare their notes with a partner before you check with the class.

1 Dolphins are neither dangerous nor ferocious.
2 The bites were playful bites and they wouldn't have meant to harm the girl.
3 They attack to protect their territory and their young, because the tourist operators don't know how to approach the animals. They need to observe wild animals at a distance and respect their privacy and natural habitat.
4 They aren't cold-blooded killers, and kill their own young. They are actually caring of their fellow dolphins.

Language notes: reading

- An ***autistic child*** is a child with ***autism***. Autism is the name for a range of mental conditions which in severe cases cause the child to have serious problems in understanding other people's emotions and behaviour. Autistic people may have lifelong difficulties in understanding the way that society and the world work, seeing chaos and confusion everywhere.
- ***Misinformation*** is information that is incorrect and may tell the opposite of the truth. The information might be intentionally wrong in order to mislead or trick people. Here are some typical collocations: *deliberate misinformation, cynical misinformation, a campaign of misinformation, attempts at misinformation, spreading misinformation*. Whether something is misinformation or not is often a matter of opinion. What one reader believes is definitely fact may be seen as lies and propaganda by another.

5

- Pairwork. Students discuss the questions with a partner.

Web research tasks

Methodology guidelines: Web research tasks, page xiv

Swimming with dolphins

- Find a place where you could go swimming with dolphins. How much would it cost? What would you get for your money? Does it sound like an enjoyable experience?

Web search key words

- *swimming with dolphins*

Problems with swimming with dolphins

- Find an organization that has doubts about swimming with dolphins. Are their arguments convincing or not?

Web search key words

- *swimming with dolphins problems*

GRAMMAR: present habits

Language reference: Student's Book page 24
Methodology guidelines: Grammar boxes, page xiv

1

- Students read the sentences and tick the ones that describe a habit.

1 ✗ 2 ✓ 3 ✓ 4 ✓ 5 ✗

Language notes: present habits

Will

- Although the grammatical form of *will* is not likely to be problematic for students, this usage may be new and possibly surprising, compared with the more familiar use for future predictions. Students may misinterpret sentences that contain it as referring to the future rather than the present.
- It is the context that tells you whether present habit, future prediction or another modal use is being talked about, e.g. *They'll watch TV together* could be an answer to either *What do you think they'll do tomorrow night?* or *Is there something they always do every evening?*
- The time expressions that go with *will* often give information about the context, e.g. *He'll usually get home around 7 p.m.* is a comment about general habit because of the use of *usually*. It can be changed into a future prediction by changing this element, e.g. *He'll get home around 7 p.m. tonight.* (See *Extra task* below for ideas and also *Developing methodology (4): Using intonation to bring grammar alive.*)

Present continuous

- The use of the present continuous isn't too much of a surprise here. Students will be familiar with the use of this tense to talk about things that started before now and are continuing. This new usage to focus on annoying behaviour isn't hard to grasp.

Keep

- When talking about repeated behaviour, *keep* has a very similar meaning to *keep on* (a phrasal verb), e.g. *She kept buying 'Star Wars' memorabilia* is similar to *She kept on buying 'Star Wars' memorabilia.*
- The correct form is *keep* + *-ing*. The use of ~~*keep* + *to do*~~ is a common error, e.g. ✗ ~~*He keeps to shout out in class*~~. This should be: *He keeps shouting out in class.*

Extra task: will *for present habits & tendencies*

- This task helps students distinguish between different uses of *will*.
- Explain that you will read out a list of sentences. Students should write the numbers 1 to 8, and for each sentence they must write *Future* if they think it's a prediction about the future or *Present* if they think it describes a habit or a tendency in the present.
- Read the numbers and the sentences aloud, without comment. Let students discuss and check together. (The answers are given in brackets after each sentence.)
  1 *Every Tuesday they'll go to the tennis court.* (Present habit)
  2 *Babies will cry when they are getting new teeth.* (Present tendency)
  3 *He'll be home soon.* (Future prediction)
  4 *People will always complain about new things.* (Present tendency)
  5 *He'll arrive on the 12.27 flight from Paris this afternoon.* (Future prediction)
  6 *She'll normally catch the 9.45 flight from Rome.* (Present habit)
  7 *I think I won't be at the party.* (Future prediction)
  8 *Teenagers won't normally enjoy being told what to do.* (Present tendency)
- Now ask pairs to make their own list of three similar sentences including two present habit / tendency and one future prediction. Get pairs to test each when they are ready.

2

- Students rewrite the sentences using the word in brackets.

1 Popular newspapers are constantly inventing stories.
2 They won't worry about the accuracy of their facts.
3 They will refer to anonymous 'experts' who don't actually exist.
4 They are forever printing apologies for giving incorrect information.
5 They are always getting into trouble for invading people's privacy.
6 Unfortunately, millions of people keep buying these papers.

Developing methodology (4) Using intonation to bring grammar alive

- *Teachers sometimes model grammar items for students as if they were reading a train timetable aloud – dull and totally forgettable. Students, if they get to say the items themselves, will then repeat them in a similar dull, flat manner. The words lack life and spark.*
- *Try breaking away from this. Associate grammatical items with strong feelings (and strong feelings mean strong intonation). Items such as the habits ones in this lesson are a good example of grammar where it is often natural to say them in a particular way. Many of the examples reflect annoyance at repeated habits.*
- *So, when you say an example sentence such as:* Your newspaper keeps publishing this type of sensationalist journalism *try saying it as if you were really angry about it. Let the stresses really sound strong:* Your **news**paper keeps **pub**lishing this type of sen**sa**tionalist **jour**nalism. *Go up really high on sensationalist. Exaggerate the intonation a little, adding an upset face and hand gestures.*
- *After modelling yourself, get students to repeat the sentence in the same sort of way. You may worry that they'll find it silly or strange, and they probably will! But once they get over that they'll probably enjoy it too and the items will stick much better in the memory. It's worth encouraging students to exaggerate the intonation (see* Developing methodology (5): Intonation & emotions *on page 21).*
- *Try this simple repetition drill with the class. Say each sentence aloud with feeling (i.e. sound annoyed and fed up). Get students to repeat each one twice in a chorus (i.e. whole class), then in pairs to each other.*
  1 You're **al**ways interrupting me.
  2 I **keep** getting the answers wrong.
  3 He's for**ev**er complaining.
  4 She **keeps** talking about Tom Cruise.
  5 They won't **ev**er get to school on time.

3

- Allow students a few minutes to think of three people who annoy them. Ask them to make brief notes on any annoying behaviour or habits that they might have.
- Pairwork. Students tell their partner about the people they have chosen and why they annoy them so much.

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 215*
- *Teacher's notes, page 193*

2B | Animal rights

What the lesson is about

Theme	Attitudes towards wild animals and how we treat them
Speaking	Pairwork: discussing animal rights
Listening	A radio debate about culling foxes
Vocabulary	Verb idioms
Functional language	Expressing opinions
Pronunciation	Sounding angry

If you want a lead-in ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *What do you know about foxes?*
- *Are there foxes in your country? Do they live in the country, town or both?*
- *What other wild creatures live or find food in cities in your country?*
- *Do you think that there are fewer or more foxes in UK towns now compared with the past? Why?*
- *Why do foxes like towns? What things that they like or need can they find in towns?*
- *Is it right to hunt and kill animals such as foxes that annoy people in towns?*

Listening

The listening is a radio debate about urban foxes in which a member of a resident's association complains about the problems in her area with urban foxes and calls on them to be culled to control the numbers. A spokesperson for the Urban Fox Lovers argues that a cull is completely unnecessary, and that the argument against foxes is exaggerated.

1

- Groupwork. Students work in small groups of four to six and tell each other any stories or legends they know about foxes.
- You could then ask students if they heard any particularly interesting stories that they would like to tell the rest of the class.

Web research task

Methodology guidelines: Web research tasks, page xiv

Foxes

- Groupwork. Foxes frequently appear in folk tales around the world. Do you know any stories that involve foxes? Share any stories you know with your group.
- Research on the internet and find a folk story from another country involving foxes. Read and learn the basics of the story (i.e. enough to be able to tell it to others). Print out your text if possible.
- Meet up in pairs or small groups. Swap stories, but, remember, it's much more interesting to tell them rather than just handing over pieces of paper.

Web search key words

- *fairy tale fox* (name of country) or *folk tale fox* (name of country), e.g. *fairy tale fox Sweden.*

2

- Students read the newspaper article and answer the question.

One group (the residents) was protesting about the problems caused by urban foxes. The other group (the animal rights protesters) was protesting against the first group and defending the animals' rights.

3 **1.11**

- Allow students a few minutes to read the points about foxes before they listen to the radio debate. They then listen and number the points in the order that they hear them.
- Students can compare with a partner before you play the recording a second time for them to check their answers.

Correct order: 2, 7, 3, 4, 1, 5, 6

1.11

P = Presenter T = Tom J = Jean

P: Following the arrest yesterday of four urban fox lovers on the steps of the town hall, in today's *Face to face* we will be finding out more about the urban fox problem. In the studio with us this morning, we have Jean Baker, chairperson of the Residents' Association which is calling for action against the growing numbers of foxes plaguing our town, and Tom MacFaerne, spokesperson and founder member of Urban Fox Lovers, the organization responsible for the protest outside the town hall. Jean, if I could turn to you first. Following a series of attacks on household pets, your association is calling for a cull on urban foxes in your area. Could you tell us more about why you think this is necessary?

T: Sorry, could I just clear up one thing before we start? I don't know who the four people who were arrested were, but I'm absolutely certain they were not members of Urban Fox Lovers. They had nothing to do with us. I just wanted to make that clear from the start.

P: Jean?

J: Yes, thank you. The fight outside the town hall was certainly very unfortunate, but if you ask me, what we need to do now is put it behind us, sit down calmly and discuss what can be done to tackle the growing problem of urban foxes. And, let's face it, they are a serious nuisance. Quite simply, there are too many of them, 35,000 at the last count. To be perfectly honest, we think it's about time we did something to control their numbers.

T: Kill them, you mean.

P: Tom, please, we'll turn to you in a moment. Jean, you were saying?

J: Yes, well, although we respect the views of the Urban Fox Lovers, we are absolutely convinced that measures need to be taken to control all fox numbers. There are a number of reasons for what we're saying. In our area alone, we have had a large number of attacks on domestic animals. We know that a hungry fox will break into hutches and eat pet rabbits and guinea pigs. We also have reason to believe that foxes are also attacking cats and small dogs. Personally, this is what upsets me – and many other people I know – the most. On top of that, there are minor irritations, like the problems with rubbish bins, for example. Foxes are forever turning over the bins to look for food, which is both messy and extremely unhygienic, and they keep digging holes in gardens round here to bury their half-eaten food.

T: I'm sorry, but I really must butt in here. Frankly, this is absolutely ridiculous. Cats will rip open rubbish bags more often than foxes and dogs are always digging holes everywhere. Do you want to control their numbers, too?
J: True, but the difference is that people choose to have dogs and cats and they don't choose to have foxes. Foxes are pests, like rats or mice, and all we are asking is for the local council to take steps to control them like other pests.
P: OK, I see your point. Tom?
T: Sorry, but foxes are not pests. They actually help keep down pests – they kill and eat rats, and mice, too. Our cities would actually be much dirtier if it wasn't for the foxes. And, on top of that, there are a lot of people who like seeing foxes in their gardens. People who will actually put food out for the foxes, you know, to encourage them to come into the garden.
P: Yes, but I really don't think everyone agrees with you there, Tom. I may be wrong, but not everyone actually wants foxes in their gardens ...
T: Well, it they don't want them to come in, they can always keep them out! There's no need to kill them to keep them out! There's all sorts of things you can do instead, put special chemicals down on the grass, put up fox-proof fences, that sort of thing. I mean, it's not difficult.
J: And what about the attacks on other animals? Or children?
T: Oh, come on! You don't really believe that, do you? I don't believe for a minute that foxes will attack children. It's totally absurd! Foxes do everything they can to keep out of people's way. But in any case, you miss the point completely. The whole idea of a cull is a waste of time. Foxes control their own numbers and if you start killing them, other foxes will just move in to take the places of the ones you kill, and you'll end up having to kill them too. So, it's not only cruel, it's pointless. So, I'm sorry, but Jean's marvellous plan to kill all the foxes just doesn't add up.
J: We're not suggesting that we get rid of foxes altogether – and you know that. All we are saying is that their numbers have got out of hand, and that because there are so many of them, it's because there are so many of them that they are becoming more aggressive and we need to do something about it. We've got to draw a line somewhere.
T: But what you're suggesting just won't work!
J: I'm sorry Tom, but basically we think it's time to do something about this problem, and it is a problem, even you must see that ...
T: No, I don't see it. As far as I'm concerned there is no problem.
J: We can't just allow their numbers to keep on growing. We're animal lovers, too, but when we're constantly seeing our pets attacked, it's simply time that something was done about it.
P: Jean, sorry, but I think it's time now to hand things over to our listeners. We have our first caller on the line from ...

Language notes: listening

- If you have a ***cull*** of some creatures, you kill many of them, possibly because they are a nuisance or there ar health or over-population problems. There is also a ver ***to cull***.
- A ***hutch*** is a small house for a pet rabbit (or a guinea p a gerbil, etc.).
- If something is ***unhygienic***, it is not clean and may cau illness or disease.
- If you ***bury*** something, you dig a hole in the ground an put the thing under the earth.
- A ***pest*** is a creature that spreads damage or disease, causing serious problems for people's health, damage t their property or disease to their crops.
- When something has ***got out of hand***, it is out of contr It has become a much bigger (and probably more problematic) issue than before.

Cultural notes: urban foxes in the UK

- There has been a remarkable increase in urban foxes in the UK in recent years. They have adapted very well to town life and are now found all over the UK. Numbers are estimated at over 35,000 nationwide.
- There are foxes in all parts of London, and they have even been seen outside Buckingham Palace and 10 Downing Street.
- The quantity of waste food products that man leaves around actively encourages foxes. They will eat insects, worms, mice, birds, chickens, fruit, leftover food of all kinds – in fact almost anything! They like tearing open plastic rubbish bags to find the tasty food inside.
- Foxes can be very noisy at night, when they bark and scream, especially in winter months.

4 **1.11**

- Students listen again and make notes on what the words were referring to.
- They could then compare their answers with a partner before you check with the class.

1 unfortunate: the fight outside the town hall
2 unhygienic: the fact that foxes turn over the bins to look for food
3 ridiculous: the argument that foxes should be controlled because they turn over rubbish bins and dig holes in the garden
4 not difficult: keeping foxes out of the garden
5 totally absurd: the belief that foxes will attack children
6 cruel and pointless: reducing the number of foxes

5

- Pairwork. Students discuss the questions and give reason for their answers.

PRONUNCIATION: sounding angry

1 **1.12**

- Students listen to the recording and answer the question.

He's for the fox cull.

1.12

Frankly, it's about time Tom faced facts. Urban foxes are not only a nuisance – they're a real menace! The authorities need to do something now, before homeowners start taking the law into their own hands!

2 **1.12**

- Students read the transcript of the call, then listen again and underline all the words the speaker stresses.

See answers underlined in the tapescript above.

3

- Students look at tapescript 1.12 on page 151 and check their answers.
- Students listen to the recording again and read the tapescript out loud at the same time.

Developing methodology (5) Intonation & emotions

- *The easiest way to work with stress and intonation in class is often simply to get students copying examples rather than by analyzing and explaining in detail what is going on (because the explanations are often very complex and are not always complete or satisfactory).*
- *For many students, thinking about the feeling or emotion can be the key to getting closer to good intonation. When intonation is linked to feelings, we can usually give students some general hints about how to sound right. For example, in this lesson the focus is on sounding angry. When we are angry we may do some of the following things:*
  - *Speak louder than usual.*
  - *Stress words with a negative meaning or connotation (e.g. not, don't, never, nuisance, etc.).*
  - *Emphasize the main stress in a sentence more strongly than usual.*
  - *Enunciate (i.e. speak each word with great care) more than usual.*
  - *De-contract some words that are usually contracted (e.g. don't > do not).*
  - *Look and feel angry. Frown. Use angry gestures.*
- *When you are working on different language areas in future units of the Student's Book, and you want to add a focus on intonation, think about the kind of things dealt with in the list above, i.e.*
  1. *What is the basic emotion?*
  2. *Is the voice loud or quiet?*
  3. *Which kind of words are stressed?*
  4. *Are contractions used?*
  5. *Are there any typical gestures or expressions that accompany what is said?*
- *Questions like these do not directly address intonation, but in getting students to think about the feelings underlying what they say, they may naturally push students closer towards the right intonation.*
- *The following activity can get students thinking about how emotions affect how things are said. Write a short simple, everyday dialogue on the board, e.g.*
  - *A:* Hello. How are you?
  - *B:* I'm OK, thanks. But I've lost my phone.
  - *A:* Would you like to borrow mine?
  - *B:* No, thanks.
- *Ask students to practise reading it together, without telling them any particular way to do it.*
- *When they have done that, write an emotion or attitude for each character on the board, e.g.*
  - *A: You feel very angry with B.*
  - *B: You feel very angry with A.*
- *Ask students to practise reading exactly the same dialogue, but this time with the emotions you gave.*
- *Repeat this a few times with different emotions and attitudes, e.g. delighted, bored, inquisitive, tired, nervous, cold, etc. Try giving different and contrasting emotions to A and B.*
- *Occasionally stop the task to ask students to reflect on what and how they change their performance to indicate the different emotions. This reflective thinking is often more valuable with intonation that technical explanations of what to do.*

VOCABULARY: verb idioms

1

- Students choose the correct idioms in the box to replace the phrases in the sentences in italics.
- Students look at tapescript 1.11 on page 151 and check their answers.

1 clear up	4 butt in
2 miss the point	5 add up
3 face	6 draw the line

Language notes: verb idioms

- If things ***don't add up***, they seem to be wrong or incorrect and don't fit with other information. *Add up* is almost always used in the negative and suggests that there are a number of facts that do not logically lead to the supposed conclusion.
- When you ***butt in*** to a discussion, you join in without being asked to, sometimes rudely.
- When you ***clear up*** something, you give an explanation which answers the problems and uncertainties that people had.
- When you ***draw a line***, you decide that things must stop, usually because a situation has gone far enough and cannot be allowed to continue any longer or go any further.
- When you ***face*** something, you accept the uncomfortable truth of a situation and try to find a way to deal with it. The phrasal verb *face up to* means the same.
- If you ***miss the point***, you don't understand something important.

2

- Students complete the sentences with the correct form of the verb idioms from exercise 1.
- Pairwork. Students tell their partner about anyone they know who fits the descriptions.

1 face	3 add up	5 misses the point
2 butting in	4 draw a line	6 clear up

FUNCTIONAL LANGUAGE: expressing opinions

1

- Students look at the extracts from *Listening* exercise 3 and decide who is speaking; Jean, Tom or the presenter.

1 J 2 T 3 T 4 J 5 J 6 P 7 P 8 J 9 T

Language notes: expressing opinions

- ***Personally, As far as I'm concerned*** and ***If you ask me*** are used to say that the opinion you are giving is your own viewpoint (and others may disagree with it). All typically come at the beginning of a sentence. In written texts they usually have a comma after them.
- Students tend to make mistakes by assuming that all three expressions are fully interchangeable, which they aren't.
- *If you ask me* and *As far as I'm concerned* follow a sentence structure similar to *I think that ...* (when introducing an opinion), e.g. you can say *If you ask me, curry is a delicious food* because *I think that curry is a delicious food* is a good sentence.
- In contrast, *personally* is essentially emphasizing the word *I* in the sentence that comes after. It needs a following subject and a verb (e.g. *I think, I hope*, etc.), e.g. you can say *Personally, I love curry!* because *I love curry* is a good sentence. In contrast ✗ ~~*Personally curry is a delicious food*~~ isn't possible because ✗ ~~*I curry is a delicious food*~~ doesn't make sense.
- ***To be perfectly honest*** (or to *be honest*) and ***Frankly*** are also used to introduce your own opinion, but usually precede a strong, controversial or uncomfortable view. These also typically have a comma after them.
- ***We are absolutely convinced that ...*** states a strong, unshakable belief.
- ***I really don't think that ...*** and ***I don't believe for a minute that ...*** are both used to introduce a viewpoint that contrasts or disagrees with another view.
- ***I may be wrong, but ...*** introduces a tentative opinion, i.e. the speaker is suggesting their ideas but accepts that they may be mistaken.

2 1.13

- Students listen to the recording and underline the main stress in the phrases in bold in exercise 1.
- Students then work with a partner to read the sentences in exercise 1 out loud to each other.

See underlined answers in the tapescript below.

1.13

1 Personally, this is what upsets me.
2 Frankly, this is absolutely ridiculous.
3 As far as I'm concerned, there is no problem.
4 We are absolutely convinced that measures need to be taken to control all fox numbers.
5 But if you ask me, what we need to do now is put it behind us.
6 I really don't think everyone agrees with you there, Tom.
7 I may be wrong, but not everyone actually wants foxes in their gardens.
8 To be perfectly honest, we think it's about time we did something to control their numbers.
9 I don't believe for a minute that foxes will attack children.

3

- Pairwork. Students take it in turns to read out a statement to their partner, who responds by using a phrase from exercise 1.

SPEAKING

1

- Pairwork. Students read the list of activities, then discuss the questions below the list with their partner.
- You could find out from students if anyone has any strong views about the topic, and explain their views to the class. However, don't spend too much time on this.

Extra task: discussion

- Write the following quotation on the board: *The greatness of a nation and its moral progress can be judged by the way its animals are treated.*
- Ask students to guess who said it. Then confirm that it was Mahatma Gandhi (Indian spiritual thinker and political leader).
- Ask students if they agree with the quotation and start a discussion. Encourage students to use expressions from the lesson.
- Extend the discussion to ask: *How well are animals treated in your own country? What animal rights movements are there in your country? Do you agree with them? What sort of things do they do?*

Extra task: roleplay

- Pairwork. Tell students that one of them is an animal rights activist. The other is a scientist who works in a laboratory which uses animals to test new life-saving drugs. The scientist is working late at night in the laboratory. The activist has just broken in and wants to free all the animals. Students should have a lively discussion (or argument) for a few minutes.

Optional extension

- After the roleplay, ask (a) groups of five or six activists to meet up together after the break in and discuss what happened, and (b) groups of five or six scientists to meet up and discuss what happened. Both groups should prepare a short press release (i.e. a report for the newspapers and TV).

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 216*
- *Teacher's notes, page 193*

2c | Companions

WHAT THE LESSON IS ABOUT

Theme	People who have strange relationships with their pets
Speaking	Groupwork: discussing people and their pets
Reading	*Animal crackers*. Magazine article about three men and their eccentric attitude towards their pets
Vocabulary	Strong reactions
Grammar	Past habits

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

Introducing the theme: attitudes to pets

- Draw a simple picture of a woman on the board and then tell the class this short story about her. Add a simple sketch for each animal as you name it. Ask students to listen to your story and decide what they think about the woman.

  Ariel Jones loves animals. At first she just had two dogs – and fed them the most luxurious food and booked the most expensive holidays with them in the south of France. But that wasn't enough. Last year she bought two kittens, a tortoise, a stick insect, a budgerigar, a rattlesnake and two spiders. Now her whole life revolves around the pets. When she has to go away for a day or two, she employs a pet-sitter to look after them and always calls them up on the internet for a one hour web-chat. She demands that even the spiders come in front of the web-cam! She holds birthday parties for all the animals and gives them expensive presents.
- Allow students a few minutes to compare their reactions with a partner. Then discuss these questions with the whole class.
  1 *Is such behaviour normal? Sensible?*
  2 *Are there people like this in your country?*
  3 *Have you heard any other examples of strange things people do with their pets?*
  4 *Why do you think people get so obsessed with pets?*
  5 *Can animals really understand us and what we do?*
  6 *Can animals really care about humans?*

SPEAKING & READING

The reading text is about three eccentric upper-class men and the strange relationship they had with their pets. The first story describes Francis Henry Egerton, Earl of Bridgewater, and the indulgence he showed to his twelve dogs. The second story is about Lionel Walter, the second Baron Rothschild, who owned some unusual animals and drove around in a zebra-drawn carriage. The final story is about an Irish landowner, Adolphus Cooke, who believed that the animals he owned had been reincarnated.

1

- Pairwork. Students read the list, then discuss the questions.
- Ask students if they found out anything interesting from their partner in their discussion.

2

- Groupwork. Put students into groups of three; A, B and C. They work on their own and read their respective stories. They then match their story to one of the pictures at the top of the page.

1 C 2 A 3 B

Language notes: reading

- The expression ***to put it mildly*** is used to say that the thing described could have been said in a much stronger or more shocking way. In other words, *this is a mild way of saying something*.
- ***Napkin*** is another word for *serviette*. It is a piece of cloth or paper (usually square or rectangular) that you use when eating to wipe your mouth and to help keep your clothes clean.
- If you ***indulge*** someone, you give them everything they want, or allow them to do whatever they want, even if it may not be good for them.
- Your ***table manners*** are the way you behave when you eat. You can have good, bad, poor, dreadful, etc. table manners.
- If a person is ***banished***, they are sent away and not allowed to return. You can be *banished from places* (e.g. from your home country) or *banished to places* (e.g. to the forest).
- If something is a ***familiar sight***, it is something that is often seen by many people in the area and is not surprising at all.
- If you have an ***unnatural interest*** in something, you are interested in it in a strange or unusual way. You may be obsessed by it or interested in aspects that are not normally thought about.
- An ***opossum*** is a furry, long-tailed animal found in Australia and North America.
- A ***dingo*** is a wild dog found in Australia.
- A ***kiwi*** is a large, flightless bird found in New Zealand.
- A ***red setter*** (also called *Irish setter*) is a tall breed of hunting dog with red fur.
- If you show ***ingratitude*** to someone you do not show that you are grateful for something.

3

- Students compare their stories with the other members of their group, and talk about the similarities between the three men in the stories.

Suggested answers:
They were all men. They were all eccentric. They all loved animals. They're all dead. None of them appears to have worked.

4

- Students work on their own and answer as many of the questions as possible. Emphasize that they must not read their partners' texts as they do so.
- Students then read the three texts and check their answers.

1 Adolphus Cooke
2 Lionel Walker
3 Francis Henry Egerton
4 Adolphus Cooke
5 Francis Henry Egerton
6 Lionel Walker

5

- Students discuss the questions as a whole class.

Extra material: cat & dog jokes

- Your students might enjoy hearing one or two of these jokes about pets:

  A postman is delivering letters to houses in Exeter Street. In one garden there is a very fierce and dangerous-looking dog. A small girl is standing next to the dog. The postman needs to deliver the post, so he calls out to the girl, 'Does your dog bite people?' The little girl says, 'No – he's very gentle and kind.' The postman comes into the garden at which point the dog leaps on him, knocks him over and tears off the arm of his jacket. 'But you said ...,' calls the postman from underneath a few kilos of dog. 'You said your dog was gentle and kind!' 'He is,' replied the girl. 'But that isn't my dog!'

  Q: *When can you hear a dog say 'Meow'?*
  A: *When it's learning a second language.*

  Q: *Why should you be careful if it's raining cats and dogs*?*
  A: *Because you might step in a poodle**.*
  (* *Raining cats and dogs* is an idiom and means 'raining very heavily'.)
  (** A *poodle* is a small decorative dog. This is a pun on *puddle*, i.e. a small pool of water on the ground.)

GRAMMAR: past habits

Language reference, Student's Book page 24
Methodology guidelines: Grammar boxes, page xiv

1

- Students read the story quickly, then focus on the verbs in italics and answer the questions.
- They could then compare their answers with a partner before you check with the class.

a) Verbs 1, 2, 3, 5, 6, 8 and 9 can be replaced by *used to* (+ infinitive) or *would* (+ infinitive).
b) Verbs 4 and 7 can only be replaced by *used to* (+ infinitive).
c) Verbs 10, 11 and 12 cannot be replaced by either *used to* (+ infinitive) or *would* (+ infinitive).

Language notes: past habits

- ***Used to*** and ***'d/would*** add extra meanings that are not explicitly present in the past simple. They both suggest (a) regularity or habit and (b) a contrast between the past and now, i.e. something that was true in the past is no longer true now, e.g. *I used to work in Barcelona* suggests the idea that I no longer work in Barcelona. If I say *I used to smoke*, it suggests that I have given up.
- Even some of the most recent grammar books offer this no longer true idea as a rule, but it isn't totally reliable! For example, I could say *I used to work in Barcelona back in the 1990s. Then I went away for a few years but now I've finally come back to the town again.* It might be truer to say that *used to* shows a contrast between something that happened in the past and later events.
- ***'d/would*** has the same meaning as *used to* but there are two restrictions:
  1 *'d/would* cannot be used with stative verbs, i.e. where the verb has no visible or tangible action or event (e.g *believe, live, want, hope, hear, love, be, hate, think*, etc.). You can say *I used to live in Nottingham*, but not ✗ ~~*I would live in Nottingham*~~.
  2 You must usually have established which time period you are talking about, e.g. it would be alright to start a story with: *When I was a teenager, I'd walk to the town centre every evening*, but the following would be an odd beginning: *I'd walk to the town centre every evening* because the reader wouldn't know what time frame was being talked about.
- Although most students can recognize and have studied *used to* and *would*, they tend to avoid using them and stick with the relative safety of the past simple.

2

- Students read the text and decide which six verbs are wrong, then correct them.
- They could then compare their corrections with a partner before you check with the class.

~~would be~~ was/used to be (a familiar sight ...)
~~used to give~~ gave (this up when ...)
it ~~would become~~ became (too heavy for her)
~~would~~ used to (be a restaurant ...)
~~used to marry~~ married (again, but ...)
~~used to come~~ came (to her funeral ...)

Language notes: would, used to *or past simple*

Your students may want to know why the six mistakes are wrong:

- ~~*would be*~~ is wrong because *be* is a stative verb.
- ~~*used to give this up*~~ is wrong because *used to* refers to something that happened regularly, not on just one occasion. She gave up at a single moment.
- ~~*when it would become too heavy for her*~~ is wrong because *become* is a stative verb.
- ~~*which would be a restaurant*~~ is wrong because *be* is a stative verb.
- ~~*She never used to marry again*~~ is wrong because *marry* is something that you do on a particular day, not regularly over a period of time.
- ~~*Only three people used to come to her funeral*~~ is wrong because coming to her funeral is not a regular event.

Extra task: fake lives

- Ask students to think up an entirely fictional past for themselves, e.g. for their childhood or life as a young adult. These imaginary lives should be completely different from what they do now, and can be as wild or weird as students can think of. Tell students to write six sentences using *used to* or *would* to describe these lives, e.g. *I used to write best-selling novels* or *I would always pilot my own plane whenever I went on holiday.*
- Write this sentence on the board: *I hear you had a very interesting life before you came here!* Ask students to meet up with a partner and have a conversation about their lives now and in the past, beginning with the sentence on the board. Ask students to take notes about their partner's past. N.B. Students are not roleplaying; they are themselves now – but with a fictional past!
- When the conversation is over, each student writes a brief report about their partner's past.

3

- Pairwork. Allow students a few minutes to think of seven things that they did as a small child that would seem strange if they did them now. They then tell their partner about them. Point out that they can use the ideas in the box to help them with their discussion.

VOCABULARY: strong reactions

1

- Students turn to page 147 and read the dictionary extract for the word *mad*. They then read the two sentences and say what the word *mad* means in these contexts.

Sentence 1: angry Sentence 2: crazy

Language notes: mad

- As with many words that have more than one meaning, it is usually our knowledge of the context that tells us which meaning is the right one, e.g. *He's mad* could mean *angry* or *crazy* depending on the circumstances.
- You can *be mad*, *feel mad*, *go mad* or *get mad*.
- Here are some more common expressions with mad:
  It drove me mad. (caused me to feel angry)
  The world's gone mad. (crazy)
  I got mad. (became angry)
  I went mad. (became angry or crazy)
  Are you mad? (crazy or angry)
  Are you mad about it? (angry)
  I thought I'd go mad. (crazy)
  They must be mad. (crazy or angry)
  She's hopping mad. (extremely angry)
  He's barking mad. (extremely crazy)
- *Mad* often collocates with *at someone/something for doing something*, e.g. *I got really mad at him for doing that*.
- *Mad* has other meanings not dealt with in this lesson. For example, *I'm mad about tennis* means 'I feel very enthusiastic about tennis.'

2

- Students read the sentences and say which ones refer to anger and which to craziness.
- They could then compare their answers with a partner before you check with the class.

1 anger	3 craziness	5 anger	7 anger
2 craziness	4 anger	6 craziness	8 craziness

3

- Pairwork. Students describe two people they know who do a lot of crazy things and often get angry.

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 217*
- *Teacher's notes, page 194*

2D | Working animals

WHAT THE LESSON IS ABOUT

Theme	Dogs that care for people
Speaking	Pairwork: comparing and contrasting two photos about working animals
Listening	A radio interview with a trainer for the guide dogs for the blind
Vocabulary	Collocations with *get*
Grammar	*be/get used to*
Did you know?	The UK as a nation of dog lovers

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Dogs or cats – which do you like most? Why?*
- *Dogs or cats – which help man the most? How?*
- *Can you remember any famous dogs from news stories or history?*
- *Why do some blind people have dogs? What can the dogs do for them?*
- *What other jobs can dogs do?*

Test before you teach: be/get used to

Methodology guidelines: Test before you teach, page xiv

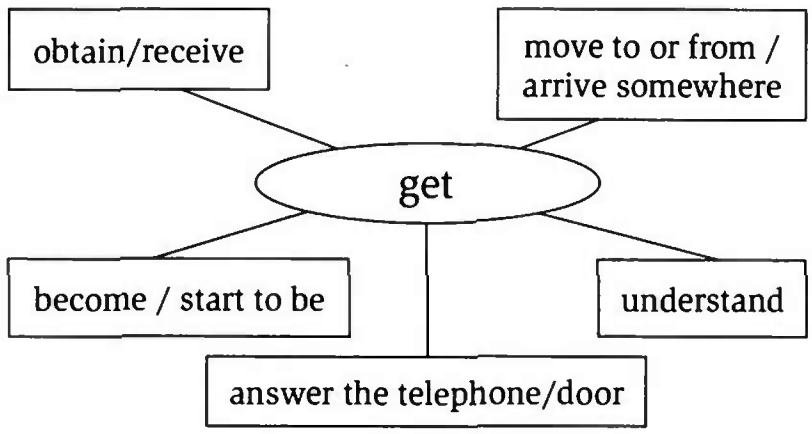
- Explain that you are going to tell a story about a man called Cameron. Warn students that instead of saying some words, you will say *Buzz-Boo*. Each time you say *Buzz-Boo*, it replaces the same two words. Ask students to listen and see if they can decide what the two missing words are.
- Tell this story, saying *Buzz-Boo* instead of normal words where indicated.

  Three months ago Cameron went to work in Kenya in East Africa. At first he found life very different from Scotland, where he Buzz-Boo live. He didn't like the food and he hated the insects. Now he's beginning to settle in. He is Buzz-Boo the food now and really likes it. But he doesn't think he'll ever get Buzz-Boo the insects and still finds them extremely annoying.
- Repeat the story two or three times, then get students to discuss in pairs what they think the missing words could be. Collect possible answers and establish that *Buzz-Boo* is *used to*.
- Write up the three sentences from the story containing *used to* and point out the three different structures: *used to / is used to / get used to*. Explain that each of these has a different meaning. Ask students to think about the story and decide what the three different meanings are.
- Either discuss and confirm answers or ask students to look at the *Grammar box* on Student's Book page 22.

Test before you teach: get

Methodology guidelines: Test before you teach, page xiv

- Write the word *get* in large letters in a circle in the middle of the board with arms extending to these five boxes: 1 *obtain/receive*; 2 *move to or from somewhere / arrive somewhere*; 3 *become / start to be*; 4 *understand*; 5 *answer the telephone/door*.



- Next to the *understand* box write: *I didn't get the joke.* Make sure that students see that this is an example sentence using the verb *get* with that meaning.
- Point to the *answer the telephone/door* box and elicit an example sentence for this one. If no one suggests a good sentence, write: *Could you get the door?*
- Now ask students to work in pairs and think of an example sentence for each of the remaining three meanings.
- Collect answers on the board and check that students' example sentences fit the correct meanings.

LISTENING

The listening is a radio interview with a trainer of guide dogs (or seeing eye dogs) for the blind. The trainer discusses how she started out as a dog trainer, what the job involves, the rewarding aspects of the job and also the difficulties that occur. She also gives advice on how to become a dog trainer.

1

- Pairwork. Students discuss the questions.
- Find out from students if they personally know anyone who owns a dog that helps them, and ask them what the dog does.
- You could also find out from students how many people are dog lovers or not, so that you can judge how the students are going to react to the topic, and adapt your lesson accordingly.

Possible answers:

1 The man in the photo is blind and the dog is guiding him out of a train.

2 They are good for people's health as they encourage people to take more exercise, they relax people and they are good company.

2 **1.14**

- Explain that students are going to listen to an interview with a trainer of guide dogs for the blind. Allow them a few minutes to read through the questions and predict which ones they think the interviewer is going to ask the trainer.
- Students then listen to the recording and check their answers.

The trainer answers questions 2, 3, 4, 5, 6 and 8.

1.14

P = Presenter B = Beth

P: In today's *On the job* we're looking at working with animals. Later on in the programme we'll be paying a visit to London Zoo to talk to some of the keepers there, but first of all we're going to be talking to a dog trainer from the Guide Dogs for the Blind Association to find out what it takes to become a guide dog trainer. Good morning Beth, thanks for joining us this morning.

B: It's a pleasure to be here.

P: So, Beth, how did you first get involved in training guide dogs?

B: Well, first of all, I got interested in the puppy walking side of things, 'cos there was someone I knew who did it.

P: Puppy walking?

B: Yes, a neighbour of mine used to take in pups for the Guide Dog Association. She had the job of doing basic training with the pups, getting them used to walking on a lead, to noisy and crowded places, that kind of thing. It's important that when they start their guide dog training, they're already used to busy roads and traffic and don't get scared by loud noises. So, anyway, we got talking and I volunteered to take on a pup and it all just grew from there. About a year later I was training as a guide dog trainer.

P: So, er what did you do before?

B: I used to be a postwoman – ironically – as some dogs really hate postmen!

P: So, is life very different as a dog trainer?

B: Yes, it definitely is! I don't think it could be more different really.

P: What's the most rewarding part of the job?

B: I think training the people rather than the dogs. Sometimes it's hard work, but when it works out it's great. I once trained a man with quite severe mental problems who didn't actually speak to me for about two weeks!

P: That must have been difficult!

B: Yes, but then the bubble burst and from then on we got on fine … he really benefited from getting a guide dog.

P: What's the most difficult part of the job?

B: Well, sometimes partnerships just don't work out, for whatever reason. Maybe the dog and the owner just don't get along and a change has to be made. We train about 750 to 800 people a year and it's inevitable that things don't always work out, but I still hate to see a partnership falling apart.

P: So, what advice would you give someone who wants to become a trainer?

B: Well, find out what it's all about first – and remember it's not just about dogs, it's about people too. It took me some time to get used to that side of things.

P: Do the owners need to have had previous experience of owning a dog?

B: It isn't essential, but it helps. No, it's actually far more important that the owners are already mobile to some degree, that they're used to getting around with a white stick, for example, and that they have a realistic idea of what a dog can do for them. A dog can't replace their eyes, but they can be an enormous help in making day-to-day life much easier and happier.

P: How long does it take for the dogs to get used to their owners and their new homes?

B: It depends, but it's usually very quick … two or three days. Some partnerships hit it off straight away, others take longer to get to know each other. All the dogs need a breaking-in period, when they get used to their owners' daily routines, the routes they usually take, the walks they usually go on. Dogs pick things up very quickly, but I always feel that a dog and owner REALLY gel together after two years … when the dog is about four years old.

P: What's the hardest thing for the dogs to learn?

B: To deal with traffic, especially bicycles – they can be pretty unpredictable.

P: I've seen people out and about with their guide dogs and I'm always amazed at how quickly and smoothly they get around …

B: Um, yes, one of the basic things the dogs need to be able to do is judge their owner's size and to match that with possible obstacles. They need to be able to decide if, for example, an overhanging branch is too low for their owner's head, or a gap in the crowd is too narrow. It's amazing to see how they get so good at it, and how quickly the two of them get used to picking their way through a crowd, whether it's on the street or in a crowded shop. Going back to one of your earlier questions, maybe that's the most rewarding thing – seeing a dog and its owner working as a team and feeling that they really don't need me anymore. That my job's over and the two of them can just get on with it. That's a great feeling – a feeling of a job well done.

P: Well, thank you for joining us today and good luck to you and your guide dogs. And if you want to know more about becoming a guide dog trainer, get in touch with the Guide Dogs for the Blind Association on www.guidedogs.org.uk.

Language notes: listening

- A ***keeper*** is a person who looks after animals in a zoo, animal park, etc.
- If you say ***the bubble burst*** you mean that there was a sudden change from one state to another. The expression suggests that there was a build-up of problems and difficulties which suddenly and quickly vanished.
- A ***breaking-in period*** is time when a person or animal is getting used to a way of doing things and learning to do things correctly.
- If you ***pick things up*** very quickly, you learn fast.
- If a person and a guide dog ***really gel together***, they form a good relationship and get on with each other.

3 **1.14**

- Students listen to the interview again and answer the questions in exercise 1.
- They could then compare their answers with a partner before you check with the class.

2 A neighbour got her interested in puppy walking for the Guide Dog Association.
3 The most rewarding part is training the owners of the dogs (seeing a dog and its owner working as a team and feeling that they really don't need a trainer anymore). The most difficult part is when a partnership between dog and owner doesn't work.
4 You should find out what it's all about first (and remember it's not just about dogs, it's about people too).
5 It isn't essential, but it helps.
6 It depends, usually two or three days (but some take longer).
8 To deal with traffic (especially bicycles, which can be pretty unpredictable).

4

- Students discuss the questions in pairs or small groups, and give reasons for their answers.

GRAMMAR: *be/get used to*

Language reference, Student's Book page 24
Methodology guidelines: Grammar boxes, page xiv

1

- Students read the extracts from the interview and answer the questions.

1 b 2 c 3 a
Used to is a verb in extract 1. It is an adjective in the others.

Language notes: be/get used to

- When you ***get used to*** something, you become familiar with it over time. When you are familiar with it, you ***are used to it***. In other words, one follows the other, e.g. *It took me three days to get used to driving our new car, but I'm used to it now.*
- You can say you are *used to* a thing (e.g. *I'm used to my new phone*) or that you are *used to doing* something (e.g. *I'm used to getting up early*).
- Students will almost certainly mix up some or all of the following items:
  used to /juːstə/ = a regular habit in the past, e.g. *I used to smoke.*
  get used to /juːstə/ = become familiar with something over a period of time, e.g. *I got used to English food.*
  be used to /juːstə/ = be familiar with something, e.g. *I'm used to driving on the right.*
  use /juːzd/ = a main verb with multiple meanings, including do something with the help of something else (e.g. an object, a tool, advice, ability, etc.), e.g. *I used the hammer to break open the locked door.*
- *Used to* has no variant forms for different tenses. The negative is *never used to* (or *didn't use to* or *used not to*). The question form is *Did you use to ...?*
- *Used to* and *be/get used to* are pronounced /juːstə/. The question is /dɪdʒuː juːstə/. Notice the different pronunciation of the main verb *use* /juːz/.
- Here are some typical errors: ✗ ~~*She using to work at night.*~~ ✗ ~~*They were used to like college.*~~ ✗ ~~*I am used to smoke cigarettes.*~~ ✗ ~~*I am get used to this loud music.*~~
- Students can get very confused by sentences which contain the words *used to* but which are actually the main verb *use* and a verb infinitive, e.g. *This is the room I used to practise in last night.*
  (N.B. Pronunciation: /juːzd/)

2

- Students read the restaurant description, then focus on the expressions in italics and correct them.

1 ~~was~~ used to work
2 got used to ~~work~~ working
3 weren't used to ~~eat~~ eating
4 used to ~~making~~ make
5 were used to ~~judge~~ judging
6 had to ~~be~~ get used to judging

3

- Pairwork. Students look at the newspaper headline and answer the questions.
- You could open this up into a class discussion.

VOCABULARY: collocations with *get*

1

- Ask students to look at the extracts from the interview in the *Listening* section and answer the question, i.e. matching the expressions in bold in sentences 1–6 to th meanings of *get* a–f.

a 1 b 2 c 4 d 6 e 5 f 3

Language notes: get

- ***Get*** is one of the most interesting words in the English language. It has an extraordinarily wide range of meanings and uses. We can recognize (a) some core, basic meanings, and (b) some more difficult examples where, although we can say what a whole expression means, we can't clearly say exactly what the word *get* means in the expression.

Basic meanings of *get*

- In many uses *get* has a meaning of *receive* or *obtain*. T is the meaning in *getting a guide dog* (i.e. *receiving a guide dog)*.
- Sometimes *get* means *become*. This is the meaning in *getting involved with* (i.e. *becoming involved with)*. If *get involved with something*, you become interested ar start doing things connected with it. If you *get involve with someone*, you start a relationship with them.
- *Get* sometimes has a journey/travel/movement/arriva meaning, e.g. *I have to get to the church* means *I have go to / arrive at the church*. The expression *get around* means *moving/travelling around*, e.g. *Old people sometimes find it hard to get around.*

***Get* with no precise meaning**

- In many expressions *get* has no precise meaning in itself; it is simply a part of the expression which must be understood as a whole. This is the case with (*don't*) *get along* which means '(don't) have a positive and friendly relationship with someone/something', *get on with it* which means 'work hard and do the remaining work' and *get in touch* which means 'make contact wit someone (e.g. by phone, post, email, etc.)'.

2

- Students read the text, then replace the verbs in italics with a different verb or verb phrase and make any other necessary changes.
- They could then compare their answers with a partner before you check with the class.

1 obtained/received
2 became
3 received
4 went
6 becoming
7 arrive at
8 receives
9 become

Speaking

1

Communication activities: Student's Book pages 138 & 140

- Pairwork. Put students into A and B pairs and ask them to turn to their respective pages and study the photo.
- They then work with their partner and show each other their photo. They describe the similarities and differences between the two photos and decide what links them.
- Refer students to the *Useful language* box below the exercise to help them.

That people sometimes use animals to work and entertain them.

2

- Pairwork. Students use the categories in the box to discuss with a partner the different ways animals are used by humans.

Possible answers:
leisure/entertainment: circuses
research: testing on animals for medical purposes or to test cosmetics
security: sniffer dogs to test for drugs or explosives at airports; to protect property
sport: horseracing; greyhound racing; fox hunting
work: dogs for the blind and other disabilities; workhorses to pull carts; mules and camels to carry people's belongings in some countries

3

- Pairs join up with another pair to compare their ideas in exercise 2. They then discuss the questions.

Did you know?

1

- Pairwork. Students read the information and discuss the questions.
- You could then ask students to report back briefly on anything interesting they heard in their discussions.

Web research task

Methodology guidelines: Web research tasks, page xiv

Crufts

- If you have a class that likes dogs, get them to find out what happened at the most recent Crufts dog show. Ask them these questions:
  1 Which breed of dog was *Best in Show*?
  2 Can you find a photo of the winner?
  3 What were other prizes awarded for?
  4 If you want your dog to enter next year, what exactly must it do (or you do) to be accepted?

Web search key words

- www.the-kennel-club.org.uk
- *The Kennel Club UK – Official Site*

If you want something extra ...

Photocopiable activity, page 218
Teacher's notes, page 194

Answer key

2 Review

Student's Book page 165

1

1 will	3 forever	5 forever
2 keep	4 won't	6 keep

2

1 –	4 would	7 would
2 would	5 –	8 –
3 –	6 would	9 would

3

1 personally I think	4 I am absolutely convinced
2 if you ask me	5 I may be wrong but
3 to be perfectly honest	6 as far as I'm concerned

4

Students' own answers

5

1 cuddly	4 aggressive
2 inquisitive	5 obedient
3 cold-blooded	6 tame

6

Correct order: *2, 5, 7, 1, 3, 6, 4*

7

1 angry / gets mad / ~~gets around~~
2 ~~get on with~~ / get involved in / get interested
3 get around / ~~get along~~ / get somewhere
4 get on / get along / ~~get in touch~~
5 ~~gets somewhere~~ / gets there / gets to the door
6 get really worked up / get aggressive / ~~get interested~~

3A | Fashion statements

What the lesson is about

Theme	Youth movements, cultures and fashions
Speaking	Pairwork: discussing teenage daughter's radical style
Reading	*The Lost Tribes of London*. Magazine article about late twentieth century youth cultures in London
Vocabulary	Compound adjectives

If you want a lead-in ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Are you (or do you know anyone who is) a member of a social group that wears particular clothes, listens to certain kinds of music, goes to the same places or does the same things (e.g. like punks or hippies)?*
- *What are the advantages or disadvantages of being part of such a social group?*
- *Were your parents punks, hippies or Goths when they were young?*
- *How do you think new lifestyle groups such as hippies or Goths begin? Are they invented by someone or do they evolve over time?*
- *'People like to belong.' Do you agree?*
- *Have you heard what's new? Everyone gets green hair and dances to opera! All your friends are joining in. Will you? Why not? What might persuade you to join in?*

Pre-teach key words: lost tribes

- The expression *lost tribes* is in the heading of the article on Student's Book page 27 and features in *Reading* exercise 2. You may want to introduce the idea to your students before they read the text.
- Write up the following words on the board: *Navaho, Masai, Sioux* /su:/, *Ashanti*. Ask if students know what they are. If no one knows, explain that each is a group of related people, i.e. they have (possibly distant) family links to each other. They share the same language and culture. *Navaho* and *Sioux* are Native Americans (formerly known as American Indians); *Masai* and *Ashanti* are African.
- Ask if anyone knows the name for groups of people like these. Elicit or tell students the word *tribe*.
- Write up the following words on the board: *hippies, punks, Goths*. Ask students what they have in common. This may lead to some discussion about how people choose to be a member of a social group that follows a particular lifestyle, fashion, music taste, etc.
- Explain that people sometimes talk about *hippies, punks, Goths*, etc. as *youth tribes*. Ask the class if they think that's a good name. What similarities or differences are there between traditional ethnic tribes and contemporary youth tribes?
- Ask the class what they think they will find in an article called *The Lost Tribes of London*. Go straight to *Reading* exercise 2.

Reading

The reading is an article about various youth movements in London in the second half of the twentieth century, from the Teds in the 1950s, the hippies in the 1960s, the punks in the 1970s to the Goths in the 1980s. The article describes what inspired these young people to form this particular youth culture, and talks about the fashions they wore and the music they listened to.

1

- Pairwork. Students look at the people in the photos and discuss the questions.

2

- Students read the article and then explain the meaning of the title. Also ask students for the normal definition of the word *tribe*.

The lost tribes refer to youth fashion (and culture) in London that have (almost) disappeared. For hippies and punks, this was more than fashion though. The punks were anti-establishment, and hippies were anti-war and peace-loving.

Language notes: reading

- A ***tribe*** is a group of people who have something in common. Traditional tribes are members of the same ethnic group, speak the same language, are part of the same culture and are all related to each other (even if very distantly). Some people refer to modern groupings of people with similar tastes and fashion styles as tribes.
- If something is ***studded***, it has studs in it. *Studs* are small pieces of metal (smaller than buttons) that you have in your clothes as a decoration. Jeans and denim jackets are often *studded*.
- If you have a ***piercing***, part of your body has had a hole put through it in order to place a piece of jewellery or other decoration there. The most common part of the body to pierce is the ear (for earrings), but people may also pierce their nose, belly button, tongue, eyebrow and other places.
- When a place or group of people have a ***rich heritage***, their history has elements of culture, social life, beliefs and values that its people feel are still important and relevant to life.
- A ***manifestation*** is a visible sign that something exists. A *first manifestation* is when something is first seen or first appears. N.B. *Manifestation* is a false friend for speakers of some languages. It doesn't mean protest or rally.
- A prominent ***quiff*** is a high curl of hair over the forehead and higher than the rest of your hair. (This usually describes men's hair rather than women's.)
- If you have long hair tied together (with clips, hair bands or elastic bands), you have a ***ponytail***.
- If you feel ***disillusioned***, you feel disappointed because you now believe that something is not good when earlier you had believed in it or had hopes for it.
- ***Corporate America*** means the big companies and businesses of America. When used negatively the term also suggests kinds of behaviour and attitudes that characterize big business.

- The adjective ***ethnic*** refers to art, clothes, jewellery, ideas, food, etc. that come from particular groups of people or cultures that seem interesting, special, unusual or different to people in another country. Ethnic products will not typically be high-tech, but are more often locally-made, made from natural products, hand-made or hand-decorated and reflect local culture and lifestyles.
- If a pattern is described as ***psychedelic***, it has very sharp, bright colours and dramatic, swirling patterns. Psychedelic patterns are associated with the 1960s and hippy culture.
- People in a ***commune*** live in a private community where they share a particular lifestyle together. They will agree their community rules together and may share food, possessions, work and duties such as childcare.
- A ***counterpart*** is someone who is like you or does similar things to you but in a different location.
- A ***slogan*** is a short set of words that has a simple, memorable political or marketing message. If the slogan is provocative, it is intended to shock you, make you angry or start you discussing and arguing.
- The ***establishment*** is a general term that refers to successful, powerful or important people or organizations that seem to be in charge of society, make rules for others to follow and generally disapprove of change or radical ideas. If you are ***anti-establishment***, you dislike (and may protest against) things that you associate with the *establishment* (e.g. government, business, any organisation, etc.).
- When you ***sneer***, you smile unpleasantly or talk to someone in a rude way that gives the message that you do not value what they think or say.
- If you are ***cynical***, you don't believe that people are genuinely kind, mean what they say or are trustworthy. When a person makes what seems to be a kind offer, a cynical person will distrust it, believing that there is a trick or a problem or that the person has something to gain themselves.
- When something ***comes on the scene***, it appears in public for the first time.

Cultural notes: musicians

- ***Jimi Hendrix***, who died aged just 27 in 1970, is still revered as one of the greatest rock guitarists ever. With his band, the Jimi Hendrix Experience, he created innovative music that still sounds extraordinary today. Among his hit records were *Purple Haze* and *All Along the Watchtower*.
- ***Janis Joplin*** was a female US singer with a very strong and striking voice. She died of a drug overdose in 1970.
- ***Johnny Rotten*** was the lead singer of the Sex Pistols, the most influential and most parent-shocking punk band. Most live concerts ended up in chaos and riots (if they weren't cancelled before they even started). They had a number of hit records between 1975 and 1979 including *Anarchy in the UK*, *Pretty Vacant* and *God Save the Queen*.
- ***The Cure*** are a UK band that have survived from the 1980s to the present day. Their lead singer is wild-haired Robert Smith. Although mainly an album band, they have had a number of hit single records including *Lovecats* and *Friday I'm in Love*.
- ***Siouxsie and The Banshees*** were a successful punk band from the 1970s, led by a female singer Siouxsie Sioux.
- ***Marilyn Manson*** is a contemporary singer who often wears Gothic make-up and clothes.

3

- Students read the article again quickly and match the youth cultures (A Teds, B Hippies, C Punks and D Goths) to the words. You could set students a two-minute time limit to do this.
- Students can then compare their answers with a partner before you check with the class.

1 B	3 D	5 B	7 A	9 C	11 A	13 B
2 D	4 B	6 A	8 D	10 D	12 B	14 A

4

- Students read the article quickly once more to match the highlighted words or phrases with the photos.

flared denim jeans – A
American-style ponytails – B
studs or safety pins as jewellery – C
studded leather jacket – D
loose tops with flowery or psychedelic patterns – E
flowery waistcoats – F
quiff – G

5

- Pairwork. Students discuss the questions.
- If any of the students in your class belong to a certain youth culture, this would be an opportunity for the class to ask these students about the culture, why it appeals to them, and to talk about its fashion and music.

VOCABULARY: compound adjectives

1

- Students work on their own and match the beginnings of the compound adjectives in column A with their endings in column B.

1 g clean-shaven	5 f worn-out
2 b easy-going	6 e well-off
3 a middle-aged	7 d short-lived
4 c second-hand	

Language notes: compound adjectives

- When a man is ***clean-shaven***, he doesn't have a beard or moustache.
- If you are ***easy-going***, you have a relaxed personality and don't get bothered when things get altered or go wrong.
- You are ***middle-aged*** when you reach your 40s and 50s.
- If you buy something ***second-hand***, it isn't new but has been owned by someone before.
- Something ***short-lived*** doesn't last for very long.
- A ***well-off*** person has enough money to live comfortably.
- When something is ***worn-out***, is has been used a lot and is looking old, torn, etc. You can also use the phrasal verb *wear out*, e.g. *These shoes will never wear out*.

2

- Students work on their own and match the compound adjectives in exercise 1 to the definitions.

a) second-hand	e) easy-going
b) middle-aged	f) well-off
c) worn-out	g) clean-shaven
d) short-lived	

3

- Students work on their own to complete the sentences with the compound adjectives from exercise 1.
- They can then compare their answers with a partner before you check with the class.

1 second-hand	5 short-lived
2 worn-out	6 easy-going
3 middle-aged	7 well-off
4 clean-shaven	

4

- Pairwork. Students discuss which of the sentences in exercise 3 are true for them.

Extra task: compound adjectives

Here are a few quick activities for extra practice. Choose the one you like the best.

- Name a famous person who is clean-shaven, easy-going, middle-aged and well-off.
- Name one famous person who isn't clean-shaven and isn't easy-going.
- Invent a short story that includes all the compound adjectives from *Vocabulary* exercise 1.

Developing methodology (6) New vocabulary! Old vocabulary!

- *Whereas lower level students tend to complain about the difficulty of new grammar, at higher levels it is often vocabulary that becomes the bigger problem.*
- *Teachers and students sometimes characterize vocabulary work in class as learning new vocabulary, and I've met many higher level students who judge the usefulness of a lesson by how many new words they have met and learnt. This sometimes leads the teacher to seek out increasingly obscure items to offer them – things that they will probably never see or use. This feeding the appetite for new vocabulary may be worth questioning because it isn't necessarily the right solution, or the right problem. There have been moments in my own lessons where I have suddenly stopped and thought 'My goodness, I'm teaching them a word that I never use myself, and don't think I've read or heard anyone else using in twenty or more years.' That has to make you pause and question the sense and usefulness of what you are doing!*
- *I would argue that it is often more important to get a deeper understanding of old vocabulary, rather than learning endless lists of hardly used new words. At higher levels, words that students thought were simple and straightforward can suddenly reveal themselves as having multiple meanings and shades of meaning and use. They can also be used in different combinations with other words to get completely new meanings.*
- *The work on compound adjectives in this lesson is an example. If you asked your students to study the fourteen separate words in the task, they might feel that you had mistaken them for an Elementary class ('But of course we know what* clean, easy, short, lived, *etc. mean!'). However, by putting them together in new compounds changes that a little. Many compounds are fairly guessable from their individual parts, e.g.* clean + shaven, *but others have to be learnt as new items in their own right, e.g.* easy-going; *if you don't already know what that means, it would be hard to find it by separately looking up definitions of* easy *and* going.
- *Working on vocabulary at higher levels may involve a change of mindset for students and teacher, e.g.:*
  A move away from collecting single words to words in context with other words.
  A move away from simple 'this means this' definitions, and translation towards a deeper exploration into how language really works.

SPEAKING

1

- Pairwork. Students discuss the questions; whether they think it's a problem that should be stopped or just part of growing up.

2

- Students read the situation and decide what they would say.

3

- Students compare their ideas with the rest of the class.
- Alternatively, you could set the discussion up as a roleplay. Put students into A and B pairs. Student A takes the part of the parent who is shocked by their daughter's appearance, and Student B is the daughter.
- Allow students plenty of time to think about the situation, how the people are feeling and what they would say.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 219
Teacher's notes, page 194

3B | The right look

WHAT THE LESSON IS ABOUT

Theme	People's taste in fashion
Speaking	Interviewing other members of the class about their dress style
Listening	Two conversations about people's fashion style in clothes
Vocabulary	Expressions with *look*
Grammar	Defining & non-defining relative clauses
Did you know?	Nike

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Do people think differently about you if you wear old, unfashionable clothes?*
- *What is the oldest, scruffiest, dirtiest piece of clothing you still regularly wear? How long have you had it? Why do you still like it? Do people ever tell you to stop wearing it?*
- *Are the clothes you wear important?*
- *Do clothes express your personality or just show how much you spend?*

Books-closed presentation: look

Methodology guidelines: Books-closed presentation, page xiv

- Read this story, using exactly the words printed. (However, change it to a story about an imaginary character if you're not happy with the joke about leaving teaching!)

  I'm tired of being a teacher so ... I had a job interview last week. I decided to dress as smartly as I could. While I was waiting in the reception, I turned the pages of an old magazine, but I wasn't very interested. Then they called me into the office. I stared around the room. It didn't seem to be very modern. Behind the desk there were three old women. I wasn't comfortable with their appearance. They were staring angrily at me. Suddenly, one said, 'You've got the job. Just what we need. You've got that James Bond appearance.'* (* Change this to any suitable name.)
- Write *look* on the board. Tell students that you will tell the story again – but, this time, you want to use expressions with the word *look*. Read the second version of the story below. When you come to the dots, pause, point to the word *look* on the board and indicate that students should suggest ways of completing the sentence using *look*. When they get a correct answer, repeat the sentence with the *look* expression. If no one says it correctly, model it yourself. Then continue with the story.

  I had a job interview last week. I decided to dress as smartly as I could – I wanted to ... (***look my best***). *While I was waiting in the reception I turned the pages of an old magazine. So I was ...* (***looking through the magazine***), *but I wasn't very interested. Then they called me into the office. I stared around the room – I had a ...* (***look around the room***). *It didn't seem to be very modern – it didn't ...* (***look very modern***). *Behind the desk there were three old women. I wasn't comfortable with their appearance – I didn't like ...* (***the look of them***). *They were staring angrily at me – they were giving me ...* (***angry looks***). *Suddenly, one said, 'You've got the job. Just what we need. Just what we're ...* (***looking for***). *You've got that James Bond appearance – You've got ...* (***that James Bond look***).'
- Pairwork. Ask students to see if they can recall and write down all the *look* expressions from your story.

SPEAKING

1

- Students walk around the class and use the prompts to interview their classmates. Ask the students to make notes of what they learn about other members of the class.

2

- Pairwork. Students compare their findings with a partner. The pairs then reports back to the class what they have learnt about their classmates.

3

- Allow students a few minutes to read the quotations and think about what they mean. They then decide which one they agree with the most, and explain the reason for their choice.

LISTENING

In the first part of the listening, a couple are about to get dressed for a celebratory meal in a restaurant. The woman is frustrated with her husband because he isn't making an effort to dress up for the occasion. She convinces him to buy some new clothes, but is less successful in getting him to wear something nice for the evening.
In the second part of the listening, it is the man who is frustrated with his wife as she always wears trousers, and he would like her to buy a skirt for a change. He tentatively suggests that they go shopping together for a shirt. At first, she's happy to go shopping, but then refuses the offer as she doesn't want to buy a skirt.

1 **1.15–1.16**

- Students listen to the two conversations and complete the summaries.

1 fleece
2 buy a new jacket
3 his old grey fleece
4 go shopping
5 a skirt or something more feminine looking
6 go shopping

1.15–1.16

1
W: Are you going to get changed for this evening?
M: Yeah. In a minute.
W: You could try to look your best for once. It is their anniversary after all.
M: I really don't think your parents are terribly bothered what I look like. You're the only one who gets upset about it.
W: I don't get upset. I just don't like the looks we get when we're in a posh restaurant and you're wearing that dirty old fleece.
M: What? The one you gave me for my birthday?
W: Yes, that horrible old grey thing. The one I gave you about five years ago. Although by the look of it, it could have been about ten years ago. In fact, the next time I see it, I'm going to chuck it in the bin.

M: I like it. I'm very attached to it. And don't you dare throw it in the bin.
W: Oh, come on, Philip, be reasonable. Here, I got this catalogue from Next. There are some really nice jackets in here. It'll only take a minute to look through. There's bound to be something that you like.
M: If I really must.
W: Here, what about this, for example? That would suit you.
M: Yeah, OK.
W: You like it?
M: 'S all right, I suppose.
W: Or something a bit more modern-looking, perhaps. What about this one?
M: Both jackets look exactly the same to me, except that one's brown, which is probably my least favourite colour. I prefer the black one.
W: Do you want to order it?
M: If you want.
W: Right. Decided. Now, what are you going to wear this evening?
M: This evening? Well, after what you just said, I think I'd better wear my fleece tonight. Which is probably the last chance I'll get to wear it.
W: You know, I had a funny feeling you'd say that.

2

M: Bren?
W: Yeah?
M: You got any plans for tomorrow?
W: No, nothing special. Why?
M: Oh, I just thought you might like to go and do a bit of shopping. You know, see what they've got in the sales.
W: What? With you, you mean?
M: Yeah, why not?
W: Well, it's just the first time you've ever wanted to go shopping with me.
M: Just a thought. Thought we might get you something to wear for that dinner tomorrow night.
W: Oh well, if you're offering. Come to think of it, I was having a look in the window of *Next* the other day. There was a pair of black linen trousers that would go well with my white jacket. Nice. Quite cheap, too.
M: Oh right. Trousers. Um, I was thinking maybe, I mean, you've got loads of trousers, haven't you?
W: Yes. And?
M: No, well, it was just that maybe, you know, you could wear something a bit more feminine-looking, maybe.
W: You mean a little black skirt like all the other wives that are going to be there? You want me to go for the 'Desperate Housewives' look?
M: No, I don't mean that. But, I mean, you know, you've got great legs. What's wrong with a skirt?
W: Nothing wrong with skirts. Just I feel more comfortable in trousers, that's all.
M: Well, it was just a thought. Look, forget I said it.
W: But you can still buy me the trousers I liked, if you want.
M: Only if you promise to see what they've got in the way of skirts and stuff. Maybe try one or two on?
W: You know what? I think perhaps I might just go to the shops tomorrow with Petra. But it was sweet of you to offer.

Language notes: listening

- A ***fleece*** is a soft, informal jacket.
- When you ***chuck*** something, you throw it. If you ***chuck something in a bin***, you throw it away.
- ***There's bound to be something you like*** means *I am certain there will be something you like.*
- ***Well, if you're offering*** is a way of saying *yes, thank you* when someone offers you something. It is short for *If you are offering, I'll say yes, thank you.*
- If you have ***loads of*** something, you have lots of it.
- People sometimes say ***it was just a thought*** after they have made a suggestion that other people don't agree with or which they don't think is very useful.

Cultural note: Next

- ***Next*** is a successful and fashionable chain of clothing shops in the UK. It regularly produces a popular printed catalogue and has an online shop.

2 **1.15–1.16**

- Students listen to the conversations again and answer the questions.
- They could then compare their answers with a partner before you check with the class.

Conversation 1
1 Because it's her parents' wedding anniversary and they're going out to a posh restaurant.
2 About five years.
3 Brown.

Conversation 2
1 Because it's the first time he's ever wanted to go shopping with her.
2 A pair of black linen trousers.
3 Because she feels more comfortable in trousers.

3

- Pairwork. Students discuss the questions.
- Ask students if they found out anything interesting from their partner in their discussions.

VOCABULARY: expressions with *look*

1

- Students look at the underlined expressions with *look* in the extracts from the conversation and decide if the meaning of *look* in each is to do with (a) appearance or (b) eye movement.
- They can then compare their answers with a partner before you check with the class.

1 a 2 b 3 a 4 b 5 b 6 a 7 a

Language notes: expressions with look

***Look* as a verb**

- When you ***look your best***, you look as good as you can possibly be – probably clean, smart, tidy and well-dressed.
- If you ***look through*** a book, a file, a magazine, etc. you look quickly without reading in detail, usually in order find some particular information or to get a general idea of the contents.

***Look* as noun**

- The noun *look* often refers to (a) the act of looking or (b) the visual appearance of something.

Meaning (a)

- If you get ***looks*** from people, they notice you and look at you and may stare or show their surprised or negative feelings in their expressions.
- ***Have a look*** at something, means exactly the same as the verb *look*. The verb *have* has no real meaning; it is simply a way of changing the verb *look* into a noun.

Meaning (b)

- When you say ***by the look of it,*** you are noticing visual evidence about the appearance of something and drawing a conclusion, e.g. *By the look of it, it'll start raining soon.*
- If you have a particular ***look***, you have a specific appearance and style, maybe modelled on or copied from a film character, a TV series, a sporting hero, or other celebrity, e.g. *a Marilyn Manson look, a James Bond look, a David Beckham look.*

***Looking* as part of an adjective**

- You can use the ending ***-looking*** to describe the appearance of something. If someone is ***feminine-looking*** they have clothes, a hairstyle, make-up, accessories, etc. that in the speaker's opinion seem particularly suitable for a woman (e.g. a dress and jewellery rather than jeans and T-shirt). Some other common forms are *nice-looking, good-looking, natural-looking, strange-looking, expensive-looking, ordinary-looking, tired-looking* and *funny-looking.*

2

- Pairwork. Students discuss the questions.

GRAMMAR: defining & non-defining relative clauses

Language reference, Student's Book page 34
Methodology guidelines: Grammar boxes, page xiv

1

- Students complete the sentences with a relative pronoun, using the information in the grammar table to help them.

1 which/that	3 which/that	5 that/–
2 who/that/–	4 who/that	6 who

Language notes: defining & non-defining relative clauses

- The key distinction between defining and non-defining relative clauses is whether the clause:
  (a) tells you essential information that actually defines the noun. If the noun is X, the **defining relative clause** tells you which X, e.g. *The picture that I bought was worth double the price,* the answer to the question *which picture* is *the picture that I bought.*
  (b) gives you non-essential extra information to help describe the noun, rather than define it. If the noun is Y, the **non-defining relative clause** tells you more information about Y, e.g. *The picture, which showed some trees on a lake, cost me over £1,000.*
  The key information is that the picture cost over £1,000. The fact that it showed some trees on a lake is non-essential extra information describing the picture.
- When deciding which kind of relative clause you have, think about whether the key meaning of the sentence is damaged if you lose the relative clause. Look at these two sentences:
  (1) *I need a meal that's cooked without mushrooms.*
  (2) *I didn't eat the sandwich, which looked a bit stale.*
  In sentence (1) *I need a meal* doesn't on its own convey the full, important message. It isn't just a meal that the speaker needs, but a meal that's cooked without mushrooms (maybe because he is allergic to them). The relative clause defines the kind of meal the speaker requires.
  However, in sentence (2) *I didn't eat the sandwich* does convey the essential message that the sandwich wasn't eaten. The clause *which looked a bit stale* provides interesting extra information, but isn't central to the main meaning.
- One test for a non-defining relative clause is: could we introduce this extra information with the phrase *by the way* after the relative pronoun? In sentence (2) above, we could say *I didn't eat the sandwich, which, by the way, looked a bit stale.*
- Here's another interesting comparison between a non-defining relative clause and a defining one. Here is sentence (2) again – but with a new sentence (3):
  (2) *I didn't eat the sandwich, which looked a bit stale.*
  (3) *I didn't eat the sandwich which looked a bit stale.*
  Sentence (2) has a non-defining relative clause. Sentence (3) however is now a defining relative clause. The small addition of the comma changes it.
  How is the meaning of (2) different from (3)? In (2) the speaker had one sandwich (the sandwich) and chose not to eat it. In (3) the speaker had a choice of sandwiches (two or more) and probably ate another one. He chose not to eat one sandwich (the sandwich which looked a bit stale).
- If that's all a bit mind-boggling, you may appreciate another example. Imagine a large square (like London's Trafalgar Square) filled with protestors and police. Look at these two sentences:
  (4) *The policemen, who tried to talk with the students, had no success.*
  (5) *The policemen who tried to talk with the students had no success.*
- For each of these sentences, did all the policemen try to talk to the students, or only some of them?
- (4) All the policemen talked to the students. *Who talked with the students* is a non-defining relative clause, giving extra, but not essential information. The sentence still makes sense without it, i.e. *The policemen had no success.*
  (5) Only some of the policemen talked to the students. *Who tried to talk with the students* is a defining relative clause that tells us essential information about who tried to talk with the students, i.e. not all the policemen – only some. This clause cannot be omitted without changing the meaning.
- Don't worry; this is definitely a complex area! Just remember that students will find it hard too, so don't be too tough on them if they make mistakes. Even if students understand the rules, they will still find them hard to apply in speaking or writing.

Developing methodology (7) Can you still use realia with higher levels?

- *Teachers often associate realia (i.e. real things brought into class) with lower levels. Certainly it's very useful to show real examples of things to students, but whereas you can bring in an apple and a potato to show your beginners, you can't really bring in a commune or the establishment to show your 'Upper Intermediates'. So realia has less of a role in vocabulary teaching as the lexis gets more complex and abstract.*
- *All the same, realia does have a role in higher level classes too, not least as cues for practice exercises. Here is an idea for using realia as cues to provide more practice with relative clauses:*

Realia as cues for practising relative clauses

- *Bring in a number of pieces of realia, e.g. things you've picked up around your home. There should be more than one of each type of item, but with different designs, colours, shapes and so on, e.g. three different coffee mugs, four pens, two books, etc.*
- *Gather the class so that all the students can see the objects on a table. If your class is small, a circle of seats would be good. With a large class, students will probably need to stand.*
- *Demonstrate the activity by saying a sentence yourself:* I want the cup that's got a picture of a moose on the side *and take the cup you described. Encourage a student to make a similar* I want … *sentence (that must include a relative clause). If it is a good sentence, e.g.* I want the book that hasn't got a cover, *they take the item.*
- *Demonstrate a new sentence:* Give your book to the person who's wearing green earrings today. *The student then passes on their book.*
- *Continue with students asking for more things and giving instructions to pass them around.*
- *When useful, demonstrate some alternative ways of making sentences (showing how to use non-defining relative clauses in the activity), e.g.* I'd like that pen because it's purple, which is my favourite colour. Pass the spoon to Maria, who's looking a bit sad today.
- *Although this isn't really a game – just a drill using tangible, movable items as prompts – students may well get into the spirit of it and start finding amusing descriptions of things or people.*
- *The visible, tangible, movable nature of the realia provides a more inviting stimulus than just making up imaginary sentences about imaginary people and things. It helps to make the grammar real and live, here and now in the classroom.*

2

- Students could work with a partner to do this exercise. They look back at exercise 1 and mark the sentences that contain a defining relative clause. They then say in which sentences you can omit the relative pronoun.

Sentences 1, 2, 4, and 5 contain defining relative clauses. You can omit the relative pronoun in sentences 2 and 5.

3

- Students read the beginnings of the sentences and write suitable endings with a defining or non-defining relative clause for each of them.
- You could model an example for the students first so they know exactly what to do. Think of an ending to one of the sentences in exercise 3 and tell the class. Ask them which sentence from exercise 3 it refers to.

4

- Pairwork. Students take it in turns to read out their endings for the sentences in exercise 3 to their partner. Emphasize that they should read them in a different order to the one in exercise 3. Their partner must guess which beginning sentences the ending goes with.

DID YOU KNOW?

1

- Pairwork. Students read the information and discuss the questions.
- You could then ask students to report back briefly on anything interesting they heard in their discussions.

IF YOU WANT SOMETHING EXTRA …

› *Photocopiable activity, page 220*
› *Teacher's notes, page 195*

3c | Mirror images

WHAT THE LESSON IS ABOUT

Theme	Imagined Ugly Syndrome: people who wrongly imagine themselves as being unattractive
Speaking	Pairwork: discussing photos of a man before and after having a makeover
Reading	*Imagined Ugly Syndrome.* Article about women who think they're ugly
Grammar	Participle clauses

IF YOU WANT A LEAD-IN ...

Test before you teach: participle clauses

➊ *Methodology guidelines: Test before you teach, page xiv*

- Write up on the board: *People who live in glass houses shouldn't throw stones.*
- Confirm that this sentence is nine words long (counting *shouldn't* as one word). Ask if students can rewrite this sentence in eight words with exactly the same meaning. (If students can't do this give the clue that it is using an *-ing* form.)
- Confirm or teach: *People living in glass houses shouldn't throw stones* as a possible rewrite.
- Write up: *Five people who were refused entry to the club climbed in the back window.*
- Confirm that this sentence is fourteen words long. Ask if students can rewrite this sentence in twelve words with exactly the same meaning.
- Confirm or teach: *Five people refused entry to the club climbed in the back window* as a possible rewrite. (If students need a clue underline the words *who were refused.*)
- Ask students to try the same with these sentences: *People who say that something can't be done shouldn't interrupt those who are doing it.* (Chinese Proverb). (Answer: *People saying that something can't be done shouldn't interrupt those doing it.*)
  The bag which was torn open by the fox left rubbish all over the pavement. (Answer: *The bag torn open by the fox left rubbish all over the pavement.*)

Introducing the theme: Imagined Ugly Syndrome

- Draw a simple stick figure female on the board. Draw a full length mirror. Say that the woman is called Jane and she is a model. Ask what students think she can see in the mirror. Listen to ideas but don't comment immediately. Then draw a round, fat person in the mirror.
- Ask: *Is she really fat? Why does she see a fat person in the mirror?*
- Draw a man's face looking in a second mirror. In the mirror image add very large ears or spots or bulging eyes, etc. (Take care that it isn't a characteristic that obviously affects someone in your class.) Ask students if the man's face is really like that.
- Elicit or explain that many people, men and women, have a problem that makes them think they look much worse than they really are. Write up the name *Imagined Ugly Syndrome*. Give the official term as well if you wish to: *Body Dysmorphic Disorder (BDD).*
- Ask students who they think gets this. Elicit models, actors, pop stars, etc.
- Ask whether students think that this mainly affects women or men. (Answer: It appears to affect men and women very similarly, though there seem to be slightly more women with BDD than men.)

Note on lesson

- The topic of this lesson may prove difficult or uncomfortable for some students (and perhaps for you as a teacher). Stay sensitive to the possibility that some students in your class may actually have the problems described, or related problems such as anorexia or general anxieties about their appearance. Also be aware that these things may be embarrassing or difficult to talk about.

READING

The reading contains an article about a medical condition called Body Dysmorphic Disorder or Imagined Ugly Syndrome, which seems to affect quite a lot of celebrities. The people with this condition see themselves as being ugly, and are obsessed by any imperfection that might make them not as attractive as they should be. The article sites the pressure that celebrities, in particular, have to always appear physically perfect for the screen or for magazines.

1

- Pairwork. Ask students to look at the photos and discuss the question. Then ask students (male and female) for their opinions.

2

- Students read the article quickly and answer the questions.
- They can then compare their answers with a partner before you check with the class.

1 A condition in which attractive people think that they're ugly.
2 Men and women who are normally thought of as being extremely attractive, especially celebrities.
3 There is a lot of pressure on celebrities to look perfect and they become insecure about their appearance.

3

- Students read the article again and complete the sentences with the appropriate name.

1 U 2 W 3 Gl 4 Gl 5 U 6 W 7 L 8 G

Language notes: reading

- If a person is described as ***stunning***, it means the speaker thinks they are extremely attractive.
- When someone says ***I didn't fit in***, they mean that they were different and didn't feel they were accepted as part of a social group, e.g. other children at school.
- When you ***compensate*** for something negative about yourself, you try to reduce the negative effect by doing something else, e.g. *He compensated for his shyness with strangers by taking an active role in online discussions on internet forums.*

- If you feel insecure about something, you feel very uncertain about it and have little confidence. If you have ***deep-rooted insecurities***, this lack of confidence is something you feel very strongly and will find hard to lose.
- ***Self-doubt*** is a common feeling of insecurity, when you doubt yourself in some way. This could be about how you look, your ideas, your beliefs, your choices, things you do, how you do them, etc.
- A ***blemish*** is a small fault or mark, that spoils the appearance of something a little, but it isn't a big thing or a major problem. If you have a *blemish* on your skin, it may be a small coloured patch, a scar, a spot or another small mark.
- When a child *goes through puberty*, their body and mental viewpoint changes from a child's to an adult's. When a person says they ***went through puberty on-screen***, it suggests that they were acting in a TV series or films during the time of puberty, so that all the changes they went through were seen by the public.
- A ***set*** is a specially built location for filming a TV show or film.
- A ***pimple*** is a temporary red spot, usually on the face.
- The ***paparazzi*** are press photographers who go to great lengths to take pictures of celebrities.
- If you ***crave attention***, you desperately want people to notice you and take an interest in you.
- If you have a ***hidden agenda***, it means that there are some things that you want, but which you keep secret and don't announce openly.
- An ***estranged father*** is a father you see rarely or who you have lost contact with, maybe because of a divorce or a family argument. It is much more common to talk about an *estranged husband/wife*.

4

- Students match the words or phrases highlighted in the text to the definitions.

1 on set	5 drive them into the spotlight
2 wardrobe	6 clouding their judgement
3 blemish	7 eating disorders
4 susceptible	8 hidden agendas

5

- Pairwork. Students discuss the question. You could open this up into a class debate, if you think it's appropriate.

GRAMMAR: participle clauses

Language reference, Student's Book page 34
Methodology guidelines: Grammar boxes, page xiv

1

- Students read the text and choose the correct participles.
- They can then compare their answers with a partner before you check with the class.

1 associated	3 suffering	5 thinking
2 driving	4 seen	6 asking

Language notes: participle clauses

- ***-ing participle clauses*** are a way of giving a more detailed description of someone or something, by saying what they are doing or generally do, e.g. instead of just saying *I fancy that boy*, you can give a description that helps clarify exactly which boy: *I fancy that boy standi next to the window*. If the noun is X, these *-ing* clauses usually answer the question *What is/are X doing*? We can imagine these sentences as relative clauses with some words omitted, e.g. *I fancy that boy [who is] standing next to the window. People [who are] sufferin from this symptom become obsessed. Can you see the ro tiles [which are] breaking off*?
- ***Past participle clauses*** tell us more about what is done to the object of an action. They show how the action affects the person or thing it is done to. If the noun is Y, these clauses usually answer the question *What was done to Y*? For example, in the sentence *The vase broke by the dog was worth a million pounds*, the words *brok by the dog* tell us what was done to the vase by the dog We can imagine these sentences as passive relative clauses with some words omitted, e.g. *The woman [wh was] appointed to the new job has already resigned. Th vase [which was] broken by the dog was worth a millio pounds.*
- The same rules apply even if a verb is irregular and doesn't have an *-ed* form, e.g. *The accessories bought i Paris are all fakes. The food eaten at the party cost mor than we expected.*

2

- Students rewrite the phrases in italics using participle clauses.
- They could then check their answers with a partner befc you check with the class.

1 featuring top models on their cover pages
2 always dressed in designer clothes
3 staring skinny, young blondes
4 dropped for putting on weight
5 chosen for their looks and not their talent
6 selling images of youth and happiness

3

- Students look at the list in exercise 2 again. They could then work in small groups to discuss the question, or yo could open this up into a class discussion.

SPEAKING

1

Communication activities, Student's Book page 145

- Pairwork. Students turn to page 145 and look at the pho of the man. Explain that the man is thinking of having a complete make-over. Ask them to discuss what things th would want to change if they were the man. Elicit a few examples from the class.

2

Communication activities, Student's Book page 147

- Students now turn to page 147 and look at another phot of the same man. They should then compare the two photos so that they can see what changes have been ma to the man. Are they the same as the choices they made? They discuss if they think his appearance has improved not, and give their reasons.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 221
Teacher's notes, page 195

3D | Model behaviour

WHAT THE LESSON IS ABOUT

Theme	Life as a model
Speaking	Pairwork: discussing how to determine how good-looking a man is
Listening	Interview with a model
Vocabulary	Slang
Functional language	Addition
Pronunciation	Consonant clusters

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Would you like to work as a model?*
- *Do people have a false idea about what a model's lifestyle is like?*
- *Some famous models have been in the news for all the wrong reasons: wild lifestyle, unhappy relationships, drug-taking, etc. Do you think this is inevitable if you are a model?*
- *How would you feel if you knew that your whole life, career and success was built on your natural good looks rather than on your skills and talent?*

Introducing the theme: beauty

- Bring in a lot of pictures of famous people, men and women.
- Groupwork. Ask students to discuss which man is the most handsome and which woman is the most beautiful.
- Ask students to decide if there are any specific facial or bodily factors that make a person beautiful, e.g. large eyes.
- As a class, discuss these questions:
  Are these values the same for everyone, or do different people have a different idea of beauty?
  Do people from different cultures like the same things?
  Why do so many people agree that Marilyn Monroe and Brad Pitt are beautiful?

LISTENING

The listening is an interview with a model. She talks about how she became a model, what type of modelling she does, the advantages and disadvantages of being a model, if she's treated differently now she's a model and how modelling affected how she thought about herself.

1

- Pairwork. Students discuss the topics.
- Find out from the class if they know any models, have ever done any modelling or would ever consider modelling as a career.

2 1.17

- Students listen to an interview with a model and number the topics in exercise 1 according to the order in which the model discusses them.

Correct order: 2, 3, 4, 1, 6, 5

1.17

1
Because I met a photographer, who was a friend, and he was always taking pictures, and I was eighteen and I had just arrived in New York, I'd left high school and I'd come to New York to go through college, and he took pictures of everyone, of me, and one day he said 'Oh, you're really photogenic, and could be a model,' and I'd never thought of, about it before, and then he sent some of my photos to an agency, and they said they'd like to meet me, so I had an appointment to meet the people at the agency, and they took some more photos, because you have to put a book together, you know, a book of photos, with photos, and they send the book to the clients, and, you know, it just sort of started from there.

2
I started with some photo shoots, and then I did a few catwalk jobs, really, really not my kind of thing, I'm too shy, I just don't have the right kind of mentality, you have to be psyched up for that work, and besides I'm not tall enough, you have to be a lot taller than me, and you have to be not only relaxed, but also kind of like an actress, but I did a few and realized it wasn't my kind of thing, so I was offered a few jobs, the first one was for a hair spray, and then, yeah, the hair spray and, oh, I nearly forgot, I did an advertisement for brandy, and then quite quickly, I got more work, and they sent me to Milan, in Italy, and Greece, other trips to Europe, as well as work in New York and the west coast, but in Greece, there was an agency that was interested in me, so I was in Greece for a month, and they worked me really hard, work every day, mostly magazines.

3
Erm, most of all, the travel, I had a lot of work with foreign agencies, a month in Italy, a month in London, and I liked that, and they give you an apartment and money to live on, and, in addition, you live well and I had an independence I didn't have at home, you know, living as a student. What else? The money, the money was good, I could make two or three grand in one week, you work hard but the money's good, but I used to blow all the money, so I lived well for a week or two, do the things I wanna do.

4
The biggest drag is you have to be so passive, you can't show any initiative, you have to do exactly what the photographer and the client want you to, the less you exist as a person, as a human being, the better it is, you can't have any personality, you have to be able to obey, it's really passive. And, on top of that, some of the photographers, you know, they really want you to know who's the boss, and you can have a rough time if you don't do exactly what they want. One time, this guy wanted me to, this was in New York, and this photographer, a real big mouth, he wanted me to bite a necklace, a pearl necklace, and I thought it was so dumb and I just said 'Hey, I'm not gonna do that' and he went nuts, so you have to keep your cool. In fact, yeah, the biggest, the worst were the photographers, frustrated artists who'd prefer, who don't want to be doing advertisements, they can be a real drag.

5
Not in my private life, no, yeah, there was a curiosity, a lot of people thought that it was a weird world, everyone took drugs, yeah a lot of people had a lot of fantasies about what it was like to be a model, so there was a curiosity and people asked a lot of questions, but maybe it was mostly, it was people from back home, from Indiana where I grew up. They kinda looked at me like I was from another planet, sometimes, I guess. And then, some people treated me like an airhead 'cos I was a model, like, you know, as if, so you're a model, so you have to be real dumb.
6
I felt bad, half the time I'd arrive at a job and I thought they'd send me home. 'She's not what we're looking for.' I never had much confidence, I thought they wouldn't want me. I remember one time I was feeling very low, and I hadn't had time to wash my hair, and, what's more, I had this spot on my chin, and I was feeling beat because we'd been working non-stop for weeks, no, I've never really liked the way I look.

Language notes: listening

- If you are ***photogenic***, you look naturally very good when people take photos of you.
- A ***photo shoot*** is an arranged time when a professional photographer and models meet together so that a series of photos can be taken.
- A ***catwalk*** is the long raised area that models walk along to show fashionable clothes to an audience. As a generalization from this meaning, ***catwalk jobs*** can mean any work connected with wearing and showing new designs of clothes.
- ***They worked me really hard*** is an rare transitive use of the verb *work*. It means the employers forced me to work very hard.
- ***An independence I didn't have at home*** is a rare use of *independence* as a countable noun.
- If you ***show some initiative***, you think independently and have ideas of your own rather than always relying on other people to tell you what to do.
- When you ***have a rough time***, you have difficulties and problems. It doesn't mean that people are violent to you.
- The recordings include a number of fillers and hesitation devices, i.e. noises and words that people say while they are thinking what to say next, e.g. *kind of, you know.*
- Another interesting feature, is the way that the speaker makes one very long sentence by stringing together chunks of information linked by a chain of *and, so* and *but* conjunctions. This is a common feature of spoken English. Recording 1, for example, has thirteen *ands* in sequence within one sentence.

3 1.17
- Students listen to the interview again and write down the most important words (maximum of four) in each answer. You could pause the recording briefly after the model's answer to each question to give students the chance to write down their four words.

Suggested answers:
1 photographer; photogenic; agency; book
2 photo shoots; catwalk; advertisements; magazines
3 travel; independence; money
4 passive; initiative; obey; photographers
5 curiosity; fantasies; questions; dumb
6 bad; confidence; spot

4
- Pairwork. Students compare their words from exercise 3 with a partner. They then use the words to talk about the topics in exercise 1.

5
- Students discuss the question as a whole class.
- You could ask the class what other professions receive salaries that students think are too high and aren't deserved, e.g. footballers.

VOCABULARY: slang

1
- Students read the sentences and replace the words in italics with the slang expressions in the box.
- Students then look at tapescript 1.17 on page 152 and check their answers.

1 psyched up	3 blow	5 nuts	7 airhead
2 grand	4 dumb	6 a drag	8 beat

Language notes: slang

- An ***airhead*** is someone who is stupid or idiotic (as if their head is filled with air instead of brains).
- When you are ***beat*** (or *feel beat*) you are very tired. Thi is more common in US English. The UK equivalent is knackered, e.g. *That was a long day! I'm knackered!*
- If you ***blow all your money***, you spend it all or lose it a quickly, usually in a wasteful or foolish way, e.g. *I bleu all my money by betting on England in the World Cup!*
- If something is a ***drag***, it is tedious, dull, boring, annoying, etc. It often comes in the phrases *What a dr* and *It's such a drag!*
- ***Dumb*** is slang for *stupid*. (This is more common in US than UK English). The word is often used in insults, e.g *You're so dumb! What a dumb thing to say!*
- ***A grand*** is slang for a thousand pounds (UK), or a thousand dollars (US). It always refers to money and doesn't mean a thousand of anything else, e.g. ✗ ~~*I bought a grand notepads for the store room*~~.
- ***Nuts*** is slang for *crazy* or *stupid*. Calling someone *nuts* often feels a bit friendlier and less insulting that calling them *dumb*. You can also *go nuts* (i.e. become happily wild and crazy), e.g. *The crowd went nuts when Robbie Williams sang an encore.* Things can *drive you nuts* (i. make you go crazy), e.g. *The constant noise from next door is driving me nuts.* You can be *nuts about someon or something* (i.e. crazy about someone), e.g. *I'm nuts about that girl who works in the fish shop. Nuts* (not *dumb*) is the correct answer for question 5 because yo can *go nuts*, but not ✗ ~~*go dumb*~~.
- When you are ***psyched-up***, you are mentally ready for something difficult or challenging. A person can also *psych himself/herself up* (a reflexive phrasal verb) for an important event, e.g. *I was terrified of the exam, bu I psyched myself up by looking in the mirror and sayin positive things.* The following people might need to ge psyched-up: sportspeople trying for a world record, performers who sing on stage and … teachers about to go into a difficult classroom!

Alternative books-closed presentation: slang

Methodology guidelines: Books-closed presentation, page xiv

- Prepare large cards with the slang words *airhead, beat, blow, a drag, dumb, grand, nuts* and *psyched up* written on them in large letters (i.e. visible from the back of class).
- Invite eight students to come to the front and stand in a line facing the class. Give each student a card.
- Tell the students that they each have a slang expression on their cards. Say that you are going to read a story and if they think they hear a word or phrase in your story that has the same meaning as their slang expression, they should hold their card up above their heads so that it is clearly visible to the class.
- Read the story below. Whenever a student holds up a card confirm (by nodding yes or by shaking your head no) whether it is the right card. If no student holds up a card when they should do, pause your story at the end of a sentence and look around expectantly until they do. Repeat the sentence a few times if necessary. (N.B. The students will almost certainly get things wrong – and this is part of the fun of it. Make sure the mistakes are enjoyable and students don't feel too embarrassed about holding up wrong cards.)
- Read this story to the class (N.B. Slang equivalents are given in brackets – don't read these aloud!):

  *My friend is such an idiot (**airhead**). She spent (**blew**) all her money on a motorbike! It cost her two thousand pounds (**grand**). She thinks she's really clever but I think she's just plain stupid (**dumb**). She invited me on holiday with her driving across the USA. I was all ready and getting really excited about it (**psyched up**) then she said she was feeling very tired (**beat**) and she thought the holiday would be boring (**a drag**), so we couldn't go. I went mad (**nuts**).*
- Invite eight new students to the front. Tell the story again, this time using only the slang expressions. Pause briefly before each one and wait for the right card to go up, e.g. *My friend is such an ... airhead. She ... blew all her money on a motorbike! It cost her two ... grand*, etc.
- Ask students to work in pairs and see if they can retell the story to each other using the slang.
- This could lead directly to *Vocabulary* exercise 1 on Student's Book page 32.

2

- You could brainstorm with the class slang expressions or words they know and write them on the board.
- Alternatively, put students into small groups of three or four and give them a five-minute time limit to list of all the slang words they can think of. Tell students to write down their words and their meaning. Then get students to form new groups, so they aren't with anyone from their original group. They then compare their list of slang words and add any new ones to their list.

FUNCTIONAL LANGUAGE: addition

Language reference, Student's Book page 34

1

- Students choose the correct linker to complete the sentences.

1 in addition	3 Besides	5 As well as
2 Besides	4 What's more	6 On top of that

Language notes: addition

- On their own ***besides, what's more, on top of that*** and ***in addition*** all mean the same and are usually interchangeable, e.g. *It was overcast and gloomy. Besides, the rain had started falling / What's more, the rain had started falling*, etc. We use these expressions when we want to say that there is more information, or more exact information, in addition to the information already stated. (N.B. There is normally a comma immediately after each expression.)
- As part of a longer expression ***besides*** + noun/gerund means the same as ***as well as*** + noun/gerund, or ***in addition to*** + noun/gerund, and the three expressions are usually interchangeable, e.g. *Besides arriving late, he forgot to bring the present he promised you. / As well as arriving late, he forgot to bring the present he promised you. / In addition to arriving late, he forgot to bring the present he promised you.* The expressions usually come at the beginning of the sentence or clause, and there is normally a comma at the end of the clause (if it isn't the end of the sentence).

2

- Students read the information and use it to write a short paragraph about being a model, using the linkers in exercise 1.

Suggested answer:
The first requirement for becoming a model is to have a beautiful or interesting face. What's more, you must be able to change your facial expressions very quickly. Besides being extremely slim, you also need to be quite tall. In addition, you should be under 30, or at least look as if you are. You're never allowed to have spots or look tired. As well as doing exactly as you're told, you must be very tolerant of the people around you.

3

- Students work on their own and choose one of the topics. Allow them a few minutes to plan and make short notes on what they want to say. They should try and think of at least five aspects of the topic to talk about.
- Groupwork. Students talk about their topic in small groups for one minute, using the linking expressions from exercise 1. Refer students to the *Useful language* box at the bottom of the page for additional expressions to use.
- Go round monitoring and give help where needed.

Extra task: *the* What's more *game*

- Write the first line of a story on the board. As a whole class, students take it in turns to add one new line to the story, each time starting with one of the linking expressions from exercise 1, e.g.

  My grandma is 95 years old. What's more, she still flies a plane. In addition, she has two BMWs. On top of that, she sometimes takes part in car races with them. Besides, she only has one leg.

  (Admittedly, having so many *addition* expressions one after the other, doesn't make for a very natural story – but does provide useful oral practice!)
- When the whole class has done one or two examples together, make pairs and get students to work on more.
- You may need to remind students that their sentences must include additional information. Many students will make the mistake of using the functional expressions to introduce elaborations or explanations of things previously stated rather than new information.

Web research tasks

Methodology guidelines: Web research tasks, page xiv

Becoming a model

- Find out if there are any other important requirements for becoming a model (in addition to those listed in *Functional Language* exercise 2).

Web search key words

- *becoming a model*

Bad modelling agencies

- There are many bad modelling agencies that exploit or cheat potential models. Find out some of the warnings and things to check.

Web search key words

- *'becoming a model' warnings; model agency scam*

PRONUNCIATION: consonant clusters

1

- Students could work with a partner to complete the words with the missing letters given.
- Don't check answers at this stage. This will be done in the next exercise.

2 **1.18**

- Students listen to the recording and check their answers to exercise 1. Find out how many students had different words to the recording.

See tapescript below for answers.

1.18

1 scar	3 school	5 screen	7 slot
2 stress	4 skin	6 spoken	8 spray

Language notes: consonant clusters

- A ***consonant cluster*** is a sequence of consonant sounds one after the other. This section looks at words where the /s/ sound is followed by another consonant (or two). The sounds are: /sk/, /skr/, /str/, /sp/, /spr/ and /sl/.
- Some students will find it difficult to produce such clusters; the difficulty will usually reflect how similar or not the sounds and clusters are to ones in their own language.
- Each consonant is formed in a different way in a different place and a speaker has to change mouth position fast, smoothly and accurately.
- /s/ is an *unvoiced alveolar fricative.*
  Unvoiced means that you do not produce a vibration from the voice box (in your throat) when you say the sound.
  Fricative means that the sound is made by producing friction (as air passes) between your tongue and the alveolar ridge.
  Alveolar refers to the place where the friction occurs, i.e. the alveolar ridge – the raised bumpy area behind your teeth.
- /k/ is an *unvoiced velar plosive.*
  Plosive means that the air flow is blocked and then 'explodes' out.
  Velar tells us that the place where the air is blocked is the soft area behind the back of the roof of the mouth called the *velum* (adjective: *velar*).
- /t/ is an *unvoiced alveolar plosive.*
- /p/ is an *unvoiced bilabial plosive.*
  Bilabial means using both your lips.
- /l/ is a *voiced alveolar lateral.* The term *lateral* refers to the movement of air over the two sides of your tongue. The /l/ sound in the word *slot* is sometimes called *clea* /l/ to distinguish it from the *dark* /l/ sound found in the words *table, I'll, metal,* etc. which could perhaps b transcribed as /əl/ rather than /l/.
- /r/ is a *voiced post-alveolar approximant.*
  It is an unusual and interesting sound, and quite difficu to make for many learners.
  Post-alveolar means that /r/ is made with the tongue curled upwards toward an area behind the alveolar rid (although it doesn't touch).
  Approximant means that /r/ is half-way between a consonant and a vowel. Although it is a consonant it does have some of the characteristics of a vowel – because the air flows freely along the tongue and out of the mouth without any barrier or friction to impede Imagine that you are going to make /t/, but stop before your tongue touches!
- The distinctive tone comes from voicing (i.e. that vibrating voicebox).
- Students need to realize that this /r/ is very different from pronunciations of the letter *R* in most other languages. In the English /r/, the tongue does not tap c roll on any part of the teeth or the roof of the mouth.
- Giving detailed descriptions of how consonants are formed may help to show why consonant clusters are sometimes hard to say. For example, to make /skr/ the speaker has to move fluently from /s/ unvoiced alveol fricative to /k/ unvoiced velar plosive to /r/ post-alveolar approximant. That is an awful lot of fine-tune movements one after the other!

3

- Students could work in small groups of three or four to write a list of other English words they know which beg with the same combination of consonants.
- Students from each group then pair up with someone fr another group and compare their lists.

Extra task: tongue twisters

- Tongue twisters are an entertaining way of challenging students to produce very accurate English. To get the be value out of the tongue twisters, encourage students to work hard to say them as well as they possibly can.
- Pairwork. Can either student say a whole sentence, fluently, three times in a row, without a mistake?
  A Scottish stranger scribbled in my school scrapbook.
  I got a sprain and a scar and I scratched my skin while skiing in Spain.
  I'm scared of sprouts and string and strong springs.
- When students have had enough time to practise in pair you could invite some brave souls to have a go in front c the whole class. Who can produce the best performance

4

Communication activities, Student's Book page 149

- Pairwork. Put students into A and B pairs, and ask them to turn to page 149 and read the instructions for the gam Check that they understand what they have to do before they start the game. If necessary, draw the game on the board and work through a few boxes with the class as an example.

Speaking

1

- Pairwork. You could divide the class up so that male students work together and female students work together to do this activity.
- Students put the list of characteristics in the order they think is important to them when they judge how good-looking a man is.
- Pairs can then compare ideas with other pairs.

2 **1.19**

- Students listen to the recording, and make notes about the characteristics in exercise 1 that are mentioned.
- They then discuss the questions with a partner.

1.19

In most societies, women express a preference for men who are taller than them, but it should be remembered that this is a generalization rather than a rule. All the other characteristics of male attractiveness vary from culture to culture and from time to time. Most men in Western societies desire a muscular physique with powerful arms and chest, but there was a time when muscular legs were more important. The same is true of the healthy suntan, but, again, there was a time when a suntan suggested that the man was an uneducated farm worker. Hair and clothes depend very much on passing fashions. Facial expressions and facial structure are interpreted in very different ways by different cultures. But whoever he is, wherever he is, a man can't go far wrong if he's taller than the man next to him.

If you want something extra ...

- *Photocopiable activity, page 222*
- *Teacher's notes, page 196*

Writing

2 A composition

- *Student's Book pages 128–129*
- *Teacher's notes, pages 180–181*

Answer key

3 Review

Student's Book page 166

1

1 c 2 d 3 g 4 f 5 a 6 b 7 e

2

You can omit the relative pronoun in sentences d, e and f.

3

1 whose	3 –	5 who/that
2 that/which	4 –	6 that/which

4

1 acting	3 looking	5 having
2 blamed	4 taken	6 psyched

5

They bought a plane ticket to fly to the game. Besides feeling excited about the game, they were really pleased to be able to see the tourist sights in Paris. On top of that they bought all the right football gear to wear. What's more, they painted themselves in their team's colours. In addition, they rehearsed their country's football songs so they could sing together at the match and support their team. As well as this, they made sure that they got together with other people from their country so they could all sing along together.

6

1 second	3 worn	5 clean
2 well	4 short	

4A | Living in fear

WHAT THE LESSON IS ABOUT

Theme	Examining fears and phobias
Speaking	Pairwork: discussing phobias Roleplay: interview about a phobia
Reading	*Fears & phobias FAQs*. Article examining what fears and phobias are; their causes and treatments
Vocabulary	Word building
Functional language	Explaining reasons (*so that, in order to, in case, otherwise*)

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Do you know anyone who is very frightened of something, even though there is no logical reason for that fear? What are they frightened of?*
- *Imagine that you are terrified of crowds. How would that affect your life?*
- *What other fears could dramatically change your life?*

Pre-teach key word: phobia

- Draw a stick-person sketch of Joseph and a pizza on the board. Then tell the class this story about Joseph:
  I went to the cinema last week with my friend Joseph. Afterwards we bought some takeaway pizzas. He ordered a cheese and tomato one. But when we got home and started eating, I suddenly noticed him freeze, as if he'd seen a ghost. I asked him what was wrong but he was shaking and could hardly speak. Finally, he managed to explain that there was a little piece of mushroom on his pizza. He was terrified of mushrooms! It was a problem he had had since he was a child. Joseph felt certain that he would die if he ate a mushroom. I had to take the whole pizza outside and throw it in a bin, and then promise him that there were no mushrooms in the house.
- Ask if anyone knows the name for problems such as Joseph has. Elicit or teach *phobia* and the sentence *He has a phobia about mushrooms*.
- Elicit any other phobias people know of, e.g. *heights, closed spaces, crowds, dentists*, etc.

SPEAKING

1

- Pairwork. Students look at the list of phobias in the box. Allow them a few minutes to decide which one they think would be the most difficult to live with and the reasons why, before discussing their choice with their partner.
- Find out if anyone suffers from these phobias.

2 **1.20–1.25**

- Students listen to the recording and say which question the six people are answering.

1) 1 2) 2 3) 2 4) 1 5) 1 6) 2

1.20–1.25

1
I'm really scared of flying. I think it's the worry of being out of control and knowing that you're in someone else's hands.
2
That's easy – spiders! My dad used to make my sister touch their legs in the bath to make them run. But I was never brave enough and just used to run away myself.
3
The sea, um, once I was in Cornwall and er, during a summer holiday and I was actually swept away by a rather large freakish wave and er, a friend of mine had to come in and rescue me. So, for quite a while after that, the thought of going anywhere near the sea absolutely terrified me.
4
I seem to have developed a fear of heights which I don't remember when I was er, younger at all. But um, now if I'm in, at a high building or high on a cliff I'm convinced I'm going to fall off.
5
Flying things. Um, anything that flaps. Birds are OK at a distance, but moths and butterflies flapping in your face – urgh!
6
It was waxworks with me and, because I was new to this country we used to go to a lot of museums and I'd be terrified with each room I walked into in the museum that there'd be a waxwork in the corner, staring at me. I don't think they were going to do anything bad to me but they gave me the creeps and I ran out of Madame Tussaud's screaming and crying.

3

- Pairwork. Students discuss the questions in exercise 2.

4

- Students discuss the questions as a whole class.

READING

The reading text examines the topic of fears and phobias. It discusses whether a phobia is genetic or learnt. It also describes the most common phobia: claustrophobia, and how best to treat phobias – by gradually exposing the patien to their fear, and teaching them relaxation techniques. It then goes on to talk about the difference between a fear and a phobia, and finally, it describes the strangest phobia of all, in which patients have fear of long words.

1

- Pairwork. Students read the questions 1–5, and think about the answers to them.
- Tell them not to worry if they don't know the answers to some of the questions, as they will they will find out the answers in the reading text.

2

- Students read the text and match the questions they looked at in exercise 1 to the paragraphs A–E, which contain the answers.

1 D 2 A 3 C 4 B 5 E

Language notes: reading

- A ***phobia*** is an extreme fear that lasts over a period of months or years. We don't use the word *phobia* to talk about something that we feel frightened of at only one particular time, e.g. ✗ ~~*When I saw the film, I felt very phobic*~~.
- A ***phobic*** is someone with a phobia.
- The suffix ***-phobia*** can be used to give names to phobias, e.g. *claustrophobia*.
- We can use ***-phobic*** as a suffix to make an adjective describing people that have a phobia, e.g. *He's claustrophobic*. People often create spontaneous or humorous *phobic* names to describe fears, e.g. *She's party-phobic, I'm terribly phone-phobic*.
- If a medical condition is ***hereditary***, it is something that you have got because it was passed to you by one of your parents.
- If you have the ***capacity*** to be anxious, you have the ability and possibility to be anxious.
- When there is an ***imbalance***, things are not equally or evenly arranged. *Imbalance* is an opposite of *balanced*.
- When you are ***prone to*** something, you are likely to do it / get it / be affected by it. You are usually *prone* to negative things (e.g. illnesses, accidents, bad luck, etc.) rather than positive ones.
- A ***panic attack*** is a medical condition when a person is so frightened about something that they are unable to behave normally or sensibly. Often they will have trouble breathing, will feel very unwell and possibly be unable to move.
- A ***conditioned reflex*** is an automatic reaction to a stimulus. It is something that has been learnt over time, e.g. you can train a dog to sit whenever you ring a bell.
- ***Conditioning*** is the process of learning to behave in certain ways because of society, friends, rules, fears, etc.
- When you have ***positive associations*** about something, it makes you think of nice, pleasant things rather than negative things.
- ***Acupuncture*** is a Chinese medical treatment that involves sticking needles into your body.
- If a person says that something is ***a question of degree***, they mean that it all depends on how much there is (and that too much or too little might be a problem).
- An ***acronym*** is a short, memorable way of saying a long name (e.g. of an organization, club, etc.), taking the initial letters of each word and using these to make something that sounds like a new word, e.g. UNICEF /juːnɪsef/ is the United Nations International Children's Emergency Fund. N.B. Not all initials are acronyms, e.g. BBC is not an acronym because we say each individual letter one by one (/biː biː siː/), and we don't pronounce it as if it was a single word.

3

- Students complete the gaps in the text 1–7 with the phrases a–g.
- They could then compare their answers with a partner before you check with the class.

1 e 2 a 3 f 4 g 5 c 6 b 7 d

4

- Discuss the question as a whole class. You could give students an example first to get them going, e.g. a list of clinics to go to for help.

Developing methodology (8) Chunks & chunk hunting

- *This section defines chunks and suggests an answer to two questions:*
  1 *Is there anything useful I can do with a reading or listening text after students have done all the comprehension questions, and I've explained all the words they don't know?*
  2 *How can I work on longer collocation patterns with students?*

What are chunks?

- *A chunk is a longer collocation, i.e. a piece of text made up of three or more words that seem to go together, almost as if they were a single item of language or a piece of ready-made text. Chunks are pieces of language that could easily be re-used in a completely different text.*
- *The following are some example chunks (all taken from the listening exercise in lesson 4B):*
  How are you doing? / Not that she's mentioned. / Here you go / I'm really looking forward to it / You're not going to believe it, but / It's supposed to be the latest thing / She's never struck me as being / She's made loads of friends / I've never done anything like that before.
- *A chunk is a less precise thing than a word. You can't usually check them up in a dictionary. No one is likely to agree about exactly which things are chunks, and which are not, or how many words long a chunk is, but that doesn't stop them being very important. It is just possible that they are the major building block of successful language use. And there are uncountable millions of them – too many to teach one by one. There is no way that a coursebook such as* Straighforward *or any other language course could ever deal in detail with them. So, if they can't all be taught, we need to make sure our students have the skills to notice them for themselves, and make good use of them.*
- *When you have studied a text in some depth (e.g. when you have done all the Student's Book work based on the* Fears & Phobias *text in this lesson), one possible follow-on activity is chunk hunting.*

Chunk hunting

- *If students haven't come across the notion of chunks before, they will need some practice in understanding the idea and recognizing them. The first few times you do chunk hunting, do the task with them. Once they are more confident, continue to offer careful monitoring and guidance.*
- *Select one paragraph of the text (e.g. paragraph 1 of the* Fears & Phobias *text) and ask students to look at the text again, looking for any combinations of words that seem to form a chunk.*
- *While remembering that different people will identify different things as chunks, in this paragraph you might pick out:*
  It is certainly true that / are more likely to be / but it's difficult to say whether / in the brain / it is possible that / is passed down from parent to child / children learn by / the world around them / parents need to be / may be prone to / as they grow older.

- *Go through the text with the class and elicit what students have found. Point out any they have missed that seem important to you. Gently question any of their suggestions that seem to you not to be chunks.*
- *Allow time for students to record a few of their favourite chunks.*
- *This doesn't need to be a long task, but it does need to be done regularly. I'd suggest you especially use it with recordings of everyday conversations, e.g. the listening in the next lesson, which is absolutely packed with chunks.*

VOCABULARY: word building

1

- Students complete the table with words from the text on page 36. Point out that this includes the missing sentences in exercise 3.

1 fear	4 risk	7 harmless
2 fearful	5 unreasonable	
3 anxious	6 cautious	

Language notes: word building

- Although adjectives are typically created from nouns by adding suffixes and/or prefixes, there is no single guideline for how to do this. We cannot easily predict which suffix will be needed or how it will affect the spelling of the original noun. Exercise 1 illustrates a number of variations.
- The positive adjectives in exercise 1 are made by using the suffixes: *-ful, -ous, -y, -able.*
- The negative adjectives are made by using either the suffix *-less*, or the prefix *-un*.
- The suffixes *-ful, -less, -able* and *-y* are added directly to the original nouns.
- Anxiety loses its *-ety* ending. Caution loses its *-on* ending.
- Students often forget that *-ful* only has one *l* not two.
- Some nouns may have a number of related adjectives, e.g. you could argue that *frightening* and *frightened* are also adjectives from the noun *fear*.
- Even if students know a meaning of a noun, they may not always be able to guess the meanings of a related adjective. This is especially true if the most common meaning of a noun is different from the most common meaning of the adjective. For example, many students will be familiar with one meaning for the noun *reason*, as the explanation of why an answer is correct, why something exists or why something happened. But *an unreasonable fear* is one that doesn't have an obvious logical or sensible cause. There is some connection between the meanings, but they could also prove confusing and may lead to incorrect assumptions.

Extra task: word building

- You could encourage students to continue exploring word building by using additional items. The table below shows some possible ones. As with the Student's Book exercise, give the class one class of word and let them find the others, perhaps using dictionaries. N.B. Items in brackets are relatively uncommon.

Noun	Adjective	Negative adjective
worry	worried	unworried
anger	angry	–
surprise	surprised/surprising	(unsurprised)/ unsurprising
hope	hopeful	hopeless
beauty	beautiful	–
pain	painful	painless
sadness	sad	–
excitement	exciting/excited	unexciting/ (unexcited)
brains	brainy	(brainless)

- N.B. The negative adjectives for beautiful and sad are different words (ugly, happy) rather than ones built from the same starting point.

2

- Students work on their own to complete the sentences with a word from the table in exercise 1.

1 anxious	3 risk	5 harmful	7 reason
2 harmless	4 fear	6 cautious	

3

- Students replace the phrases in italics in exercise 2 to make true sentences about themselves.
- Students then compare their sentences with a partner.
- When they have finished, you could ask students if they found out anything interesting about their partner.

FUNCTIONAL LANGUAGE: explaining reasons (*so that, in order to, in case, otherwise*)

1

Language reference, Student's Book page 44

- Pairwork. Ask students to look at the examples of *so that, in order to, in case* and *otherwise* in the text on page 36.
- Students then complete the grammar box with the appropriate linkers.

1 otherwise	5, 6&7 so that; in case; otherwise
2 in case	8 in order to
3&4 so that; in order to	

Language notes: explaining reasons

So that* & *in order to

- ***So that*** introduces the purposes of an action, e.g. *I think I'll buy seven bars of chocolate so that I can give one to each child. I arrived early so that I could talk to the director before the meeting.*
- The same sentences could be written, a little more formally, with ***in order to***, e.g. *I think I'll buy seven bars of chocolate in order to give one to each child. I arrived early in order to talk to the director before the meeting.*
- These examples help to clarify the different grammatical forms:
  so that + subject + modal + main verb
  in order to + main verb
- To make *so that* sentences about the past, use *would, should* or *could*, e.g. *They bought the house so that employees would have somewhere to stay during conferences.*

- In *so that* sentences, you can often omit *that*, especially in informal speech, e.g. *I arrived early so I could talk to the director before the meeting.*
- Because *in order to* does not state a subject before the main verb, we understand it to be the same subject as has appeared earlier in the sentence. Therefore, some *so that* sentences with different subjects cannot be transformed into *in order to* sentences with the same meaning, e.g. *She brought the contract to the office so that I could read it. She brought the contract to the office in order to read it* (means that she read the contract, not me).
- However, we could use the similar construction *in order that*, e.g. *She brought the contract to the office in order that I could read it.*
- Students may confuse *so that* (explaining a reason why something is done) with *so (adjective) that*, e.g. *It was so rainy that we had to take a taxi* (where *so* means *very*, and *that* introduces the result or outcome).

In case

- We use ***in case*** when we talk about something we do in order to be prepared for what might happen (including problems), e.g. *I'm taking a first-aid kit with us in case anyone gets hurt. He always carries his laptop computer with him in case he needs to send an email.*
- You could reword *in case* as *so that I am ready* if, e.g. *I'm taking a first-aid kit with us so that I am ready if anyone gets hurt.*
- Similarly for *when* and *if*, you cannot usually use a future tense after *in case*. We use a present tense instead, e.g. ✗ ~~*I'm revising the vocabulary list in case there will be a test tomorrow.*~~ *I'm revising the vocabulary list in case there is a test tomorrow.*
- Remember, *in case* doesn't mean *if*. *In case* is about being prepared for a possible situation or problem. The two sentences below do NOT mean the same. (You might want to ask your students if they are clear what the difference is.)
  (1) *I'm going to hide in case Jake comes into this room.*
  (2) *I'm going to hide if Jake comes into this room.*
  In sentence 1 the speaker will hide in preparation for Jake's possible arrival. If Jake does come in, the speaker will already be hiding. In sentence 2 the speaker will only hide if and when Jake comes in. If Jake comes in, the speaker will start hiding at that time.

Otherwise

- ***Otherwise*** is used to talk about things (usually unwanted, negative or bad things) that will happen if something else doesn't happen, e.g. *Please choose quickly. Otherwise, I'll give all the toys to Miklos.*
- In sentences like this, *otherwise* could be reworded as *If you don't do that, then ...* e.g. *Please choose quickly. If you don't do that, then I'll give all the toys to Miklos.*
- *Otherwise* usually comes at the beginning of a clause, i.e. it introduces a new subject and verb.

2

- Students complete the text with the correct linkers.
- They could then compare their answers with a partner before you check with the class.
- Elicit from students what Jenny is afraid of.

1 in order to 3 otherwise 5 in case
2 in case 4 so that
Jenny is afraid of her house being burgled.

Extra task: explaining reasons

- Bring in a set of flashcards showing everyday objects and places, and people doing things.
- Groupwork. Give a random selection of cards, face down, to each group of three to four students.
- Explain that students turn over two random cards and have to spontaneously say something using one of the forms *so that*, *in order to*, *in case* or *otherwise*, inspired by the pictures on the two cards.
- Do a few examples first with the class, e.g. a flashcard of a motorbike and a flashcard of a man with an apple pie. Possible sentences: *He's racing to the shops in order to buy some apple pie*, or *Please lend me your motorbike. Otherwise I'll be late for my supper*, or *He's taking some apple pie with him in case his journey is very long.*
- If the sentence sounds good to the other students (grammar and meaning), the speaker keeps the two flashcards. If students require a winner, it'll be the person with most cards at the end.

3

Communication activities: Student's Book pages 139 & 146

- Groupwork. Put students into A and B groups. Ask students to turn to their respective pages and choose a phobia from the list. In their groups, they complete the sentences for their chosen phobia in as many ways as they can think of. Tell them that they will use these sentences in the roleplay that follows.

Roleplay

1

- Pairwork. Students pair up with someone from the other group. They then interview their partner about the phobia they'd written about in *Functional language* exercise 3, and try to guess what the phobia is.
- Refer students to the *Useful language* box at the bottom of the page to help them with their discussion.
- Go round monitoring and give help where needed.

Language notes: useful language

- *You poor thing!* is used to show sympathy for someone, usually when they have a problem or something bad has happened to them, e.g.
  A: *I've got a terrible cold.*
  B: *You poor thing!*
- *You poor thing!* is often said with a side-to-side head movement, as if you were shaking your head to say *no*.
- N.B. *You poor thing!* can also be used sarcastically, with an exaggerated stress on *poor* to suggest that the person may be complaining about something that isn't really a great or serious problem.
- *What a pain!* means *What a nuisance! / What an annoying thing!* etc.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 223
Teacher's notes, page 196

4B | Gladiators

WHAT THE LESSON IS ABOUT

Theme	Going on a gladiator course to help you confront your fears and boost self-confidence
Speaking	Pairwork: discussing how to react to difficult situations, e.g. being assertive
Listening	Conversation between two friends about going on a gladiator course
Grammar	Present perfect & past simple
Did you know?	Stiff upper lip

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *You have been queuing up at a supermarket in a line that says 'Six items or fewer', and you realize that the person in front of you has a whole basket full of goods. Would you say anything?*
- *You agreed to buy an expensive second-hand car from someone you don't know. You shook hands on it yesterday and today you have been to your bank to arrange a large loan. When you come back to the car seller with your wallet full of cash, he says 'Sorry, someone just phoned me and made a higher offer, so I'm going to sell it to him.' What would you say or do?*
- *You have gone to a party hoping for a pleasant relaxing time, but a young man keeps ordering everyone to stand up and meet people, dance, play games, etc. Most people seem embarrassed, but are doing what they are told to. What would you do or say?*
- *Your boss gives you a major new million-pound project (much more important than anything you have ever done before), and tells you that she believes you can do it. What would you feel, say and do?*

SPEAKING

1

- Pairwork. Students put the adjectives in the box into three categories. Allow them to use their dictionaries to help them if they wish.

Suggested answers:
1 assertive; confident; self-assured
2 reserved; shy; timid
3 domineering; bossy; aggressive

Language notes: adjectives

- If you are ***assertive***, you confidently say what you think and what you want. You are not frightened of stating your views.
- If you are ***reserved***, you do not loudly state what you think and what you want. You keep quiet about your feelings and ideas.
- If you are ***confident***, you are not usually worried or nervous about things you do or say. You believe in yourself and your abilities.
- If you are ***domineering***, you are a very strong, loud and visible presence, demanding attention in conversations, meetings, etc. and wanting to control people and do things in your way. Other people find this annoying.
- If you are ***self-assured***, you are confident and trust your own ideas and abilities.
- If you are ***shy***, you are nervous in the presence of other people and get embarrassed in situations where you have to meet or talk with them.
- If you are ***bossy***, you like to tell other people what to do.
- If you are ***aggressive***, you behave in a rude and threatening way. People fear that you might become violent.
- If you are ***timid***, you are nervous, shy and easily frightened.

Developing methodology (9) Exploring shades of meaning

- *Many of the words in* Speaking *exercise 1 are very close in meaning and students (and you) may well have difficulty in clearly separating them out. One way to help students explore these finer shades of meaning is to set the items out on a concept table, i.e. a table that divides up the possible meanings into component parts.*
- *Look at these examples for the words in* Speaking *exercise 1:*

	You believe in yourself and your abilities.	*You don't get very nervous or worried about doing things.*	*You say what you think and feel in a strong, clear way.*
confident	✓	✓	
self-assured	✓	✓	
assertive	(✓)	(✓)	✓

	You tell other people what to do.	*Other people find you annoying.*	*You are rude.*	*You do things with a suggestion of violence or threats of violence.*
bossy	✓	(✓)		
domineering	✓	✓	(✓)	
aggressive			✓	✓

	You are generally quite a nervous or frightened person.	*You don't enjoy meeting other people and may feel embarrassed.*	*You prefer to be quiet and keep your ideas to yourself.*
timid	✓	✓	(✓)
shy		✓	(✓)
reserved			✓

- *The tables each show three or four components of meaning across the top. The ticks mark one person's interpretation of which of these components are present in each word. So for example the word* confident *contains the two ideas of (1) You believe in yourself and your abilities and (2) You don't get very nervous or worried about doing things. The ticks in brackets show meanings that seem to be partially or arguably present.*
- *It's important to note straight away that meaning, especially of complicated items such as these, isn't clear-cut and precise. One person may have a slightly different interpretation to another. One meaning may overlap with another. One word may have only a very small, hard-to-explain, difference from another word. So any table like this is only ever one view, one interpretation – not the only correct answer.*
- *One way to make use of a table like this in class is to draw up a blank form on the board (e.g. the first table from this section), add the word items down the side (i.e.* confident, self-assured, assertive*), and then ask students to say what they think some of the components of meaning are. (They almost certainly won't understand what you mean first time, so keep going with suggestions and examples.) When you have elicited or suggested items to go along the header row and filled them in on the diagram, talk through the meanings of individual words with students. Let them discuss and disagree, but see if you can come to a compromise answer. Make use of dictionaries to help back up ideas. Aim to get a diagram that looks similar to the ones here.*
- *You could make the tasks easier by filling in the top header row yourself without asking students to think about it.*
- *Use this technique for any work that focuses on vocabulary with similar or confusable meanings.*

2

- Allow students a few minutes to think of someone they know who fits the description of each of the categories in exercise 1. They then tell their partner about these people.
- Then ask students to read the five situations and tell their partner how the people they'd just described would react in these situations.

3

- Ask students to think about how they would react in the situations in exercise 2. Find out which situation the students would find most difficult to cope with, and why.

4

- Groupwork. Students discuss the questions in small groups.

LISTENING

The listening is a conversation between two friends, Kay and Jan, in which they discuss Jan's trip to see her friend Suzi in Rome, and that Suzi has arranged for her to do a gladiator course one weekend. The course is intended to help people confront their fears and promote self-confidence. Jan describes how the people on the course have to learn sword fighting, wear gladiator costumes and eat Roman food. We hear that Suzi is already doing the course, which was suggested by her boss to boost her confidence, and that she's really enjoying it.

1 **1.26**

- Students listen to the recording to find out the link between the conversation and the photo.

The conversation is about a gladiator course that one of the speakers (Jan) is going to do.

1.26

K = Kay J = Jan

K: Hi Jan, how are you doing?
J: Fine thanks, Kay. And you?
K: Not too bad, can I get you a coffee?
J: Yeah, thanks.
K: How's Suzi getting on? Have you heard from her recently? Has she picked up an Italian boyfriend yet?
J: Not that she's mentioned! But yeah, she seems to be getting on fine. She phoned last night and said she's really enjoying it.
K: How long has she been out there now?
J: Almost three months. She's got another three months to go on her contract, but she's talking about extending.
K: Have you been out to see her yet? Here you go, Jan, here's your coffee.
J: Ooh, thanks, Kay. No, I haven't been out there yet, but I'm planning to go next month for a week or so. I haven't been before, I'm really looking forward to it.
K: Oh, you'll love it.
J: Have you been, then?
K: Yeah, a couple of times. Rome's beautiful, it really is.
J: Yeah, so I've heard. Suzi raves about it.
K: Bet she's got a long list of places to take you to when you go over …
J: Yeah, and you're not going to believe it, but she's got me fixed up to do a gladiator course.
K: A gladiator course? Did I hear that right?
J: Yes, you did. Female gladiators, it's the latest thing, apparently.
K: That's so Suzi, but I can't believe she's roped you in too. Sounds a bit scary to me.
J: Yeah, me too! But I think that's the whole point, you know confront your fears and all that.
K: Yeah, I suppose once you've faced a real-live gladiator in the ring, there's not much that can frighten you … I still think it's a bit extreme though.
J: Yeah, well it's supposed to be the latest thing in stress-busting and confidence boosting …
K: So what is it then, a whole week's course?
J: No, no, not that bad … just a weekend – a two-day intensive course. You learn about sword fighting and dress up in Roman costumes, eat Roman food and stuff, and apparently you get to fight in a proper ancient Roman arena at the end of it – a kind of mini coliseum.
K: Where you 'face your fears and come out stronger' I suppose?
J: Yeah, that kind of thing …
K: But why? I mean, surely there are better things to do in Rome? You know, see the sights, enjoy the food, do some shopping …
J: Yeah, but I can do all of that during the week … and well, Suzi fancies it and it's something different.
K: You can say that again!
J: Suzi's really into it. She's doing a course at the moment, two nights a week. She loves it. She said the first time she actually fought in front of an audience was fantastic. A real adrenaline buzz. And she reckons it's done loads of good to her confidence.
K: Does she need it? She's never struck me as being particularly shy. In fact I've always thought she was Miss Confident.

J: Not in Italy, it seems! They've got a totally different concept of shy over there! In fact it was her boss over there that suggested she go. Said she was a bit too quiet, a bit too timid and needed to be a bit more assertive, stand up for herself a bit more. So she signed up two months ago, and she's been really happy with it from the word go.
K: And has it worked?
J: I don't know. I'll have to see when I go out there. But it sounds fun. And Suzi says she's made loads of friends through it.
K: Suzi always makes loads of friends!
J: Yeah, well, I think the main reason she's invited me to go is that she's got to take her final test when I go out. She's got to fight the resident Amazon – she's already fought her a couple of times and she lost on both occasions, apparently this woman walked all over her. She's got to win this time or she won't pass the course. I think she wants some moral support.
K: Yeah, I can understand that, but can't you go as a spectator? I mean, do you really want to do the whole gladiator bit? Sounds a bit violent to me.
J: Yeah, I do actually. It's something different and anyway, I need a bit of confidence-building too! Especially after today ...
K: Hum, why's that?
J: Haven't I told you? I've just heard that I've got to give a big presentation at work – you know, in front of everyone? I've never done anything like that before and the thought absolutely terrifies me!
K: It would me too!
J: Thanks, that's a lot of help.
K: No, I mean, I'm sure you'll be fine, but it is pretty daunting! So gladiator school, hey? Well, remember to take plenty of photos – I'd love to see the two of you dressed up in your togas ...
J: You never know, once you've seen all the photos and heard all the stories, you might be the next one signing up for the course.
K: No way! I'd rather not have my confidence boosted thank you very much. I'm happy enough as I am!

Language notes: listening

- If you ***rave*** about something, you talk very enthusiastically and positively about it.
- When you say someone ***has got me fixed up to do something***, you mean that someone has arranged and organized for you to do something, perhaps by getting permission or paying for you to go, e.g. *Mike fixed me up to attend the science lecture course* means that Mike arranged or organized it so that you could attend.
- In ancient Rome a ***gladiator*** was someone (often a prisoner, criminal or slave) who fought animals and other gladiators in large, public arenas (such as the Colosseum in Rome) to entertain the public. A ***gladiator course*** is a contemporary training course to enable someone to learn gladiator skills and practice combat in a way similar to the ancient gladiators. The adjective from *gladiator* is *gladiatorial*.
- If someone has ***roped you in to do something***, it means they have persuaded you to join in with something, usually something that involves work of some kind and probably something you don't particularly want to do.
- When you ***confront your fears***, you face up to the things that frighten you instead of running away or pretending that they don't exist.
- If you get a ***real adrenaline buzz*** from doing something, you get a very intense feeling of excitement and pleasure, perhaps making your heart beat faster.
- When the speaker says ***I've always thought she was Miss Confident***, she is saying that she always thought she was very confident. *Miss Confident* is an entirely imaginary title, although it sounds like a beauty Queen title (e.g. *Miss World*, *Miss Teen America*, etc). A speaker can spontaneously invent titles like this (using nouns as well as adjectives, and a few other structures) as a way of humorously attributing a quality to someone. Here are a few more examples (N.B. These are spontaneously created and not fixed expressions!): *He's a real Mr Sunshine. Mary's always behaving like Miss Terrified. If you want to know the answer to anything, just ask Mr Know-it-all over there.*
- A ***totally different concept of shy*** means a 'completely new meaning for the word shy'.
- When the speaker refers to a woman as an ***Amazon***, she means that 'she is very tall and strong'. The word Amazon refers to a legendary ancient race of strong fighting women.
- If you want some ***moral support***, you feel that you need other people (e.g. friends, colleagues or family) to encourage and support you, perhaps by accompanying you to a difficult event or by publicly saying that they agree with you.
- If something is ***pretty daunting***, it makes you feel worried and nervous about doing it because you think it will be difficult and challenging. The word is particularly used about things that will require you to show personal skills, strength and courage, not about things that are frightening in other ways.
- A ***toga*** is a long, flowing item of clothing made from one piece of material, originally worn by ancient Romans.

2 1.26

- Students listen to the conversation again and complete the sentences with the correct name. Point out that for one sentence, two names are possible.

1 J 2 S 3 K 4 S 5 J 6 K 7 S/J 8 K

3

- Students work on their own. They look at tapescript 1.26 on page 153 and find the expressions. They then try to explain the expressions in their own words.
- They could then compare their ideas with a partner before you check with the class.

Suggested answers:
1 That's typical (behaviour) of Suzi.
2 It's supposed to be very fashionable at the moment.
3 I totally agree with you.
4 Suzi's is really interested in it.
5 The other woman beat her very easily.
6 Definitely not!

4

- Pairwork. Students discuss the questions.
- Students could then report back on any good ways they heard to increase self-confidence.

GRAMMAR: present perfect & past simple

Language reference, Student's Book page 44
Methodology guidelines: Grammar boxes, page xiv

1

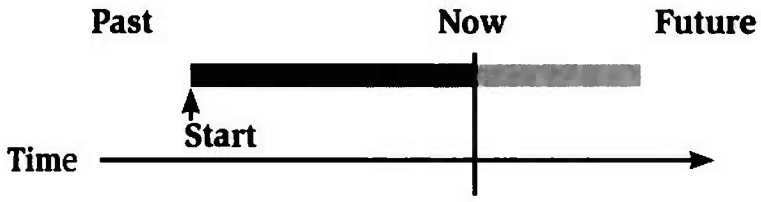
- Students choose the correct form in each sentence.
- They then look at tapescript 1.26 on page 153 and check their answers.

1 Have you heard	6 signed; 's been
2 phoned; said	7 's already fought; lost
3 has she been	8 've just heard
4 Have you been	9 've never done
5 fought; was	

Language notes: present perfect & past simple

- Even at higher levels, the present perfect tense continues to be a problem. Students can usually form it correctly, but choosing when to use it seems to be as much a matter of getting a feel for the language as understanding and applying rules. Whereas uses of the past simple are relatively easy to characterize, the present perfect seems altogether more slippery and even with the best examples and explanations, it never seems quite as clear as we would like it to be.
- The Grammar notes on page 39 of the Student's Book list three uses. Time lines may help clarify these to students.

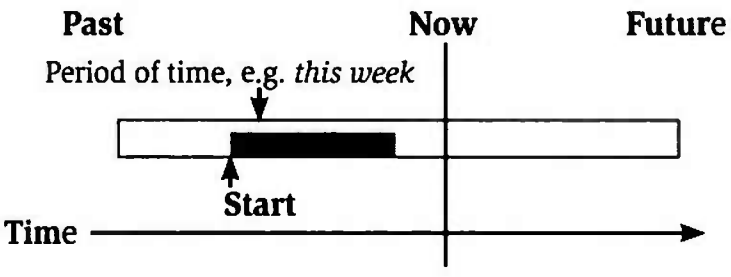
(1) to talk about actions and states that started in the past and continue in the present.



This timeline shows something beginning at a point in the past and continuing through the present (and probably on into the future), e.g.

She's lived in Brighton for 20 years.
We've worked here since 1998.

(2) to talk about actions that happened during a period of time which is unfinished.



This timeline shows an event happening and finishing in the past but within a period of time that is still unfinished, e.g.

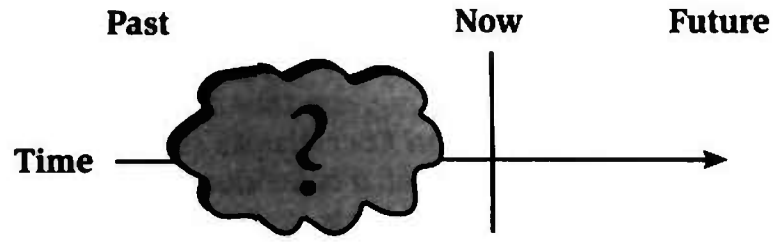
The company has opened a new factory this year.

This usage is often quite complex for students to grasp and difficult to use correctly. The opening happened in the past but this year is still continuing.
Similarly:

I've visited their offices twice today.

The *visiting* has all been completed, but *today* hasn't finished yet.

(3) To talk about past actions when the time is not stated.



This timeline shows that we either (a) do not know when something happened, other than that it was in the past, or (b) that mentioning the time is, for some reason, not important or relevant, e.g.

I can't believe she's never seen The Matrix*!*
Yes, I've eaten octopus before.

- What all three uses have in common is that the speaker who chooses to use them (rather than the past simple) often does this because they would like to make the thing they are talking about seem more live and relevant to now. Look back at the example sentences given above. In each case, we can add in unspoken comments that connect what is said with *now*. These are things the listener understands even though they are not explicitly stated.

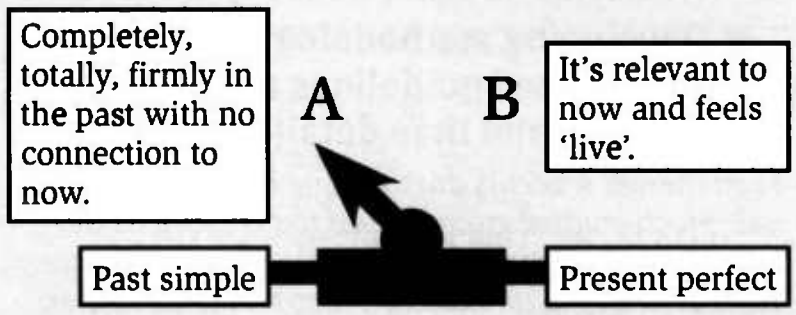
She's lived in Brighton for 20 years … and still does now.
We've worked here since 1998 … and still work here now.
The company has opened a new factory this year … and it is still this year now.
I've visited their offices twice today… and it is still today now.
I can't believe she's never seen The Matrix *… at any time in her life up to now.*
Yes, I've eaten octopus before … at some time in my life before now.

Developing methodology (10) Generalized guidelines are sometimes more helpful than detailed rules

- *Even though students are reaching higher levels, some old, much-studied grammatical items (such as the present perfect) may go on causing problems for them. How best to help that student who still uses the past simple all the time and always avoids the present perfect? They may understand the grammatical rules and be able to do all the exercises and practice tasks but somehow never manage to apply this in their own speaking and writing.*
- *One reason for this might be that there is simply too much to think through, too quickly, on the spur of the moment. Imagine you are talking and want to say a sentence, but then have to check whether it's appropriate to use present perfect by asking yourself:* Am I talking about actions and states that started in the past and continue in the present? Or about an event happening and finishing in the past but within a period of time that is still unfinished? Or about an event which happened at a time I don't know, or at a time I don't think is important or relevant? *That's an awful lot of processing to do, and most students would find it hard to do that on the spot under pressure.*

- *There is an ongoing debate in academic quarters about how exactly people learn grammar and, particularly, how much it helps to read, study or listen to grammar-book-type explanations at all. When a learner is speaking or writing, can they actually apply rules they have read about? Coursebooks such as* Straightforward *are based on a belief that it is almost certainly important that students study and work on detailed rules for grammar, but that students also need lots of practice.*
- *But it can be difficult to help our students quickly and fluently make such decisions when they are writing or speaking. It is useful to understand the explanations about the present perfect and to study the uses, but finally one has to acquire a sense of when to use it. For some students, lots of practice exercises (oral and written) and helpful teacher feedback on misuse or avoidance may be much more useful than spending lots of time on detailed grammatical analysis.*
- *As well as detailed rules and practice tasks, there may also be some value in giving learners shorter, more usable general guidelines to help them make instant decisions while writing or speaking. Let's look at an example of this for the present perfect versus past simple problem.*
- *As a generalization, we can distinguish between the past simple and the present perfect by saying that the past simple deliberately places things at a distance from the present whereas the present perfect always involves some relationship to or connection with now. This suggests that if your students consistently make errors in choosing between the tenses because they find the detailed guidelines too complex, you might want to try offering this extreme simplification:*

THE AMAZING PAST SIMPLE / PRESENT PERFECT DECIDING MACHINE



- *How to use the* Deciding Machine: *When your students want to say or write something but can't decide which tense to choose, ask them to decide which position, A or B, they think the machine should point to. If the machine points to position A, you need Past simple. If it points to position B, you need Present perfect.*
- *As with any big simplification this is far from a complete, foolproof and all-purpose solution, but, in cases where students are struggling, it does distil a basic underlying difference between the two tenses. For some students it may help to start resolving a few long-standing confusions.*

2

- Students complete the text with the verbs in the present perfect or past simple form.
- They could then compare their answers with a partner before you check with the class.

1 've met	5 put	8 've only been
2 've picked	6 fought	9 've tried
3 tried	7 was	10 did
4 fell		

3

- Students could work with a partner to do this exercise. Ask them to look at the time expressions in the box and divide them into those that are usually used with the present perfect, and those that are usually used with the past simple.

Present perfect: yet; already; over the last three weeks; just (UK English); never; this week; so far; for three years
Past simple: just (US English); never; yesterday morning; earlier this evening; this week; last night; for three years

N.B.
Never can be used with both present perfect and past simple.
Just is used with the past simple in American English.
This week is used with the present perfect if the speaker considers this week to be still continuing. If the speaker sees this week as finished, the past simple is used.
For three years is used with the present perfect if the period of time 'three years' began three years ago from now. It is used with the past simple if the period of three years ended before now.

4

- Ask students to look at the actions in the box. They choose five of the actions and write sentences about them using the time expressions from exercise 3.
- They can then compare their sentences with a partner. Elicit a few examples from the class.

DID YOU KNOW?

1

- Pairwork. Students read the information and discuss the questions.
- You could then ask students briefly about their opinions of the British and how they compare to people in their own country. Do they think the British deserve their reputation, or is it now rather a dated attitude?

IF YOU WANT SOMETHING EXTRA ...

➲ *Photocopiable activity, page 224*
➲ *Teacher's notes, page 196*

4c | The land of the brave

What the lesson is about

Theme	Rosa Parks, the abolition of the segregation laws in the US and the American Civil Rights Movement
Speaking	Pairwork: discussing freedoms
Reading	*It happened on ... December 1.* Magazine article about Rosa Parks and the abolition of the US segregation laws
Vocabulary	Word class

If you want a lead-in ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Are there any times when you think it is acceptable to break a law?*
- *Is it acceptable if some people in society are treated differently from others? Imagine, for example, if all people with brown eyes were given privileges that all others didn't get. How would you feel if you had blue eyes? How would you feel if you had brown eyes?*
- *Imagine that you strongly disagree with something done by the government of your country. Can you think of at least three different peaceful ways of protesting?* (Possible answers: *a march, a public meeting, putting up posters, blocking roads, handing out leaflets and publications, going on hunger strike, boycotting things.*)

Pre-teach key word: boycott

- Tell this short story to the class:
  A friend of yours has heard that a popular chocolate bar is made by a company that pays extremely low wages to its workers in the country of production. Your friend is trying to get everyone to stop eating their products. She hopes that if people all over the country do this, then the company will be forced to change its policy.
- Ask students: *Do you think this is a clever or useful way of protesting? Will it make a difference, or not? Do you know any campaigns of this kind that have been successful?*
- Ask students if they know the word for this kind of campaign, i.e. when you organize people to stop buying or doing something. If no one knows, teach the word *boycott* and the sentences *She's organizing a boycott of the chocolate company* and *She wants us to boycott the chocolate company*. Point out that in these examples, *boycott* is a noun and a verb.

Introducing the theme: Civil Rights Movement

- Write: *USA 1960s* on the board. Ask students if anyone knows anything about this period. People will probably mention things like pop music (e.g. the Beach Boys, the Monkees), President Kennedy, Marilyn Monroe, the Vietnam War and the Moon landings. Write these up as they are said.
- Add the term: *Civil Rights Movement* to the board. Ask if anyone knows what this means. Collect whatever information students have. If no one knows very much, add a few key items yourself (see Student's Book page 41 and the *Cultural notes* on page 55).

Speaking & vocabulary: word class

1

- Pairwork. Ask students to look at the list of freedoms and decide which of them is most important for them. They then discuss their choice with a partner and give their reasons why.

2

- Students choose the correct word in each sentence.

1 courage	5 disobedience; disobedience
2 slave	6 abolition
3 brave	7 liberty
4 freedom; freedom	8 Equal

Language notes: word class

- ***Word class*** is the usual term nowadays for what we used to call *parts of speech*.
- The main word classes are: nouns, pronouns, verbs (including modal verbs and auxiliary verbs), adjectives, prepositions, adverbs, conjunctions, determiners and interjections.
- The items in *Speaking & vocabulary* exercises 1 and 2 are analyzed as part of the teaching ideas in the *Developing methodology* section below.

Developing methodology (11) Using a word-building table

- *Here's an interesting whole-class idea for working on sets of related words. It's especially suitable for work in the area of word-building such as in* Speaking & vocabulary *exercise 2. The activity could be used as an alternative presentation technique to the one in the Student's Book.*

Planning

- *The activity involves first designing a table that shows the relationships between words, e.g. we can arrange the words from* Speaking & vocabulary *exercises 1 and 2 in tables like the one below. (N.B. Items in brackets are not in the exercises but are probably known by students.)*

Exercise 1

Noun (thing)	*Noun (person)*	*Adjective*	*Verb*
(finance)		*financial*	
(religion)		*religious*	
movement			*(move)*
(politics)	*(politician)*	*political*	
speech	*(speaker)*		*(speak)*

Exercise 2

Noun (thing)	*Noun (person)*	*Adjective*	*Verb*
courage		*courageous*	
slavery	*slave*		
bravery		*brave*	
freedom		*free*	*(free)*
disobedience			*disobey*
abolition			*abolish*
liberty (liberation)			*liberate*
equality		*equal*	

Using in class

- *Write up a blank table with column headings but without any of the entries in the table. As an example, fill in the first line of the table with these words:*

Noun (thing)	*Noun (person)*	*Adjective*	*Verb*
cooking	*cook*	*cooked*	*cook*

- *You could check that students understand the different word classes by asking them to use each of the words in a sentence, e.g.* Your mother's cooking was delicious. He works as a cook in the evenings. Is that food cooked? Who's going to cook supper tonight?
- *Now add in some words from the exercises into the table. Don't write more than one item per line, e.g.*

Noun (thing)	*Noun (person)*	*Adjective*	*Verb*
finance			
		religious	
			move
		political	
			speak

- *Tell the class that in this task they should work together to get a completely correct answer without your help.*
- *Ask students to think about the table and see if they can think of any additional words for the blank spaces. Don't set it as a task for students to copy and do individually. Instead, invite a volunteer student to come up to the board and fill in one word. Each time a student adds a word, don't give any feedback yourself about it (not even nodding). Let each word stay on the board (whether correct or incorrect). When the next student comes up to the board, they can either add another new word or correct a previously filled-in word. Tell the class that you will give no feedback until the class agree that they have filled in as much of the table as they can. (Remind them that there will be many blank spaces where no words are possible.)*
- *At the end, the class will tell you that they have finished, and the answers are (they think) all correct. Go through the answers one by one and confirm if they are right or not. Congratulate the class on getting all (or so many) answers correct.*

3

- Pairwork. Ask students to look back at the sentences in exercise 2 and discuss with their partner how strongly they agree or disagree with each one.

4

- Allow students a few minutes to read the question and think about their answers, before discussing it as a class.

READING

The reading is an article about Rosa Parks, a black American woman from Alabama, whose refusal to give up her seat to a white man on a bus in December 1955, and her subsequent arrest, led to a year-long boycott of the city buses, and the eventual abolition of segregation on public transport throughout the United States. It also marked the beginning of the American Civil Rights Movement, resulting ten years later with the signing of the Civil Rights Bill. The article then goes on to give a brief history of the Civil Rights Movement in the USA.

1

- Students read the magazine page quickly and find the answers to the four questions.
- They could then check their answers with a partner before you check with the class.

1 She broke the law by refusing to give up her seat to a white man.
2 Because people had been arrested and even killed for refusing to obey a bus driver.
3 They supported her by boycotting the city buses.
4 The laws about segregation on public transport were eventually changed.

Language notes: reading

- ***Segregation*** is the forced separation of different people (usually different races). This may involve separate schools, separate facilities (e.g. swimming pools), different services or separated seating in public places and on public transport. A well-known example of segregation, known as *apartheid*, was operated by the white minority government in South Africa from the 1940s to the early 1990s.
- If an event or an action ***sparks*** something, it causes something else to happen, usually in a dramatic or even violent way (e.g. lighting the fuse on a firework to cause an explosion). There is often the sense of a small or seemingly insignificant action or event starting something much bigger, more important or more destructive.
- If you ***boycott*** something, you refuse to use it, buy it or get involved in it, e.g. *University students voted to boycott their lectures. The national team boycotted the 1956 Olympics. Protestors suggested that peopie boycott coffee sold by the company.*
- If you ***grant*** someone something, you allow them to do it or have it.
- A ***second-class citizen*** is someone who is treated as if they are not as important or as valuable as other people. It often collocates with the verb *treat*, e.g. *The disabled competitors were treated like second-class citizens*. This means that, although the disabled competitors may have appeared to have equal rights under law, the treatment they actually received was inferior to other people.

Cultural notes: American Civil Rights Movement

- There is a lot of information about this movement in the reading text, including a short history at the bottom of the page. The notes here are a few additional points.
- ***Martin Luther King*** (1929–1968) was the most important person in the movement. He supported only non-violent means of protest but was assassinated by James Earl Ray, a white man who opposed equality of rights for black people (though many people believe that a conspiracy has covered up the true details of the crime).
- As well as the Montgomery Bus Boycott described in the reading page, another important event was the 1963 ***March on Washington for Jobs and Freedom*** which ended with a massive rally in front of the Lincoln Memorial where Martin Luther King gave his most famous *I have a dream* speech.
- ***Rosa Parks*** had grown up in a very segregated Alabama in which the Ku Klux Klan (a group of extremely violent white people) threatened the safety and lives of black people. There had been many situations of discrimination before the famous bus incident; this was simply the point at which she decided that it was time to make a stand. Later in her life, she was given many awards as the long-term impact of her actions became more widely understood and respected. She died in 2005. Her body lies in honour in the US Capitol building.

2

- Students read the magazine page again and say if the sentences are true (T) or false (F). Ask them to give reasons for the answers that are false.

1 F (She was not the first black passenger to disobey a bus driver.)
2 T
3 F (There was a mass boycott of buses after Rosa's arrest.)
4 F (Segregation on interstate railways was abolished in 1952. It was abolished on buses in 1954.)
5 F (The first row they were allowed to sit on was the fifth row.)
6 T
7 F (It was in the same year.)
8 F (The Civil Rights Bill was passed 99 years after the abolition of slavery.)

3

- Students choose the correct highlighted words or phrases in the magazine page to complete the sentences.

1 back	3 overturned	5 marked
2 stand up	4 culminated	6 granted

4

- Allow students a few minutes to think of a person and what they did, and time to make some brief notes on them. They then tell their partner about the person they chose.
- Alternatively, you could set this exercise for homework to give the students a chance to properly research the person they've chosen on the internet. They then tell their partner about the person at the beginning of the next lesson.

Developing methodology (12) What comes before & after the verbs?

- *This is an awareness-raising task that you can use with texts after you have finished all the Student's Book tasks and any other reading work. It focuses on relatively simple language but draws attention to how it is used in context. In this example we will use the text in lesson 4C* It Happened on ... December 1.
- *Ask students to close their Student's Books (so they can't see the text). Write this table up on the board, but only fill in the words from the second column (i.e. the verbs). Ask students to copy the table.*

Rosa Parks	*got on*	*a city bus.*
Rosa Parks	*sat*	*with three other blacks.*
The front rows	*filled up*	*with whites.*
Rosa Parks	*refused*	*to give up her seat.*
Her arrest	*sparked*	*a mass boycott.*
Rosa Parks's brave decision	*marked*	*the beginning of the American Civil Rights Movement.*
A young reverend, Martin Luther King	*stood up*	*in a meeting.*
Martin Luther King	*called for*	*the black community to back Rosa Parks.*
The Civil Rights Bill	*granted*	*equal rights to all Americans citizens.*

- *Explain that all the verbs are from the text and that students should try to remember the original subjects (for column 1) and the exact original words that came after them (for column 3).*
- *As a demonstration, elicit the answers to fill in the missing items in row 1 (Rosa Parks / a city bus).*
- *Pairwork. Ask students to fill in the table. They shouldn't look at the text again until they have written something in each space on the table.*
- *When they have finished, allow students to compare their answers with the originals. How close were they?*
- *N.B. It may seem a bit unkind not to allow students to check the text while they are filling in the table, but this strategy does make them think more and they are more likely to notice the original constructions when they do finally check the text. This is a good way of drawing attention to everyday use of language that students might not even think about otherwise.*

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 225*
- *Teacher's notes, page 197*

4D | Southern snakes

WHAT THE LESSON IS ABOUT

Theme	Rattlesnakes and rattlesnake shows in America's Deep South
Speaking	Groupwork: ordering a picture story
Listening	Radio report on rattlesnake shows in the US
Vocabulary	Homophones
Grammar	Present perfect simple & continuous
Pronunciation	Word stress

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- (Pretending) *Today I've brought my pet snake to school! It's in this bag. Would you like to see it? Here it is ...* (carrying bag over to student). *Who'd like to hold it?* (Hopefully you'll get some strong reactions that naturally lead into a discussion!)
- *Do you like snakes? Why or why not?*
- *Why do you think so many people are frightened of snakes? Are they more frightening than lions? sharks? spiders? rats?*
- *Which kinds of snakes have you heard of?* (Possible answers: *Cobra, Boa, Anaconda, Rattlesnake, Python.*)
- *Would you eat snake meat? Why or why not? What do you think it would taste like?*

Test before you teach: present perfect continuous

Methodology guidelines: Test before you teach, page xiv

- Before the lesson, find a helpful volunteer student and secretly brief them not to come into the room when you call them during your demonstration.
- In the lesson, write *wait* and *for the last few minutes* on the board.
- Tell students to watch. Send the volunteer out of the room – and then immediately call them back. (N.B. They shouldn't come!) Stand at the front of the room, waiting for them, i.e. looking impatient, checking your watch, sighing, looking out of the door as if expecting them, etc. Do this for at least 30 to 40 seconds before you ask a question.
- Keep acting as if you are *waiting* for the volunteer while you ask: *Make a true sentence about me using the verb 'wait' and the phrase 'for the last few minutes'.* If students say: *You waited for the last few minutes,* point out that it's not really correct because you are still waiting. If students say *You have waited for the last few minutes,* say that this is a good sentence, but you want to really emphasize the fact that this waiting is annoying and has lasted a long time. Ask students if there is any sentence that can have this meaning. If no one comes up with it, model *I've been waiting for the last few minutes.*
- Persuade your volunteer to really come back into the room. Tell them off by saying: *I've been waiting for you for three minutes!* (Make sure you thank them afterwards and clarify to the class that they were acting!)
- Ask students to tell their partners off using the same sentence. Make sure they use annoyed-sounding intonation.

Pre-teach key word: rattlesnake

- Draw a simple sketch of a snake on the board. Elicit th is a *snake.*
- Point to the end of the snake's tail. Shade in the very t and make a rattling noise (e.g. by secretly shaking a ja paper clips). Elicit that this is a *rattlesnake.*
- Find out if the students know anything about rattlesna They might be interested to learn that it's a very dangerous snake. A rattlesnake bite is usually fatal, u there is fast medical treatment.

LISTENING

This listening is a radio programme in which the presen travels around America's Deep South visiting rattlesnak round ups and rattlesnake sackings. These are large sho for people who are fascinated by these types of snakes. his journey, he discovers what to do if you are bitten by rattlesnake, and also what events go on in the shows.

1

- Pairwork. Students read the actions first and then put them in order from the most courageous action (1) to least courageous action (4).
- Ask students which, if any, of the actions they would willing to do, and under what circumstances.

Suggested order: 2, 4, 3, 1

Extra language: snake-related words

- Your students may be interested in some more useful snake-related vocabulary items.
- A ***snake-charmer*** is someone who can make a snake move and dance by playing a flute or similar musical instrument.
- In the Christian Bible it is a ***serpent*** (= snake) that te Eve to eat the fruit in the Garden of Eden which leads mankind being thrown out of the garden. The serpen mentioned in the Koran (holy book of Islam).
- In English, snakes make a ***hissing*** noise, i.e. they say

2

- Student look at the photos and try and say what they is happening in them.
- Don't confirm any answers at this stage. This will be in the next exercise.

3 1.27

- Students listen to the recording and check their answ

Photo 1: A man is holding up a snake to an audience. He looks American as he's wearing a cowbo hat. It looks like a snake sale or some kind o convention.

Photo 2: Children are looking into a glass box from th outside. The children are looking amazed ar a bit scared. The glass box seems to be full of snakes and someone is taking one of the snakes out with a stick.

1.27

P = Presenter C = Chick K = Kathryn

P: In recent weeks we've been exploring the weird and wonderful world of America's Deep South, and our journey has taken us through Florida, Georgia and Alabama. Today we travel to the very heart of Texas, and discover the terrifying world of rattlesnake round ups and rattlesnake sacking. Later in the programme, I'll be meeting a real-life rattlesnake mama from the town of Sweetwater, home of the 'World's Largest Rattlesnake Round up', and we'll visit the Rattlesnake Sacking Championships in the town of Taylor. But first, I spoke to herpetologist, Chick Ferragamo, who introduced me to my first rattler.

C: This one that you're looking at right now is the Western Diamondback Rattlesnake, 'Crotelus atrox', and this is the one that you'll see at the rattlesnake shows. He's about two foot in length, so he's still young ...
The rattle on the end of the tail is a warning signal, but he's not gonna bite. Don't move and he'll stay still, too. In principle anyway! You're too big to go in his mouth. They generally swallow their prey whole. He sure doesn't like you! You see that little drop of yellow on the fang? That's the venom, and if that gets into your blood, you have about thirty, say forty, minutes to get medical help. And that's our work here in this lab. We keep the rattlers here to collect their venom, and the venom is then, er we use the venom to manufacture the antivenin. But there are many small, small differences between the venoms of different snakes and we need to ensure that we give people the right antidote. We've been studying rattlers here for nearly fifteen years, and we still haven't identified all the variations.

P: Feeling better informed, but not particularly reassured, it was time to move on to Sweetwater American City, a small town of about 12,000 people. This is agricultural land, cotton and cattle, rodeos and cookouts, but we're here because, as the publicity proudly announces, 'This city has been organizing the 'World's Largest Rattlesnake Round up since 1959.' My guide for the day is Kathryn Rogers – or Rattlesnake Mama as she calls herself. Kathryn took me to the Nolan County Coliseum, the main venue for the event.

K: This is the Nolan County Coliseum and this is where all the main action is happening. Folks can watch the snake-handling shows throughout the day, or you can join a guided rattlesnake hunt at the registration desk over there. Then we have food stalls serving deep-fried rattlesnake meat. Come on, I'll treat you.

P: Mmm, it's, er it's quite – nice. A bit like chicken. Mmm. Thanks.

K: You're welcome. Now, if you're ready, let's go to the weigh-in.

P: Hunters have been bringing in snakes since the show opened yesterday morning, and although we're only half-way through the three-day event, the guys here have already weighed over seven hundreds kilos of rattlesnake.

K: The round-up started way back when a group of farmers and ranchers from the County wanted to do something about the number of rattlers. But the show has grown and tens of thousands of people from all over the world come every year. It's organized by the Jaycees, the Junior Chamber of Commerce, and the proceeds all go to good causes – the boy and girl scouts, the Red Cross, the homeless.

P: My day at the Sweetwater Rattlesnake Round up ended with a visit to the Gun, Knife and Coin Show. Guns and knives I could understand, but coins? I'm on my way to Taylor, in Williamson County and the moment I've been waiting for. We've been driving round Texas for over a month and we've done hundreds and hundreds of miles, but finally here we are: the National Rattlesnake Sacking Championship in Taylor, Texas, and I have to say – it's something of a disappointment. In many ways, this is no different from what we saw in Sweetwater: snake handlers bring in their rattlers for the round-up, an arts and crafts fair – no guns, knives and coins this time, but plenty of stalls selling fried rattlesnake, rattlesnake kebabs, barbecued rattler, or just plain baked rattlesnake. You could have a three-course meal and eat nothing but snake. I don't know what I'd been expecting, but I've been surprised by the simplicity of the sacking. Two people stand inside a sort of glass box with ten rattlesnakes. One of them holds a sack, and the other has a kind of stick. The idea is to pick up the snake in your bare hands and throw it in the sack. You have to do it as quickly as possible, and the fastest time wins. That's it. The world record of seventeen seconds is held by Jackie Bibby, who also holds records for sitting in a bathtub with 81 rattlesnakes and holding nine rattlesnakes in his mouth. It takes all sorts, I guess. But for me, I have to say that I'm getting tired of the whole thing, tired of the show and thinking that, just maybe, there was something about the burger I had for lunch that didn't agree with me.

Language notes: listening

- A ***herpetologist*** is a person who specializes in working with snakes and other reptiles and amphibious animals.
- ***In principle anyway!*** means that something is true according to the theory, plans or expectations (even though the actual reality may prove be different).
- ***Venom*** is a snake's poison.
- ***Antivenin*** is the substance that can help someone who has been bitten by a poisonous snake.
- A ***rodeo*** is a cowboy show.
- A ***cookout*** is a meal cooked and eaten outdoors, e.g. a barbecue.
- A ***round up*** is a time when people collect all the animals that belong to them or their boss (e.g. all the cattle) often from a wide area where they had been living or grazing.
- A ***weigh-in*** is a time when things are officially weighed and the weights recorded.
- It's ***something of a disappointment*** means it was quite a disappointment but not a huge disappointment.
- A ***snake handler*** is someone who is skilled in training, holding and looking after snakes.

4

- Ask students to read the list first, so that they know what to listen out for. Then play the recording for the students to make notes. You could pause the recording briefly after each section to give students time to make their notes.
- Pairwork. Students compare their notes with a partner.

1 Sweetwater, Texas: home of the 'World's Largest Rattlesnake Round up'
2 Crotelus Atrox: Western Diamondback Rattlesnake; rattle on the end of its tail
3 Nolan County Coliseum: main venue for the rattlesnake round up
4 Jaycees (Junior Chamber of Commerce): organizers of the show; give money to charity
5 Jackie Bibby: world record rattlesnake sacking champion; world record for sitting in a bath with rattlesnakes; also puts them in his mouth

5

- Pairwork. Students discuss the questions with their partner.
- Allow students to briefly report back on any strange world records.

Extra material: snake jokes

- Why is it hard to trick a snake?
  Because you can't pull its leg! (*Pull someone's leg* is an idiom that means to 'trick someone by telling a lie'.)
- At school, which subjects are snakes good at?
  Hisssss-tory.
- If you want to pick up a snake, which hand should you use?
  Someone else's!

GRAMMAR: present perfect simple & continuous

Language reference, Student's Book page 44
Methodology guidelines: Grammar boxes, page xiv

1

- Focus students' attention on the eight verbs in bold. Make sure they understand that four of these verbs should be in the present perfect simple rather than the present perfect continuous. Students find the four incorrect verbs and change them to the present perfect simple.

~~have been becoming~~ have become
~~have been scoring~~ have scored
~~has been banning~~ has banned
~~have been being~~ have been

Language notes: present perfect simple & present perfect continuous

- Many students mistakenly assume that all tense choice must be solely to do with matters of time. But, in fact, the time referred to by the present perfect simple (PPS) and the present perfect continuous (PPC) can be identical. The difference is down to what we want to emphasize. We choose the PPC when we want to stress (a) either the action itself or (b) how long the action took. Compare these two sentences:
  PPS: *I've worked for two hours.*
  PPC: *I've been working for two hours.*
- The time reference in the two sentences is identical (i.e. a period of time starting two hours ago and continuing up to now). The core meaning is the same (i.e. the speaker was working from the past up to now). The emphasis, however, is different. The PPS sentence is more factual. The PPC sentence, in contrast, stresses the working and the duration of working. With some verbs (e.g. *I've be **waiting** for two hours*) the same sentence might well sound like a complaint or a criticism. It seems to say *I been doing this annoying activity for a long time!*
- Two other quick thoughts on the PPC:
  (1) Get these two tenses in perspective! One – the PPS – is very widely used and is very important in everyda speech and writing. The other – the PPC – is much les used and is relatively less important. So, don't worry t much if your students have problems grappling with t present perfect continuous.
- (2) There is a relatively limited list of verbs commonly used with the PPC, and among those verbs, some are very much more common than others. The following sixteen verbs account for a substantial percentage of PPC usage: *have been … working, doing, looking, goir trying, running, taking, waiting, using, talking, living, saying, thinking, making, getting, looking.* If you wan your students to have realistic practice work on the PPC, making sentences of their own, you might want t concentrate efforts on these verbs.
  (Data from British National Corpus)

2

- Pairwork. Ask students to read the comments, then thin of two responses to each comment – one of which is in present perfect continuous and the other in the present perfect simple.
- Elicit a few examples from the class.

Suggested answers:
1 I've been partying. / I've been very ill.
2 I've been crying. / I've just put some new contact lenses in.
3 I've been playing football. / I haven't cleaned them for ages.
4 I've been swimming. / I've been out in the rain.
5 I've been eating a burger. / I haven't had time to change.
6 I've been thinking about the test tomorrow. / I've just had some bad news.
7 Yes, I've been running. / No, I've caught some sort of virus.

3

- Students write four true sentences about themselves and two false ones, using the present perfect continuous. Tel them that they can use the verbs in the box to help them with ideas, but they can use other verbs if they want.
- Students then read their sentences out to their partner fo them to guess which ones are false.

VOCABULARY: homophones

1

- Students work on their own to choose the correct word t complete each sentence.
- Students then look at tapescript 1.27 on page 153 and check their answers.

1 tail	3 prey	5 plain	7 bare
2 principle	4 ensure	6 course	8 whole

Language notes: homophones

- A ***homophone*** is a word that sounds the same as another word but has a different spelling and a different meaning.
- The phonemic transcriptions of the items in exercise 1 are: /teɪl/, /ˈprɪnsəp(ə)l/, /preɪ/, /ɪnˈʃɔː/, /pleɪn/, /kɔːs/, /beə/ and /həʊl/.
- Students may be surprised by the first sound of *ensure*. In common with many *en-* words (e.g. *engaged, enormous, encourage*, etc.) the standard RP pronunciation begins with /ɪ/ not /e/.

2

- Students complete the sentences with the words they didn't use in exercise 1.
- They could then check their answers with a partner before you check with the class.

1 pray; plane	3 hole; insure
2 coarse; principal	4 tale; bear

3

- Students could work with a partner and make a list of possible homophones.
- Elicit a list of words on the board to check pronunciation and spelling.

Extra task: homophones

- Write up the following text on the board and ask if students can correct all the homophones in it. How many can they find? What is the real meaning of all the incorrect words?

  On my last holiday I went to Cardiff. As I was quite paw I could only afford a cheep guessed house called 'The Prince of Whales'. The whether was terrible. The wind blue all knight and it reigned all mourning, soaking my genes. But I had a grate brake, sore lots and bought some lovely presents for my friends.

- Answers: *poor / paw* (foot of an animal); *cheap / cheep* (noise made by a bird); *guest / guessed* (past of verb *guess*); *Wales / Whales* (large mammals); *weather / whether* (conjunction); *blew / blue* (colour); *night / knight* (medieval armoured soldier); *rained / reigned* (past of verb *reign*); *morning / mourning* (period of grief for a dead person); *jeans / genes* (genetic chemicals in a cell); *great / grate* (fireplace); *break / brake* (the stopping mechanism of a car, bike, etc.); *saw / sore* (painful).

PRONUNCIATION: word stress

1 1.28

- Ask students to look at the wordsnake and find eighteen words. They should then put these words in the correct columns according to their stress patterns. Tell them to say the words out loud as they do this to help them get a feel of what sounds right.
- They then listen to the recording and check their answers.

1 agree; collect; explained; surprised
2 pressure; signal; travel; visit
3 introduce; reassured; understand
4 discover; example; expecting
5 medical; principle; technical; wonderful

Language notes: word stress

- Every word of more than one syllable has a syllable that is typically stressed more than others, and longer words may have a main stress and one or more secondary stresses. This is ***word stress***.
- Word stress is typically a fixed feature of each word and does not move around when the word appears in different sentences, e.g. *example* invariably has the same stressed syllable whatever the words around it. (Although, strictly speaking, this guideline is not always true, it is true enough to be a fairly reliable rule of thumb for students.)
- It is also interesting to note the effect that stress has on nearby unstressed syllables. These tend to be pronounced with weaker vowel sounds, especially with /ə/, /ɪ/ and /e/.
- Make sure that your students are clear that there are two important varieties of stress that concern them as English learners: (1) *word stress* and (2) *prominence* (commonly referred to as sentence stress). These are sometimes confused. The fact that a word (e.g. *expecting*) has a distinctive word stress (e.g. ***expecting***) doesn't necessarily mean that this word will be the strongest stressed word in a sentence (e.g. *I'm expecting him at **five** o'clock, **not** four.* In this sentence the word *five* is likely to be the strongest stressed word and *expecting*, although it will probably still carry a small secondary stress, might be said in quite a fast and weak way.)

2

- Students could work in pairs and add words to each column. Again saying the words out loud as they do this.

3

- Students look at tapescript 1.27 on page 153 and underline five words they find with more than three syllables. They can then write the words down with their stress pattern and compare them with a partner.
- You could then compile a list of the words the students found on the board, and mark the correct stress patterns on them.

Possible answers:

oOoo	America; identified; publicity; simplicity
ooOo	Alabama; manufacture; variations; disappointed
Oooo	terrifying; championships
ooOoo	herpetologist
oOooo	particularly

Extra task: word stress

- For quick practice, try this books-closed team quiz game. Divide the class into teams of three or four students.
- Ask students to listen as you tap a rhythm on the table, e.g. Ooo. Tap each rhythm clearly and loudly, once only, (e.g. with a pen). Each team should write down three words that have that rhythm, e.g. *wonderful, medical, technical*. Allow a few minutes, then ask each team to hand their folded answer to the next team. Check the words. The teams get a point for each word that correctly matches the rhythm AND is not a word chosen by any other team, i.e. if two or more teams have the same word, no one gets points for that word. Hand papers back to their teams and do the next rhythm, and so on.

Speaking

1

Communication activities, Student's Book pages 141, 142, 139 & 149

- Groupwork. Put students into groups of four (Students A–D) and ask them to turn to their respective pages.
- Ask students to look at their picture, but not to show it to the rest of their group. They then describe their picture to the other group members.

2

- Students then decide on the correct order for the pictures and practise telling the story. They can each take turns to tell the story from their picture, or you could ask them to choose one of the other pictures to talk about. At the end of the activity, all the students could then show each other their pictures.

Correct order: C, A, D, B
Suggested story:
A snake hunter in the Far West sets off on a trail to find some rattlesnakes. He is carrying a bag for the snakes and has a rifle on his back. He is watched by two vultures who are perched on a sign reading 'Danger Snakes!' Further up the trail, the hunter has found a rattlesnake and has pinned it down with the butt of his rifle. The snake has coiled up its rattle tail, which is near the trigger of the hunter's rifle. The vultures continue to watch. The rattle tail of the snake makes contact with the trigger of the rifle and the gun fires. The hunter dies, shot in the chest, evidently a result of the snake having hit the trigger with its tail. The vultures come closer to watch – presumably before moving even closer still …

Web research task

Methodology guidelines: Web research tasks, page xiv

Snake festivals

- There are some amazing snake festivals and shows around the world.
  (1) Find a good snake show or festival. Prepare a short description of the most interesting, or the most frightening one you find. What are some of the main events? Be ready to make a short presentation to the class.
  (2) Print out the most amazing snake photo you find on one of the show/festival sites.

Web search key words

- *snake festival, snake show, rattlesnake show*

If you want something extra …

Photocopiable activity, page 226
Teacher's notes, page 197

Answer key

4 Review

Student's Book page 167

1

4 refused 5 was 6 met 7 fell

2

1 3 days non-stop or 32 hours
2 42 minutes and 37 seconds
3 2,356
4 36
5 32 hours or 3 days non-stop
6 1985
Students' own answers for discussion questions

3

1 Bob's going on holiday next week so that he can spend more time with his family.
2 He's taking a laptop in case he has time to do some work.
3 He's doing a lot of extra work in order to impress his boss.
4 He has to impress his boss otherwise he won't have a chance of promotion.
5 His boss says he needs to be more self-assured in order to do his job well.
6 Bob's signed up for an assertiveness course so that he gains more confidence.
7 He's started looking at the job ads in the paper in case the course doesn't work.

4

1 fearless	3 brave	5 reasonable	7 harmless
2 risky	4 courageous	6 cautious	8 anxious

5

~~tail~~ tale ~~principle~~ principal ~~hole~~ whole ~~pray~~ prey
~~plane~~ plain ~~bare~~ bear ~~coarse~~ course ~~insure~~ ensure

5A | Performance art

WHAT THE LESSON IS ABOUT

Theme	Art and artists
Speaking	Groupwork: discussing Frida Kahlo's life
Reading	*Orlan*. Magazine article about the life and work of a performance artist
Vocabulary	Art
Grammar	Narrative tenses

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Do you ever go to art galleries or art exhibitions? What sort of things do you enjoy seeing?*
- *If you rarely or never go to see art, why not?*
- *Do you have a favourite painter or artist? Who, and why?*
- *Paintings or sculpture – which are more interesting?*
- *Imagine that a famous artist is coming to your town. They are going to sit on top of a tall pole in the town centre and play the violin for 24 hours. Would you go to see it?*
- Ask students these 'Is this art?' opinion questions:
  (1) *Is this art? A man does a perfect copy of the 'Mona Lisa' ('La Giaconda') in every detail, then adds a little moustache and beard to the face.* (N.B. This work is by Marcel Duchamp, mentioned in the *Reading* article.)
  (2) *Is this art? An artist cuts a shark in half and preserves it in a glass case.* (N.B. This is a work by controversial artist Damien Hirst.)
  (3) *Is this art? A woman has cosmetic surgery to change her face and then shows the films of her surgery in galleries?* (Note: This is Orlan – featured in the upcoming lesson!)

Pre-teach key words: abstract art & figurative art

- Draw two largish picture frame shapes on the board. Explain to the class that you have decided to try and become an artist, and you need to practice.
- Ask a volunteer to come to the front. Look carefully at him/her and, in the first frame, do a stick figure sketch that clearly shows two arms, two legs, two eyes, a mouth, etc. (It doesn't need to be brilliant – just recognisably human!)
- Ask the class if you are good enough to get work as an artist yet. They probably won't be too impressed. Say: *OK, I'm trying different styles. Let me see if I can do any better second time* and invite another student to come to the front. This time draw something in the second frame but make it entirely abstract – a few blobs of shading, a line or two and a geometric shape somewhere.
- Ask the class what they think of it. (Perhaps they'll be more impressed with this one!)
- Ask students to think of the best way to describe the two different styles of art in your two pictures. Allow a short time for thinking then collect answers. Establish that picture 1 is realistic, a portrait (i.e. a picture of a person) and is ***figurative*** (i.e. it represents real things in a recognizable way). Establish that picture 2 is ***abstract*** (i.e. it shows ideas and feelings and moods rather than directly showing the thing you drew).

VOCABULARY: art

1

- Go through the list of words with the class first, and see if students can name any abstract artists, landscape artists or any famous sculptures.
- Students then complete the questions with the words in the box.

1 collection	4 patrons	6 exhibition
2 sculptures	5 dealers	7 landscapes
3 abstract		

Language notes: vocabulary

- An ***art dealer*** is someone whose business is buying and selling works of art.

Different kinds of artwork

Here are some kinds of art mentioned in this lesson, plus a few other interesting ones not in the lesson (marked *) that your students may ask about:

- ***Abstract art*** is art that doesn't show realistic or accurate images of people, places, things, etc. Instead it contains colours, patterns, shapes, etc. that reflect the artist's ideas and feelings.
- ***Figurative art*** is the opposite of *abstract art*. It shows recognizable people, places, things, etc.
- ***Paintings*** are typically either *oil paintings* (i.e. painted with *oil paints*) or *watercolours* (i.e. painted with *water paints*).
- A ***landscape*** is a picture that shows the land, e.g. the countryside.
- A ***seascape**** shows the sea.
- A ***portrait*** shows a person.
- A ***mural*** /'mjʊərəl/ is a very large work of art on the wall.
- A ***sculpture*** is a three-dimensional work of art made from solid material such as rock or metal.
- A ***still life*** is a picture of some inanimate objects, e.g. fruit, vegetables, flowers, etc.
- A ***miniature**** is a very small picture.
- A ***trompe l'oeil**** (English pronunciation of a French term: /tromp 'lɔi/) is a picture that tricks the viewer. It looks as if it's a real object in the world, e.g. a door in the wall.
- ***Performance art*** is art in which the artist does something himself in the gallery, e.g. dances, sings, cooks, takes a bath, etc.
- ***Installation art**** is art that uses a space to provide a complete experience. It often makes use of film, projections, sculpture, computers, etc. to provide a thought-provoking, memorable or theatrical experience.

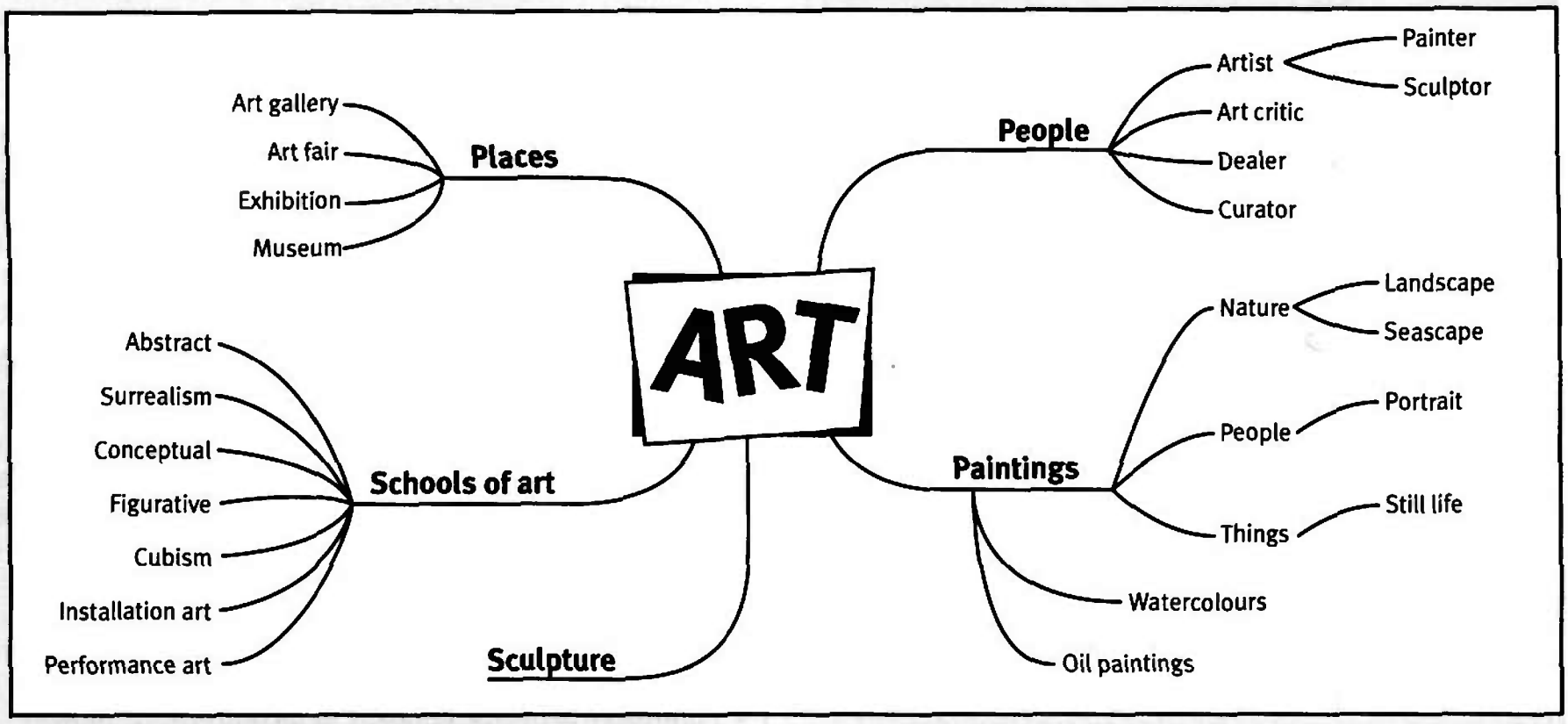
2

- Pairwork. Students ask and answer the questions in exercise 1 with a partner.
- You could then quickly ask students what type of art they like best, and if they have any favourite artists.

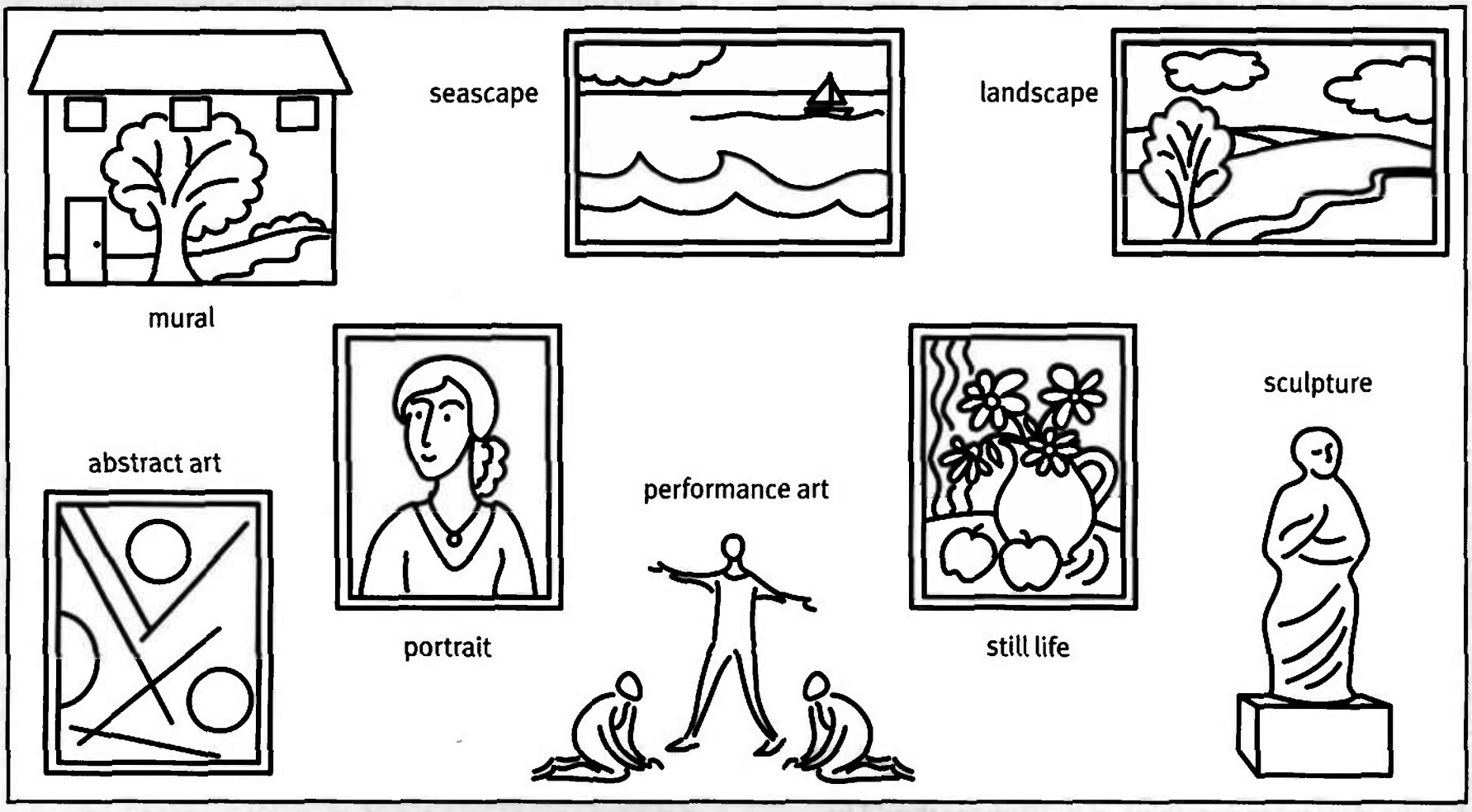
Developing methodology (13)
Using visuals to help record lexis

- *No long text! Just two different ideas for recording the words from this lesson. We'll talk about visuals and mind maps like this in* Developing methodology (14) & (15): Marketing the mind map *on pages 66 and 74.*

Idea 1: a mind map



Idea 2: a sketch – 'My gallery wall'



How could you use these? A few ideas:

- *Photocopy them and hand out copies after teaching.*
- *Hand out just the framework of the mind map, (i.e. just the central word and branches) before you start and get students to fill them in as you teach.*
- *Hand out partial photocopies (e.g. the framework and some words from idea 1, e.g. pictures without labels and labels without pictures for idea 2) before teaching and get students to fill them in as you go.*
- *Build them up on the board item by item as you elicit and teach the words.*
- *Before you teach a different set of words (i.e. in another lesson) show these ideas to students as examples of how it would be possible to make a visual record of words, and then ask them to make their own for the current lesson they are studying.*

Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 200

READING

The reading is an article about the life and work of the French artist Orlan. It talks about how she has become an internationally famous artist with performances aimed to shock her audience.

1

- Should any of the students recognize the artist in the photo, tell them not to say anything yet, and that they'll have a chance to talk about her in exercise 3.
- Students look at the photo and decide if they think the sentences are true (T) or false (F).
- Students then read the article to find out if they were correct.

1 T 2 T 3 T 4 T

2

- Students work on their own and number the events in the order in which they happened.
- They could then compare their answers with a partner before you check with the class.

Correct order: 7, 1, 6, 4, 3, 5, 2

Language notes: reading

- When something is ***prestigious***, other people consider it important and feel great respect for it. Something *prestigious* usually reflects very positively on its creator or owner and people admire them for it.
- An ***art fair*** is a place where you can look at and buy artworks from many different dealers and artists.
- A ***siren*** is a loud warning alarm, often with rising and falling notes. Police cars have *sirens*. Fire alarms are usually *sirens*.
- The collocation ***work of art*** is often used to talk about a painting, sculpture, etc.

Cultural notes: reading

- ***Conceptual art*** is art that is based on ideas. The idea is more important than the traditional skills of painting, sculpting, etc. Famous examples include: a complete preserved shark (by Damien Hirst), a pile of 120 ordinary bricks (by Carl André), an artist's bed surrounded with leftover clothes and other items (by Tracey Emin).
- ***Orlan*** is a real artist. Most of her artwork makes use of her body or movement in some way. Many of her works are extremely shocking (even more than the ones described in the Students' Book).
- ***Paco Rabane*** is a famous Spanish fashion designer, born in 1934. He created many well-known costumes, including the spacesuit worn by Jane Fonda in the 1960's film *Barbarella*, before his retirement after his final collection in 1999.
- ***Marcel Duchamp*** (1887–1968) was a French artist who worked mainly in the US. He is associated mainly with the absurd, 'anti-art' Dada movement. One of his most famous works was a copy of Leonardo Da Vinci's *Mona Lisa* (*La Gioconda*) with an added moustache and little beard.

3

- Pairwork. Students discuss the questions and give reasons for their answers.
- Allow students who are familiar with Orlan's work to talk about her now.

GRAMMAR: narrative tenses

Language reference, Student's Book page 54
Methodology guidelines: Grammar boxes, page xiv

1

- Students read the article and choose the best headline.

1 Artist turns off the tap

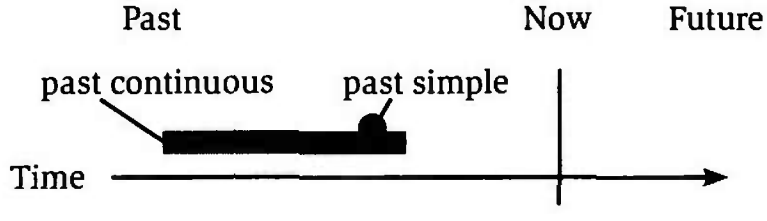
2

- Students choose the best verb forms to complete the text in exercise 1.
- They could then compare their answers with a partner before you check with the class.

1 said	6 had intended
2 was expecting	7 were thinking
3 started	8 was wasting
4 opened	9 had already been
5 left	10 had designed

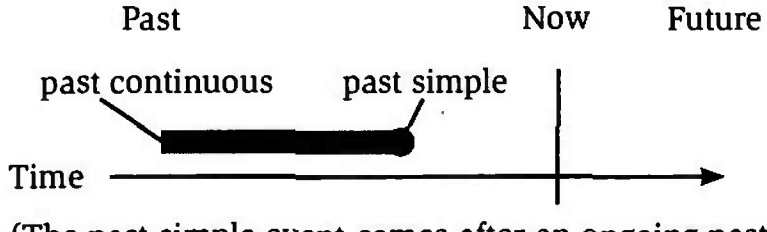
Language notes: narrative tenses

- The three tenses in this section are referred to as ***narrative tenses*** because they are the ones mainly used to tell stories about sequences of events in the past. In contrast, the present perfect simple, present perfect continuous, present continuous and present simple are not typically used for such narratives.
- The past simple is the most commonly used narrative tense. It is the main tense used for narrating a sequence of events one after the other, e.g. *They did X, then they did Y. Afterwards they did Z.*
- The past continuous is most often used for setting the scene, i.e. describing things that were happening when something else happened. Important and central past simple events are often described after the background events have been described using the past continuous, e.g. *People were doing X and others were doing Y when the hero did Z.* The past continuous suggests that things are in progress, i.e. continuing for a period of time and still unfinished at the time the narrative is focussing on, i.e. when something else happened. The relationship between past continuous and past simple often looks like this:



(The past simple event happens against a background of ongoing past continuous events.)

or this:



(The past simple event comes after an ongoing past continuous event, interrupting and stopping or altering it.)

- The past perfect shows a relationship in time. It shows that one event happened before another.
- We can narrate a story in strict chronological order with each event coming one after the other – this only requires past simple and past continuous. Alternatively, we can narrate a story and at points fill in information about things that happened earlier than the moment we are talking about. This is when the past perfect is used, e.g. *We did Y then we did Z. Suddenly I remembered that three days before that we had done X.* Of course, the correct use of past perfect depends on having a clear concept of which point we have reached in a story.
- Some students mistakenly believe that the past perfect is only used for events that happened before the whole narrative began; this isn't correct. Narratives often have many separate, little sequences of events within them. The past perfect can be used for any events before the start time of the current sequence of events. For a detailed explanation of how this relationship works you might want to look at pages 50 and 51 in *Straightforward* Intermediate Teacher's Book.

3

- Students complete the text by putting the verbs in brackets into the past simple, past continuous or past perfect. Point out that in some cases more than one tense is possible.

1 was walking	5 went	9 explained
2 saw	6 were holding	10 had dressed
3 were laughing	7 noticed	11 had advertised / advertised
4 was filming	8 came	

Extra task: narrative tenses

- Ask students to imagine they visited an art exhibition yesterday. They should write down ten verbs (numbered 1 to 10) that they could use to describe the day, in the chronological order that events happened.
- Pairwork. When they are ready, ask students to tell each other their story, but they must start with the fifth verb (and things that happened before that should be in the past perfect!).

SPEAKING

1

Communication activities, Student's Book pages 139 & 141

- Groupwork. Put students into A and B groups and ask them to turn to their respective pages.
- Students read the list of events and discuss which order to put them in so as to create an interesting life story for the woman in the photo.

Cultural notes: Frida Kahlo

- ***Frida Kahlo*** was a female artist, born near Mexico City in 1907.
- She was badly injured in a bus accident in 1925 at which point she decided to become a painter.
- She had a very distinctive appearance, with dramatic clothes and a moustache.
- Many of her famous pictures are self-portraits and almost all of her work focuses on female themes.
- She married another famous artist, Diego Rivera, divorced him, then remarried him.
- Frida Kahlo knew Trotsky, one of the most important leaders of the 1917 Russian Revolution.

2

- Pairwork. Students join up with a partner from the other group and compare their stories.
- In their pairs, they combine their stories to make one story.

3 1.29

- Students listen to the recording about Frida Kahlo and compare it to their version of the story.

1.29

Frida Kahlo was born in Mexico City in 1907. The Mexican Revolution had taken place just three years earlier and it was a time of great political and cultural change. When Frida was eighteen, she was travelling home from school in a bus which was involved in a terrible accident. As a result, she had over 30 operations during her life, and it was while she was recovering from the bus accident that she began painting. Shortly afterwards, she became involved in the world of art and politics. It was here that she got to know her future husband, the painter Diego Rivera, who had founded the Young Communist League a short time before. It was an unhappy marriage and by the time they divorced, both of them had had affairs with other people. One of her affairs was with the Russian Communist leader, Leon Trotsky. When Trotsky was murdered, the police thought that Frida and her husband had been involved in his death, but they were later released.
Many of Frida's paintings express the pain of her life. She had become pregnant a number of times, but had lost the baby on each occasion. She had never fully recovered from the bus accident. She drank and took drugs to fight the pain, but in 1953, doctors cut off her leg. She was suffering from depression and tried to commit suicide. She died the following year but the cause of her death remains unknown.

4

- Pairwork. Students work with a partner and try and retell the real story of Frida Kahlo, remembering as much as they can.
- At the end of the activity, you could ask students if they know anything more about Frida Kahlo, if they've seen any of her paintings, or if saw the 2002 film about her life *Frida*.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 227
Teacher's notes, page 198

Before the next lesson

- Before the next lesson, ask students to bring to class some pictures or photos that they have on display in their home, for use in lesson 5B, *Listening* exercise 1, where they will talk about them with a partner.

5B | Priceless

WHAT THE LESSON IS ABOUT

Theme	Choosing art to hang in a hospital and a company
Speaking	Roleplay: choosing art for a company
Listening	Interview with an art consultant about the value of art in hospitals
Vocabulary	*-ever* words
Functional language	Evaluating

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *A street artist offers to draw your picture for £2 and you agree. What are your distinctive features that you hope he will catch?*
- *Is any painting really worth $135 million?* (After discussing, you could tell your students that this was the real price paid in June 2006 for 'Portrait of Adele Bloch-Bauer', a painting by Gustav Klimt, an Austrian artist).
- *If you had to use your own money, would you ever pay $500 or more for a work of art to go in your home?*

Test before you teach: evaluating

Methodology guidelines: Test before you teach, page xiv

- Bring in colour flashcards of a number of different works of art. Include a number of things that could be works of art but aren't, e.g. a picture of torn-up old newspapers or an old pair of gloves.
- Groupwork. Hand out random sets of pictures to groups of five or six students.
- Ask groups to look at each picture together and make a sentence about what they know about it or think about it, especially whether they think it's any good or not and if it's valuable. After a while, the pictures can be passed on to another group and the discussion restarted.
- Monitor and see what sort of expressions students use. Keep a note and make use of the notes when you study the evaluating section.

LISTENING

The listening is a radio interview with an art consultant and curator. They talk about the importance of public art projects; if they are beneficial to society or whether they are just a waste of public money.

1

- Before the lesson, you could ask students to collect together some pictures or photos that they have on display in their home, and bring them into the class to show the other students.
- Pairwork. Students discuss the questions, using the photos they have brought into class to illustrate their discussion.

2 1.30

- Students listen to the interview and answer the questions.
- They could then compare their answers with a partner before you check with the class.

1 *Because she can give an expert opinion about the appointment of an arts curator at a London hospital. She can also discuss why art is bought and displayed in institutions such as hospitals.*
2 *As an art consultant and curator, she helps clients to select and buy works of art, and then to decide where to put them.*
3 *She's generally positive: public art projects improve the environment, make it more attractive and interesting. This leads people to feel more positive and proud of where they live and work. It also brings people together to talk and react to the art.*

1.30

P = Presenter L = Lucy

P: *The world of art hit the front pages this week with the* news that a London hospital has appointed an arts curator on a salary of £42,000 a year. The curator's job will be to arrange art exhibitions and other events at University College Hospital to 'improve patients' experience in hospital'. The new appointment follows *the installation last month of a £70,000 stone sculpture* outside the hospital's main entrance. The unveiling of the sculpture was greeted with disbelief by the popular press and some patients' groups, who described it as 'a load of rubbish' and 'a complete waste of money', and the appointment of the new curator has fuelled the debate. According to a statement from the management of the hospital, an artistic environment is a positive factor in attracting and keeping staff, as well as helping in quicker recovery rates for the patients. Critics of the hospital's policy, however, were unimpressed. I spoke to Lucy Haddon-Peters, an independent art consultant and a curator herself, for an expert opinion on this controversy.

P: Lucy, thank you very much for coming along today ...

L: You're welcome.

P: We're standing outside University College Hospital on the busy Euston Road with the controversial stone sculpture by artist John Aiken just in front of us. Lucy, could I ask you first of all your opinion on the sculpture? Is it a masterpiece or is it, as some have said, a load of rubbish?

L: Well, erm, it has a, it has a certain organic charm, um, and it, er, it fits, I think it looks quite nice, but, erm, ...

P: You're not convinced?

L: No, no. I think that, I think, whatever you think of it, I don't think that anybody would say it's a masterpiece.

P: Worth £70,000?

L: Well, it certainly sounds a lot of money, but I don't think it's overly expensive for a work of this kind. But I'd just like to say, if I may, that, erm, I read in one of the papers this morning, one of the papers that was very anti, very critical, that the hospital should have, that they should have spent the money on more staff, more doctors and nurses, and so on. That they shouldn't be wasting money on paying for an arts curator, and so on. But the money actually comes from charitable donations, from money that er, that people have given.

P: Why is that more and more public institutions, hospitals, for example, and, er, private companies, local governments etcetera are spending money on art projects?

L: Yes, I agree that this seems rather new, but in some ways, this country is simply catching up with other countries, like France, for example, in fact, erm, wherever you go in France, you see large public arts projects all around you, everywhere, and many of these are very popular, so it's not really new as such, although the idea is still new to some people here, here in England.
P: And the reasons?
L: Well, there's no doubt that many environments could be improved, made more attractive, more interesting with well-chosen works of art as a, as a focal point, a point of interest, and people often feel more positive, they feel proud of where they live or where they work, and I think that art can also help to bring people together, to, er, encourage people to talk about, to react to the art and share their views, whether they like it or not, and so on. In fact, in all the companies I've worked for, yes, all of them, in fact, whenever we unveil a work of art, people always get together and talk about it, so, yes, I think there are many reasons, why public art projects can be very exciting for everyone.
P: But only if they like what they see, I suppose?
L: Well, yes, obviously, and I think it also depends on why a company invests in an art project. There was one company, a paint factory it was which wanted art for their office buildings, where I acted as a consultant to help them in selecting and buying the work, and then we worked together to decide the best way to exhibit the work in the offices, but the place was absolutely awful, coffee stains on the carpets, broken-down vending machines everywhere, no redeeming features at all. And the smell of paint, the smell was so strong, so overpowering. I got the commission because they wanted to smarten the place up, make it look nice, you know, but the smell of paint was really … but a couple of prints on the walls or a nice sculpture or whatever simply wasn't going to make the slightest difference, I mean, really, who was going to think, for a second, that because they had an extremely valuable painting on the walls, that they were a decent, respectable company. Which they clearly weren't. It turned out that they were breaking every regulation in the book. They should really have spent the money on smartening the whole place up.

Language notes: listening

- ***A curator*** is a person who is in charge of the paintings and other exhibits in an art gallery (or of the objects in a museum). The curator makes decisions about things such as buying, selling and restoring art works.
- When something ***fuels the debate***, it adds more examples, issues or strong arguments to an already fiery discussion.
- A ***consultant*** is an expert who gives their professional advice to others (usually for a very large fee!).
- The word ***overly*** is an adverb meaning *too much* or *very much*. Typical adjectives that follow it are: *overly generous, overly ambitious, not overly impressed* (i.e. don't like it very much), *overly keen/enthusiastic, not overly concerned* (i.e. not too worried).
- A ***focal point*** is an interesting or attractive part of something (e.g. a picture, a building, a town centre, etc.) that attracts your attention and encourages you to look.
- In the phrase ***breaking every regulation in the book***, 'the book' is not any specific book, but a general expression meaning 'that exists', i.e. breaking every regulation that exists.

Developing methodology (14) Marketing the mind map (part 1)

- *In* Developing Methodology (13): using visuals to record lexis *on page 62 there were two visual ideas for teaching or recording vocabulary from lesson 5A. But will students use them?*
- *I'm often surprised by how muddled students' records of the lexis and grammar they learn are, especially at higher levels. But what's interesting is that these same students have often been through lots of learner training sections in coursebooks and have been shown, often more than once, how to make useful, memorable, more organized records. But they don't! What's the problem? To investigate, let's look at one area – the venerable 'mind map'.*
- *Yes, I know your students have probably been introduced to mind maps a number of times through their English learning – but even so, they may not have had the idea of using such records convincingly sold to them.*
- *I think mind maps are a great way of keeping useful, relevant records of vocabulary, but suspect that they need a lot of marketing from teachers to actually make an impact on learners.*
- *My story: When I first met mind maps, I was a student on a course myself. I can clearly remember my own reaction. I thought they were silly, space-wasting, complicated and rather pointless. And ideas like using coloured pens jut sounded childish. But our tutor persisted! He made us use them in that introductory lesson – and then, and much more importantly, kept reminding us to try them in future lessons, when the main focus wasn't on mind maps themselves. We were frequently asked to show our mind maps to each other, to share ideas about how to make them more lively and interesting, e.g. by the use of pictures or (yes!) a variety of coloured pens. Slowly, little by little, we were won over – and what had appeared rather silly suddenly seemed to be a valuable aid. And then, when we came to revising what we had studied for an exam, their power really came across to us. I could quickly catch the structure of a lot of material very quickly, because the shape and visuals actively helped me. In the exam itself, I could visualise a whole page layout and by doing that, easily recall the words on it.*
- *So, here's my own marketing to you: (1) I'm convinced that mind maps are good because they are not just a linear record of the things that came up in the lesson in the order they came up – but they force the learner to make sense of and structure it, finding a way of organizing this data. (2) The apparently simple decision of 'Where shall I write this?' and 'How shall I write this?' is already assisting the act of memorizing and storing within the brain. (3) Mind maps are also superb for accessing information later on. (4) A mind map is not over and finished with in the way that a crammed page with a list of words is. You can go back at any time to add more items to the mind map.*
- *Well, I don't know if I've persuaded you, but if you think it's worth trying,* Developing Methodology (15): Marketing the mind map (part 2) *on page 74 has a few hints for a marketing exercise to your own students.*

1 1.30

- Students complete the sentences with information from the recording in exercise 1.
- They then listen to the recording again and check their answers.

1 42,000
2 stone sculpture
3 overly expensive
4 charitable donations
5 France
6 talk about art / react to the art / share their views
7 paint factory

Pairwork. Students discuss the questions.
You could turn this activity into a class debate. Students can choose to debate either in the group arguing for spending money on public art or in the group arguing against. The group arguing for public art should suggest places where it would be appropriate and what type of art they would have there.

VOCABULARY: *-ever* words

Language reference, Student's Book page 54

Students match the responses to the questions to make a conversation.
Don't check answers at this stage. This will be done in the next exercise.

Language notes: -ever words

- As a generalization, we can say that ***whatever, whoever,*** etc. often act like pronouns, i.e. they stand in place of noun phrases. The example sentences in the Student's Book can be reworded with noun phrases as follows:
  They can think whatever they like. = They can think any thoughts that that they like.
  Whatever you think of it ... = You may have any kind of opinion about it ...
  Wherever you go ... = In any place / Every place that you go ...
  Whenever we unveil a work of art = At any time / Every time that we unveil a work of art ...
- As these examples show, the *-ever* words usually have an *any* or *every* meaning. The words all suggest that there may be many possible options and it doesn't matter which one you like, choose, think, go, etc. Any of the options is acceptable.
- The *-ever* words often go together with expressions such as *I don't mind* or *It's all the same to me*, and actions such as *choose, decide, think, make up your mind, feel*, e.g. *Choose whichever book you'd like. It's all the same to me.*
- It's probably best to discourage students from looking too closely into grammatical analysis as it quickly gets rather complicated. Our initial generalization that these items are often like pronouns remains true but the full picture is complex.
  They can think whatever they like: the whole clause *whatever they like* is the object of *think*.
  Whatever you think of it ...: *whatever* is the object of *think*.
  Wherever you go ...: *wherever* is the object of *go*.
  Whenever we unveil a work of art: *whenever* is acting more like an adverb, telling us the time frame.
- Sometimes *-ever* words have a meaning that refers to unknown people or things, e.g. *I'm going to catch whoever broke in and stole my painting*. This means I'm going to catch *the unknown person* who broke in and stole my painting.
- Your students may be familiar with the very popular contemporary use of *Whatever!* to mean *I don't care!* (i.e. *Whatever happens, it's all the same to me – I don't care*). Young people use this to show a lack of interest in things and events and a refusal to make any personal choices. A typical conversation might be:
  A: *Do you want to go to the cinema?*
  B: *Whatever!*

2 1.31

- Students listen to the recording and check their answers.

1 f 2 b 3 d 4 c 5 a 6 e

3

- Students could work in pairs to complete the quotations with *-ever* words.
- They could then discuss which quotation they liked best.

1 wherever; whenever
2 wherever; whenever
3 Whoever
4 Whatever; whoever/wherever
5 Whatever
6 whatever; wherever

FUNCTIONAL LANGUAGE: evaluating

1

- Students group the phrases into positive or negative opinions.
- Check carefully that they understand the meanings of each phrase.

Positive: 3, 5, 7, 8 *Negative*: 1, 2, 4, 6

Language notes: evaluating

Some of the comments are about financial value and some are about quality.

Very high value It's extremely valuable. It's priceless. It's worth a fortune.	**Very low value** It's absolutely worthless. It's not worth anything at all.
Very high quality It's a masterpiece.	**Very low quality** It has no redeeming features. It's a load of rubbish.

- Your students may get confused about ***priceless***. Learners often wrongly assume that it means something is low in price and not worth anything. Similar potentially confusing expressions are: *without price, invaluable.*
- A ***masterpiece*** is an outstanding book, picture, musical work, etc. Most paintings are not masterpieces, and not all paintings by famous painters are masterpieces. Only the most outstanding high quality works are masterpieces.
- When you have a bad book, picture, piece of music, etc. ***the one redeeming feature*** is the only good thing that balances the negative things and makes it more acceptable. If something has ***no redeeming features***, it has only negative aspects with no positive ones to balance or counteract them.

2

- *Groupwork. Students read the list of items which are to be auctioned online, and look at the photos of the less famous ones. They then give their opinions about what they think each item is worth, using the expressions from exercise 1. You could tell them that they can use I've no idea if they really can't imagine the value of a work of art.*

SPEAKING

Roleplay

1

- Groupwork. Divide the class into groups of three (A, B, and C) and ask them to look at the photos of the works of art. They must decide between them which two works they like the best and why. Set a time limit of three minutes to make their choice.

2

Communication activities, Student's Book pages 139, 141 & 144

- Tell students to read the situation. They then turn to their respective pages at the back of the book, read their roles and think about which work of art their company should buy and why.

3

- In their roles, students then discuss with the rest of their group what the possibilities are and which work of art they will buy.
- Refer students to the *Useful language* box below the exercise to help them.
- Go round monitoring and give help where needed.

4 1.32

- Students listen to the recording to find out which work of art is worth the most, and if they had made a good choice for the company.

1.32

There is no record of an artist with the name of Charles Andrews, although a man of that name was recently arrested by police in the south of Spain. It is possible that the dealer who is selling this pile of bricks is dishonest. There is a well-known artist called Carl André, who makes sculptures from bricks, but he has no connection to the bricks in the photograph.
The sculpture of a horse is made of imitation brass and has been painted green so that it looks old. It was bought in a souvenir shop in Volterra and is absolutely worthless. Diocletus the Etruscan is an invented name.
The most valuable work of art in this collection – in fact, the only object here that is worth anything at all – is undoubtedly the glass sculpture, 'Hanging Spirit' by Stephen Knapp. Stephen Knapp has been commissioned to create sculptures and other work for many public buildings in the US, and his work is exhibited in many galleries.

Web research task

Methodology guidelines: Web research tasks, page xiv

Creating an art gallery

- N.B. This task works best if you have access to colour printing.
- Write up a list of artist's names on the board. You can choose any that you think are interesting, but here are some suggestions: Vincent Van Gogh, Peter Paul Rubens, JMW Turner, Mark Rothko, Auguste Rodin, Francisco Goya, Hans Holbein the Younger, Marc Chagall, Caravaggio, Bridget Riley, Christo and Jean-Claude, Claude Monet, Tracey Emin, Roy Lichtenstein, Titian, William Blake.
- Groupwork. Divide the class into groups of four to five students. Tell groups that they are curators of a small art gallery. Their task is to prepare a mini-exhibition. Each group should find and print three pictures. These should be the most interesting, most beautiful or most unusual that they can find and which might go together to give a theme to their exhibition (though this is not compulsory). They should also research a little information about each picture they select so that they can tell visitors something interesting about it, e.g. what it shows, the story of its creation, etc.
- After preparation and printing time, ask groups to stick their pictures up on the wall in different parts of the classroom (i.e. to make their exhibition).
- Ask half the students from each group to remain as guides at their own exhibition – while the other students can tour the other galleries, looking at the pictures people have chosen, asking questions and hearing about them. When students have had a chance to visit a few galleries, swap the students over, so that the ones who have been hosting the galleries now get the chance to look around.
- Can people agree which pictures and which galleries were their favourites?

Web search key words

- Use the artist's names. Don't forget that you can search for images too.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 228
Teacher's notes, page 198

Before the next lesson

- Before the next lesson, ask students to bring in photos of themselves doing different activities and in different places, for use in lesson 5C, *Grammar* exercise 3, where they will talk about them with a partner.

5c | A good read

WHAT THE LESSON IS ABOUT

Theme	The story behind Vermeer's painting *Girl with a Pearl Earring*
Speaking	Discussing a painting
Reading	Extracts from the novel *Girl with a Pearl Earring* by Tracy Chevalier
Grammar	Present perfect continuous
Pronunciation	Long vowels

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Have you ever read the book and seen the film of the same story? Which was better, the book or the film?*
- *Can you think of any famous pictures that could inspire the story of a new film?*
- *Do you know of any famous paintings that are supposed to have secrets connected with them?* (Students might mention *The Last Supper* and the *Da Vinci code*)
- *Have you heard of Vermeer? What do you know about him?* (See the reading text on page 50 of the Student's Book and the *Cultural notes* on this page).

Test before you teach: long vowels

Methodology guidelines: Test before you teach, page xiv

- Without telling the students that you are focussing on pronunciation, write the following words on the board and ask students if they can work out what is similar about them: *bird, car, seat, north, shoe, earth, glass, week, door, tooth.*
- Students may come up with all manner of interesting and imaginative reasons. Acknowledge any good ones, but say: *That's true, but it's not the reason I'm looking for!*
- If no one gets the connection, write them on the board like this:

bird	car	seat	north	shoe
earth	glass	week	door	tooth

- Students should now spot the similarities between pairs of sounds – but remind them that you want to know what connects them *all*. Elicit or tell them that these are all *long vowel sounds*. Elicit and write up the correct phoneme symbols at the top of each column /ɜː/, /ɑː/, /iː/, /ɔː/, /uː/.
- N.B. If some students tell you that the pairs of words rhyme, they are wrong; these words don't rhyme as their ending sounds are different.

SPEAKING & READING

The reading text is four extracts from Tracey Chevalier's novel *Girl with a Pearl Earring*. The novel is a fictional story about the relationship between the 17th century Dutch painter Vermeer and the model (Griet) for his painting *Girl with a Pearl Earring*. In these extracts, it explains how Griet was chosen to be the model, and how Vermeer, a perfectionist, was unsatisfied with his work until he found a pearl earring.

1

- Pairwork. Ask students to look at the painting and discuss the questions.
- If students recognize the painting, stop them from saying too much about it apart from who painted it.

Cultural notes: Vermeer

- The artist ***Johannes Vermeer van Delft*** lived from 1632–1675 in Holland (The Netherlands).
- He specialized in paintings of people relaxing or doing everyday work around the house. The qualities of light, shadow, colour and reflection are particularly striking in his work.
- There are only about 35 known paintings of his that still survive.
- The ***Girl with a Pearl Earring*** is one of Vermeer's most famous pictures. It shows a young woman (with a pearl earring, naturally!) turning towards the viewer, as if she has just heard her name called. You can see it in the Mauritshuis in The Hague (the third largest city in The Netherlands). The book and film tell an imaginary story about how the picture was created.

2

- Ask students if anyone knows who the painting is by and anything else about it. They may mention the novel which was inspired by it, or having seen the film of the novel.
- Students read the key events and number them in the correct order. They can then compare their answers with a partner before you check with the class.

Correct order: b, d, a, c

3

- Students read the extracts from the novel and match them to the events in exercise 2.
- They could then compare their answers with a partner before you check with the class.

1 d 2 b 3 c 4 a

Language notes: reading

- When you ***slip into a chair***, you sit down very quietly, without drawing attention to yourself.
- A ***glance*** is a quick look.
- When something ***dangles***, it hangs freely.
- When you ***corner*** someone, you stop them and do not let them go away, usually because you want to talk to them. The person being cornered may feel uncomfortable about it and probably doesn't want to be kept in this way.
- The original meaning of ***farce*** is a ridiculous theatrical comedy. You can describe events as a *farce* if the things that happen seem to be stupid or crazy in a similar way to theatrical farces.
- When you ***pierce*** something, you make a hole in it, e.g. make a hole in your ear so that an earring can be inserted.
- If you ***falter*** when you speak, you are hesitant and have difficulty saying the words you are trying to say, maybe because you are feeling worried, ill or tired.
- If something is ***close to done***, it has nearly been finished.

4

- Pairwork. Students look back at the extracts from the novel and decide whether the statements are true (T) or false (F).
- Remind them that they should underline their answers in the texts in order to justify their decisions.

1 F (He had been working on the painting for almost two months.)
2 T (... used tiny amounts and made few movements with his brushes)
3 T (... afraid that the cloth would fall from my head and reveal all my hair)
4 F (But – my other ear is not pierced.)
5 F (I felt, stinging like fire in my other ear, the pearl ...)

5

- Pairwork. Students discuss the question.
- You could then ask if any of the students have read the book or seen the film and would like to tell the rest of the class about the ending of the story.
- You could turn the second question into a class discussion. Ask students who have seen the film or read the book to tell the class briefly how the story finishes. (If nobody has, there is a brief synopsis of the ending below.) Ask those students who haven't seen the film or read the book if they would want to.
- You could ask students what other adaptations of novels they have seen in the cinema, and if they think films of novels are never as good as the book.

Cultural notes: Girl with a Pearl Earring

- Your students may want to know what happens at the end of the story: Griet and Vermeer become closer as the picture is painted while Vermeer and his wife grow apart. When she sees the painting of Griet, Vermeer's wife demands to know why Vermeer didn't paint her instead of a lower class servant girl. She becomes increasingly jealous of her. In the end Griet is forced to give up her job and leave Vermeer's house, but a short time later she receives a package with the pearl earrings.

Extra task: asking a picture question

- Now that students have got the idea that the people in a picture may once have been real, with lives of their own, an interesting extension activity would be to use this idea with other pictures.
- Choose an evocative or dramatic picture featuring interesting-looking people or events. The subject(s) shouldn't be famous or well-known in their own right. Suitable pictures might include *The Scream* by Edvard Munch, *The Arnolfini Portrait* by Jan van Eyck, *American Gothic* by Grant Wood, *Bal au Moulin de la Galette, Montmartre* by Pierre-Auguste Renior, *Ophelia* by John Everett Millais, *The Laughing Cavalier* by Frans Hals.
- Bring in a largish colour print of the picture to class (or prepare an OHT or a computer image). Point out one of the people in the picture and ask students to prepare questions they could ask that person (as if there were a radio or magazine interviewer). The questions can be on anything at all, e.g. about how they feel, what they were thinking, what happened before the picture, the specific incidents in the picture or about life generally.
- Pairwork. One student is the character in the picture; the other is an interviewer. Students discuss and find out what story lies behind the picture.

GRAMMAR: past perfect continuous

Language reference, Student's Book page 54
Methodology guidelines: Grammar boxes, page xiv

1

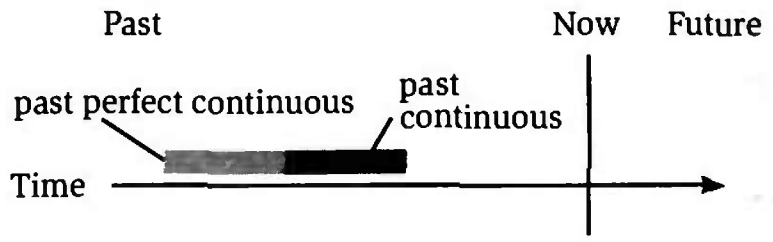
- Students look back at the extracts from the novel in the *Reading* and find and underline six examples of the past perfect continuous. (N.B. The examples in the language box are taken from the novel *Girl with a Pearl Earring*.)

Things had been going well (event a)
Griet had been working (event b)
He had been searching for the answer (event c)
Vermeer had not been planning (event d)
... as I had been sitting before (extract 1)
He had been working on the painting (extract 4)

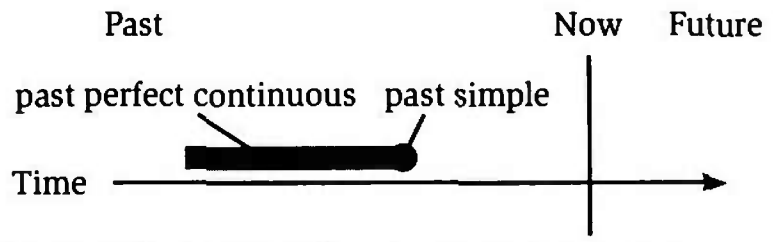
Language notes: past perfect continuous

- The ***past perfect continuous*** describes actions or event in progress up to (or nearly up to) the time of another event (that perhaps interrupted or affected the earlier event).
- The second (and later) past event is in the past simple past continuous not the past perfect continuous, e.g.

I'd been studying American history all morning and was feeling hungry.



They had been working on the project for ten months when it was cancelled.



- The second of the timeline diagrams above draws attention to an interesting issue – and points up a weakness in simple timelines! We could draw an identical timeline diagram but then label the tenses past continuous and past simple. Both timelines would show a sequence of events in which one ongoing event preceded another event. The difference is that past continuous events take place as part of the ongoing sequential time flow of a narrative. In contrast, the past perfect continuous (like the past perfect simple) shows us that an event happened before the time sequence of the current flow of a narrative, i.e. looking backwards. Let's steal a famous past continuous example to help clarify this. Compare:

I was having a bath when the phone rang.
I'd been having a bath when the phone rang.

In the first (past continuous) sentence we have the sense of a sequence of events in chronological order, i. first, I was *having a bath* and then *the phone rang*. In the second (past perfect continuous) sentence, we feel as if the story starts when *the phone rang*, and the part about *having a bath* is simply filling in some backgrou information about what happened before that.

- This is a reminder that the tense you use is as much about choice as about fact.
- The past perfect continuous is often used to state the length of time that something happened up until a past time, e.g. *We'd been playing guitar all evening and were tired.*
- Generally speaking, continuous verb forms such as *past perfect continuous, past continuous and present* continuous typically show that events are ongoing and temporary and have recognizable beginnings and/or endings.

2

- Students read the text and change five of the verbs in italics to the past perfect continuous.
- They could then compare their answers with a partner before you check with the class.

4 had been waiting
5 had been going
7 had been saving
9 had been waiting
10 had been avoiding

3

- Pairwork. If students have brought photos with them to class, tell them not to show them to their partners yet.
- Students think of three photos and describe to their partner what they were doing in these photos, where they were, and what did they do after the photo was taken. If they have the photos with them, they can now show their partner. You could then encourage students to ask any follow-up questions about the photos.
- Students then tell their partner which photo they like best and why.

PRONUNCIATION: long vowels

1

- Pairwork. Students decide which word does not belong in each group. Encourage them to say the words out loud so that they can hear which word should not go in the group and then underline it.
- Students then discuss with their partner which group the words they underlined should go in.

1 blue – 5
2 artist – 3
3 portrait – 2
4 working – 1
5 seemed – 4

Language notes: long vowels

- The Student's Book works on the following phonemes: /ɜː/, /ɔː/, /ɑː/, /iː/ and /uː/.
- All are long vowels. The two dots indicate this length.
- Long vowels can be extended indefinitely (well, as long as your breath lasts). Try saying /ɜː/ and making it last for 20 seconds. Compare this with other vowels, e.g. /ɪ/ or /ʌ/ which you cannot extend in the same way.

2 1.33

- Students read the movie trailer and find at least one example of each of the five sounds in exercise 1 in the text.
- They then listen to the recording and check their answers.

1 /ɜː/ world; her
2 /ɔː/ Drawn; falls
3 /ɑː/ master's; art
4 /iː/ Griet; she; free
5 /uː/ do

3

- Students now take turns to read the movie trailer out loud to each other.

Extra task: chanting long vowels

- I can't honestly say that this game is terribly useful as a practice of the long vowel sounds, but it is a great short filler activity that involves movement, sound and a real change of mood and pace. N.B. This activity is really only suitable for well-behaved, mature, smaller classes in rooms that have an area of open space (without obstacles) for movement.
- The activity is based on the fact that you can extend the long vowel sounds (see *Language notes* above) so much that they sound like *chanting*, i.e. a hypnotic-sounding musical monotone, such as you might hear in a temple or church.
- Ask students to pair up in the open space. One of each pair should be blindfolded (e.g. with a scarf). The teacher says a long vowel sound, e.g. /ɜː/. The non-blindfolded student should repeat it a few times in a musical chanting way, e.g. /ɜː/ /ɜː/ /ɜː/ /ɜː/. The blindfolded students should listen carefully to their partners and try to notice the distinctive way that they say the sound.
- After this stage, the teacher should ask the non-blindfolded students to move away to another part of the open space (not too far away). When the teacher says *start* the non-blindfolded students will all start chanting the vowel sound simultaneously. Their blindfolded partners will try to recognize their partner's voice amongst the din and slowly and carefully walk towards them until they reach them.
- The first time you do this, I guarantee it will be chaos and the students will probably be falling about in giggles! But it's worth repeating (swapping partners and using a different long vowel, e.g. /iː/) and now that students have got the idea, ask them to try and do it with a degree of calm and focus. It can be absolutely magical when it goes like this – a whole room of chanting and lost students!

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 229*
- *Teacher's notes, page 198*

5D | Bookworm

WHAT THE LESSON IS ABOUT

Theme	Reading habits, what you read and book clubs
Speaking	Pairwork: discussing what you read Pairwork: presenting reading choice to the class
Listening	Radio programme about the talk show host Oprah Winfrey and her book club
Vocabulary	Phrasal verbs
Did you know?	Man Booker Prize

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Do you prefer to read classic novels or contemporary ones? Why?*
- *Have you ever read 'Anna Karenina'* (novel by Leo Tolstoy)*? What is it about?*
- *If you hear that a novel has won a prize, would that make you more or less likely to read it?*
- *What kind of books win prizes? Do you think a best-selling romantic novel could ever win a prize? Could a 'Star Wars' novel win?*
- *Imagine you are the judge on the 'Best Book of All Time' prize committee. Which book would win?*
- *Do you prefer to borrow a book or to buy it?*
- *Have you ever heard of Book Reading Clubs? What do they do?*
- *Who is Oprah Winfrey?* (Answer: A famous American Talk Show Host.) N.B. Only ask this question in locations where students might have heard of her or seen her on TV.

SPEAKING

1

- Pairwork. Students look at the photos of the reading material and discuss the questions.

2

- *Students walk around the class and interview their* classmates about their reading habits, using the questions listed.
- They make a note of the person whose reading habits are the most similar to theirs.

LISTENING

The listening is a radio progamme about talk show host Oprah Winfrey.

1 1.34

- Students listen to the radio programme and answer the questions.

1 Any of the points mentioned in the presenter's introduction about Oprah Winfrey.
2 She had a very difficult childhood; she was a victim of abuse and ran away from her home.
3 She likes all sorts of things (contemporary novels and classics).

1.34

P = Presenter J = Juliet

P: In this week's *Book Corner*, we turn our attention to the winner of the National Book Foundation's 50th anniversary gold medal. Voted one of the most influential people of the twentieth century by *Time Magazine* and named by *Forbes Magazine* as the world's most powerful celebrity, she became the first-ever African-American woman billionaire and was honoured in the Hall of Fame of the National Association for the Advancement of Colored People. A tireless campaigner against child abuse, she fought for the National Child Protection Act which became law in 1993, and was named after her. Nominated for an Oscar for her role in Steven Spielberg's *The Color Purple*, she is also the co-founder of a successful cable TV network. Her own TV talk show is the most successful in television history and is watched by over thirty million viewers in more than one hundred countries around the world. The show won so many Emmy awards that she asked for it not to be considered any more. In case you hadn't guessed, we're talking about Oprah Winfrey. Juliet Evans looks into the background.

J: Oprah was a talented child but no one thought her life would turn out such a success. Born in Mississippi, Oprah Winfrey was brought up by her grandmother on a farm, before she joined her mother in Milwaukee. The victim of abuse, Oprah ran away from her home and, at the age of thirteen, was sent to a juvenile detention centre. The centre, however, was full and Oprah was turned away. With nowhere else to go, Oprah went to live with her father in Nashville. Her father, Vernon, was strict, but, according to Oprah, he saved her life. As part of the regime, Oprah had to learn five new words every day, and each week she had to read a book and write a report on it.

After studying at Tennessee State University, Oprah worked as a TV reporter and newsreader, before taking over a Chicago talk show. The public took to her immediately and Oprah's career took off. Within two years, her show was broadcast nationally and Oprah received the first of her many Emmy awards. In the mid 1990s, Oprah came up with the idea of a book club, of introducing a regular book slot on her show. Her idea was to encourage Americans to read more, but even she must have been surprised at its success. As part of the show, Oprah put forward a book which she had read and enjoyed and discussed it on the programme. She chose only contemporary writers and the media coverage that these novels received turned them into best-sellers overnight. For the publishing world, it was a godsend, but the writers were less impressed when Oprah suspended her book club in 2002, because, she said, not enough contemporary novels lived up to her expectations. A year later, Oprah's book club returned, but this time with the classics. After describing Tolstoy's *Anna Karenina* as 'one of the greatest love stories of our time', Oprah told viewers that the book's 837 pages shouldn't put them off. Such is the trust that she inspired in her viewers, Anna Karenina shot to number one in the *New York Times* bestsellers' list. The Oprah Winfrey Book Club logo on the front cover of a novel is now enough to ensure huge sales for even the most unlikely of titles, such as a boxed set of three of William Faulkner's novels.

Oprah Winfrey's influence on the world of books would be colossal if it stopped there, but the book club phenomenon just grew and grew. Other chat show hosts, such as Britain's Richard and Judy, have taken up where Oprah left off. Inspired by Oprah's example, hundreds of thousands of people, mostly women it has to be said, have joined or set up their own reading groups, and meet up on a regular basis to discuss their book of the month. The craze has even inspired writers to use the idea of a book club for the plot of their novels. *The Jane Austen Book Club* and *Angry Housewives Eating Bon Bons*, to name but two works of contemporary fiction, follow the lives of groups of women who belong to reading groups. Not everyone has been impressed by the Oprah Winfrey book club phenomenon. One novelist, Jonathan Franzen, turned down the chance to have his book, *The Corrections*, featured on the Oprah Winfrey Show. Franzen was afraid that it might affect his reputation in literary circles, but he quickly regretted the comments he made. Franzen's comments came across as pretentious and elitist, and his reputation nosedived anyway.

P: In the studio with me here, my guest is the author, Matthew Jones, whose latest novel will be published next week. I asked Matthew to evaluate the books on Oprah Winfrey's list. A superstar she may be, but is Oprah any judge of books? Matthew?

Language notes: listening

- If someone is ***tireless***, they work for something without stopping or rest.
- A ***juvenile detention centre*** is a place similar to a prison where young criminals are kept. *Juvenile* is a formal adjective referring to young people.
- A ***regime*** is a system of rules for how to behave or how to organize things.
- A ***godsend*** is something good that you are very pleased to receive because you needed help or because it provides the solution to a very difficult problem.
- When you ***suspend*** something, you stop it, probably temporarily.
- ***Colossal*** means huge.
- If something is a ***phenomenon***, it is unexpectedly successful, popular, impressive or surprising.
- A ***craze*** is something that suddenly and temporarily becomes very popular to do (or to possess or to wear or to look like). The word *fad* has a very similar meaning.
- In the term ***literary circles***, the word ***circles*** means groups of people who know and communicate with each other and who have similar interests or work. Other common collocations include: *government circles, royal circles, artistic circles, business circles, official circles, academic circles, political circles*.
- If someone or someone's comments are considered ***pretentious***, people think that they are trying to be clever or superior, but failing. It is especially used about writing, films and other artistic work. The word *pretentious* is always used in a disapproving way.
- An ***elitist*** person is probably rich and well-educated and behaves as if they and people like them are superior to other humans, have better taste and deserve to keep all the power, riches or benefits they have. The word *elite* reflects a view of society as having very different social classes; the elite would be the highest of these classes.

2 1.34

- Ask students to read the list of events first. Then they listen to the radio programme again and number the events in the correct order.
- They could then compare their answers with a partner before you check with the class.

Correct order: 1, 8, 2, 7, 4, 5, 6, 3

3

- Students discuss the questions as a whole class, giving reasons for their answers.

VOCABULARY: phrasal verbs 1

1

- Students put the words in the correct order to make sentences.
- Students then look at tapescript 1.34 on page 155 and check their answers.

1 No one thought her life would turn out such a success.
2 The public took to her immediately. (The public immediately took to her.)
3 Oprah came up with the idea of a book club.
4 Not enough contemporary novels lived up to her expectations.
5 The book's 837 pages shouldn't put them off.
6 Thousands of people have set up their own reading group.
7 One novelist turned down the chance.

Language notes: phrasal verbs

- We use the verb ***turn out*** to talk about the outcome of things. It often suggests that things developed in a way that was different or more surprising or more positive than expected. It appears in phrases such as: *Everything turned out fine in the end. It didn't turn out as I expected. As it turned out, we made a huge profit.*
- If you ***take to*** someone, you find that you like them and enjoy their company. It is often used in the negative, e.g. *I didn't really take to him.* It often collocates with *never, soon, quickly*, e.g. *She never took to her mother-in-law.* You can also use *take to* to talk about liking things or actions as well as people, e.g. *He soon took to eating French cheese. Somehow I never managed to take to Mozart's operas.*
- When you ***come up with*** something, you think of an idea or a solution to a problem.
- ***Live up to*** means to be as good as people hoped or expected. It almost always collocates with *expectations*, although *hopes, dreams, predictions, publicity*, etc. are also possible. If something doesn't *live up to your expectations*, it isn't as good as you'd hoped or expected.
- If negative features ***put someone off*** something, it makes them not want it or not want to do it. (N.B. The phrasal verbs *put off* has many meanings, this is just one meaning.)
- When you ***set up*** something, you do all the organization necessary to start a business, company, system, etc. This may involve arranging things, paying money, signing legal documents, etc.
- When someone ***turns you down***, they say *no* to an application, request or offer you have made.
- If someone ***turns you away***, they refuse to let you go in somewhere, e.g. into a club or a party.

2

- Students read the sentences and replace the words in italics with a verb from the box in the correct tense.
- They can then check their answers with a partner before you check with the class.

1 turn me down	5 put me off
2 came up with	6 live up to
3 take to	7 set up
4 turn out	

Developing methodology (15) Marketing the mind map (part 2)

Here are some practical ideas for getting students to take recording of vocabulary more seriously.

Make recording of language as important as input of new things

- *The temptation when working with vocabulary is to make the input or presentation or explanation the key part of the lesson. But without a good record it is almost certainly all going to be lost.*
- *Make recording of vocabulary a regular and important part of your lessons.*
- *Allow class-time specifically for doing it rather than assuming it will happen during activities.*
- *Require that students go back over words and expressions studied and note them down in some organized way.*
- *You don't have to specify 'mind maps' (other ways may work better for some students) but do allow the time and thinking space to do use valid strategy.*

Good recording is often a two-stage process

- *To make a good mind map or other visual record, you often need to have two attempts at it; a draft, then a final version. When you are doing the draft, you are getting an idea of what the branches can be labelled, where things could go and how they can be organized – but also messing it up a bit. However, this can then lead to a second version that grows from this, and is better planned. (For example, my own first draft of the Art mind map in lesson 5A was much more untidy and muddled.)*

Encourage students to look at how different people record lexis

- *Allow time for students to compare and borrow ideas from each other's ways of recording vocabulary.*

Use the whole vocabulary notebook at once

- *Students tend not to like to start a fresh new page in a vocabulary notebook until they have filled the previous one – yet a good start to recording vocabulary more intelligently is to get in the habit of using the whole of a notebook, e.g. when a new lexical topic area comes up, start a new mind map, even if previous ones only have one or two items on them. Encourage students to go back and add new items to previously-begun mind maps as they progress through the course.*

Try vocabulary files

- *As opposed to the traditional vocabulary notebook, some sort of loose-leaf file makes a lot of sense – for the obvious reason that pages can be added in at any location whenever the need arises.*

Here are some ideas specifically for marketing mind maps:

Keep mentioning mind maps

- *Not just in a lesson where you explain them, but also in any other lesson where things need to be recorded. Keep the idea in front of students as a live possibility.*

Use them yourself

- *It's often said that a parent sells the idea of reading to a child by being seen to read themselves. I think the same is true for learning techniques. Let the class see that you use mind maps yourself (e.g. for planning lessons, mapping out vocabulary to teach, eliciting information about topics on the board, etc.). They don't have to be perfect, or idealized or amazingly imaginative – just real. Seeing that you use them may well be a spur to others giving them another go.*

Give out partial mind maps

- *In the early days, prepare the beginnings of mind maps for students to add to, photocopy them and give them out. Don't do it all for them – just provide the central topic name, a few arms and one or two examples. Make the act of filling the rest in integral to the lesson. (N.B. Don't do this too often or you will get in the way of students' own creative ideas for mapping).*

Emphasize that mind maps are personal

- *Encourage individual ways of doing them. Don't impose one way that everyone must follow. Certainly, show ideas and examples, but let students do their own however they want to. Give advice and feedback, but trust the individual as well.*

3

- Pairwork. Students discuss the question with a partner.

SPEAKING

1

- Pairwork. Tell students that they are going to make a presentation to the class about something they have read. Read the instructions and the points that students must make notes on with the class. Allow students about five minutes to complete their notes.
- You could give students this to prepare for homework, so that they can do some research on the internet for it.
- Refer students to the *Useful language* box on the page to help them with their presentation.

2

- Students take it in turns to present their choice to the class. In large classes, put students into groups of six.
- Finally, take a vote on which the class think would be the most interesting to read.

DID YOU KNOW?

1

- Pairwork. Students read the information and discuss the questions.
- You could then ask students to report back briefly on anything interesting they heard in their discussions.

Language notes: Did you know?

- A ***short list*** is a list of the best entries in a competition. For example, perhaps 7,450 people enter a poetry writing competition. The two judges would have great trouble trying to read all those poems by themselves so, before they see any poems, a large committee of other readers looks at different entries, evaluates them and selects the best fifty. This is the short list that goes forward to the judges for a decision about the winner.

Web research task

Methodology guidelines: Web research tasks, page xiv

Man Booker Prize

- As well as the Man Booker Prize mentioned in *Did You Know?* some other important book prizes in the UK are *The Smarties Prize*, *The Betty Trask Prize* and *The Whitbread Book Awards*. Ask students to choose one of these and research (a) what kind of books it is awarded for, (b) how much the prize money is and (c) if they have read any of the winning authors or books.

Web search key words

- Use the names of the prizes in quotation marks as search words.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 230
Teacher's notes, page 199

WRITING

3 A review

Student's Book pages 130–131
Teacher's notes, pages 182–183

Answer key

5 REVIEW

Student's Book page 168

1

1 joined	5 put
2 added	6 noticed
3 had entered	7 had happened
4 was wearing	8 took

2

1 had arrived	4 had been selling
2 had been finding	5 had been studying
3 he had made	6 had ever had to

3

Students' own answers

4

1 Whatever	3 however	5 Wherever
2 Whoever	4 whenever	

5

1 to 2 up 3 down 4 up 5 away 6 with

6

1 e 2 a 3 c 4 d 5 f 6 b

6A | At the polls

What the lesson is about

Theme	Celebrities and politics
Speaking	Pairwork: discussing celebrities' involvement in politics
Reading	*The many faces of Arnold Schwarzenegger.* Biography written at the time he first became governor of California
Grammar	Real & unreal conditionals

If you want a lead-in ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

Use these questions if you want to supplement the discussion topics in *Speaking* exercise 2 and *Reading* exercise 1.

- *Is it necessary to speak good English with a clear accent in order to be a Hollywood star?* (After a little discussion, remind students that in Schwarzenegger's first role his accent was so strong he was dubbed by another actor!)
- *Who is Arnold Schwarzenegger? Would you go and see a film with him in it? Do you know what he has done apart from starring on films?* (Answers in lesson.)
- *Which of Arnie's films is the best?*
- *Who was Ronald Reagan?* (Answer: President of USA 1981–1989). *What was his career before becoming President?* (Answer: A Hollywood film actor – a romantic hero!)
- *Do you think it is more likely or less likely that a film star could become a president of the USA* (or another country) *in the 21st century than in the 20th century?*
- *Can you imagine a pop singer or a supermodel becoming a president?*

Test before you teach: conditionals

Methodology guidelines: Test before you teach, page xiv

- Write on the board: *if / as long as / unless / provided / so long as / providing.*
- Tell the class that you have decided to become a politician and will be a candidate for President / Prime minister in the next election.
- Ask students what kind of people will vote for you (or not vote for you), whether they think you'll win and whether the country will be better or worse if you do win.
- Point out the words on the board and ask students to write at least three sentences each about your presidential ambitions and your possible future presidency, using at least three different structures, e.g. *If all the students vote for you, you might win! If you become President, I'm leaving the country!*
- Listen to some of the sentences (hopefully they'll be amusing!) and ask students to keep them. You can check their grammar when you study conditionals in the lesson.

Speaking

1

Communication activities, Student's Book pages 140 & 143

- Pairwork. Put students into A and B pairs. Ask them to turn to their respective pages and read their stories. They then tell their partner about them.

2

- Students discuss the questions as a whole class.

Reading

The reading text is a short biography of Arnold Schwarzenegger and his ambitions in politics. The article traces his life story from when he first arrived in the United States, to becoming a successful bodybuilder, then Hollywood star, and finally, how he got involved in politics with the support of his family.

1

- Pairwork. Students discuss what they know about Arnold Schwarzenegger. They can use the topics in the box to help them with their discussion.

Cultural notes: ten things your students might not know about Arnie ...

- When he first starred in films, Schwarzenegger was listed as Arnold Strong. (Perhaps the film makers think that Schwarzenegger was too long a name for the audiences to say.)
- ... and in the same film his voice was dubbed (i.e. performed by another actor) because his strong Austrian accent was very hard to understand.
- Arnie was the youngest ever Mr Universe, winning it for the first time at the age of just 20.
- There are three *Terminator* films (*Terminator*; *Terminator 2: Judgement day*; *Terminator 3: Rise of the Machines*). There is an interesting change in Arnie's role between film 1 and film 2: in *Terminator*, he is an evil robot, but in films 2 and 3 he is a good robot.
- Arnie is sometimes nicknamed *The Governator* (a combination of the word *Governor* with the name of his successful film *Terminator*).
- You can hear Arnie's voice as one of the vehicles in the 2006 animated film *Cars*.
- Although the majority of film actors tend to be Democrat, Schwarzenegger is a Republican (as was Ronald Reagan).
- For a short time, the Austrian town of Graz (Arnie's birthplace) had a football stadium named after him. However, local people protested against Arnie's support of capital punishment and the stadium is now called Stadion Graz-Liebenau! A plan to build a giant *Terminator* statue in Graz never materialized!
- *Forbes* magazine voted Arnie as one of the ten most generous celebrities in 2006!
- He appeared on a one euro Austrian postage stamp on his 57th birthday in 2004. It was part of a series on Austrians living abroad and featured Arnie's face against a US flag.

2

- Refer students back to the topics in the box in exercise 1. Ask students to read the biography about Arnold Schwarzenegger and mark the topics that are mentioned in the text.
- Students say which of the topics are not mentioned.

Education and *future plans* are not mentioned.

Language notes: reading

- A ***bodybuilder*** is a person who lifts weights and uses exercise equipment in a gym to make their body very strong with big, visible muscles.
- If you ***set your sights on something***, you decide that you want it very badly and try very hard to get it.
- If people consider you to be an ***embodiment*** of something, they think that you represent all the best qualities and features of that thing. You are like a symbol of that thing.
- If a person has ***no money to his name***, he has no money at all. *To his name* means 'owned by him'.
- If someone ***barely*** speaks English, it means that they can only just speak a little English. *Barely* is used to say that something is minimal.
- When something ***shows promise***, people can see that it has some potential for the future.
- When you have ***made the right contacts***, you have met the important people that can help you get on and make progress, e.g. in society, in a company.
- If a woman ***stands by*** her husband, she always supports him in public, even when there are known difficulties or he behaves badly.
- A ***stable relationship*** is one in which the two partners stay together for a long period of time without lots of problems and crises.
- When you ***fight off*** something, you defend yourself against attacks or negative things such as criticism.
- If a man has a ***playboy image***, people think he spends his time doing expensive, enjoyable things rather than working. He may have lots of girlfriends, go to casinos, have luxury holidays, etc.

3

- Students read the article again and number the events in the order in which they happened.
- They could then compare their answers with a partner before you check with the class.

Correct order: 1, 7, 6, 2, 3, 5, 8, 4

4

- Pairwork. Students discuss the questions.

GRAMMAR: real & unreal conditionals

Language reference, Student's Book page 64
Methodology guidelines: Grammar boxes, page xiv

1

- Students read the sentences and underline the conditional clauses in each one.

1 if his coach hadn't taken him to a gym
2 If Arnie's fans have their way
3 So long as he can point to the photos
4 Provided they win
5 unless he'd met Maria Shriver

- Students could discuss the answers to these questions with a partner before you check with the class.

1 1 past condition; past result
2 future condition; future result
3 present or future condition; future result
4 future condition; future result
5 past condition; present result

2 1 unreal 2 real 3 real 4 real 5 unreal

3 He wouldn't be where he is today if he hadn't met Maria Shriver.

Language notes: real & unreal conditionals

- ~ *you take notes during the meeting, I'll type them onto the computer afterwards.*
  In the sentence above, ***If*** can be used in the position marked ~ but so can any of the following structures: ***On condition that, Provided that, Providing that, As long as, So long as***.
- The meaning of all items is similar; they sound more formal than *if* and suggest an element of ***only if*** (e.g. *I will do this* ***only if*** *you do that*) maybe as part of an agreement or contract.
- ***Unless*** means 'if this does not happen', *e.g. Unless you call me before ten o'clock, I'll catch the plane* means ***If you do not*** *call me before ten o'clock, I'll catch the plane.*
- Many teachers will be familiar with the much-repeated coursebook categorization of first, second and third conditionals (as well as the zero conditional). Yet they will also have realized the limitations of this traditional terminology. It seems to explain some common sentence types, but there are lots that fall outside its scope, which can lead to student confusion and teacher embarrassment. The Student's Book lesson offers a different – and truer and more useful way of categorizing conditionals. If you've ever had a student show you a sentence and ask if it's first, second or third conditional, and you've been totally puzzled, this alternative view may be helpful!
- We can view conditionals as **real** or **unreal**:
  Real refers to true situations and events (as opposed to imaginary ones), i.e. things that have happened, are happening or will probably happen.
  Unreal refers to imaginary, untrue, hypothesized, speculative, unlikely or impossible situations.
- This is an amazingly simple but productive distinction. At a stroke it simplifies the whole conditional muddle. The form rules are now straightforward to describe and use.
- For **real conditionals** simply use the normal tenses that are appropriate for whatever situation and time you are talking about. Just remember that we don't use future tenses in the *if* clause (i.e. after *when, if, providing that,* etc.) preferring to use present forms instead.
- For **unreal conditionals** we use the normal tenses that are appropriate for the situation and time but (a) if we are talking about the present or future we show the 'unrealness' by using a past verb form in the *if* clause (even though the situation is in the present or future), and (b) if we are talking about the past we show the 'unrealness' by using the past perfect.

- Note that you can now describe the workings of sentences that both (a) fit the traditional descriptions and (b) fall outside the usual first, second, third conditional distinction. Here are some examples to show how this works:

Example sentence	**Grammatical description**	**Traditional description**
As long as Peter agrees, we'll buy the house.	• A real conditional. The speaker is talking about a genuine possibility – that Peter will agree. • The *if*-clause refers to a possible future event. • The result clause refers to a possible future event. • The present simple is used (rather than a future form) to refer to a future event.	'First conditional' *If* + present simple + *'ll / will* (or other modal verb with future reference)
If Peter came here on time, I'd cook supper.	• An unreal conditional. The speaker thinks it unlikely that Peter will arrive on time. • The *if*-clause refers to a possible but improbable future event. • The result clause refers to a possible but improbable future event. • The past simple is used (rather than a future form) to show the improbability of the future event.	'Second conditional' *If* + past simple + *would / could / might*, etc.
If Sarah hadn't gone to that concert, she'd never have met David.	• An unreal conditional. The speaker knows that it is completely impossible to change something that happened in the past. • The *if*-clause refers to an unreal past in which it is impossible not to do what was done. • The result clause refers to a past event that is impossible to change. • The past perfect is used (rather than a future form) to show the impossibility of changing what happened in the past.	'Third conditional' *If* + past perfect + *would have / could have / might have*, etc.
If you would like more information, write to this address.	• A real conditional. The author is talking about a genuine possibility that you might want more information. • The *if*-clause refers to a possible present/ future situation. • The result clause refers to a possible future action. • The clauses use the normal grammatical items one would expect for this content (*would like* & present simple imperative).	Not describable using the traditional terms.
If he was travelling to work, he'd always take his mobile phone.	• A real conditional. The speaker is stating what usually happened in the past. • The *if*-clause refers to regular past actions. • The result clause refers to habitual past actions. • The clauses use the normal grammatical items one would expect for this content (past continuous & *would* + infinitive).	Not describable using the traditional terms.
If we met in the café, we always talked for hours.	• A real conditional. The speaker is stating what usually happened in the past. • The *if*-clause refers to regular past actions. • The result clause refers to habitual past actions. • The clauses use the normal grammatical items one would expect for this content (past simple & past simple).	Not describable using the traditional terms.

- There are a huge number of different examples that would fit the label *Not describable using the traditional terms.*

2

- Students work on their own and put the verbs in brackets into the correct tense. Remind students that more than one answer is possible for some of the sentences.

1 wouldn't vote	4 had/have
2 hadn't been / wasn't (weren't)	5 were
3 change	6 wouldn't have voted

3

- Pairwork. Students discuss the questions.
- Elicit from students endings they thought of for the sentences.

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 231*
- *Teacher's notes, page 199*

6B | Women in politics

WHAT THE LESSON IS ABOUT

Theme	Electoral systems & encouraging women into politics
Speaking	Pairwork: discussing general elections
Listening	Radio programme about women in politics
Vocabulary	Elections
Grammar	*I wish* & *if only*
Pronunciation	Word stress in word families
Did you know?	Kate Sheppard

IF YOU WANT A LEAD-IN ...

Test before you teach: political vocabulary

Methodology guidelines: Test before you teach, page xiv

- As there will be a lot of half-known and easily-confused lexical items in this lesson, it may be worth seeing what students know before you start work on the Student's Book exercises. This can be done by simply asking students to see if they can define items for themselves, which can be more entertaining as a team game.
- Select about six or seven terms from the lesson, e.g. *constituency, polling station, turnout, ballot papers, quotas, suffragettes.*
- Divide the class in half, making two big teams. Tell students to put away all printed or electronic dictionaries. Tell students that you are going to write words on the board, and that all items are connected with *politics.*
- Write up the first word. Ask students if anyone can write a brief dictionary-type definition of the item.
- Invite a volunteer student to the board, where they write their definition. Give five points to their team if it's spot-on. If there are some problems with the definition, give fewer points and invite a student from the other team to improve it for the remaining points.
- Continue with the other items. At the end allow time for students to compare their definitions with actual dictionary ones.

SPEAKING & VOCABULARY: elections

1

- Pairwork. Students discuss the questions.
- If your students come from different countries, get feedback on their discussion.

2

- Students read the text and match the words in bold to their definitions.

1 candidate	5 ballot papers
2 Member of Parliament (MP)	6 polling stations
3 constituencies	7 General elections
4 turnout	

Language notes: elections

- The successful candidate in an election wins a ***seat*** (in parliament, council, etc.). N.B. ✗ ~~*position*~~, ✗ ~~*place*~~, ✗ ~~*appointment*~~, etc. are not normally used for this meaning. A candidate who hopes to win a seat *stands* for parliament.
- A ***general election*** is an election for all seats in a country's parliament. A *by-election* is an election in one district only, perhaps because the person who previously had the seat is ill or has died.
- ***The polls*** (countable but always plural) means 'polling stations'. These are the places where you can vote in an election.
- ***The poll*** (countable but normally singular) is a general term referring to all the activities connected with an election (especially the voting and count of votes). There are other kinds of poll, e.g. *an opinion poll, an exit poll* (which is a prediction of the results of an election by asking people their opinions as they exit from the polling station), etc.
- A ***constituency*** is a geographical area which elects one or more representatives to Parliament.
- The ***turnout*** is the total number of people who vote in an election. More generally, the turnout is the number of people who attend an event, e.g. *Because of the rain there was a low turnout for the free concert in the park.*
- Your ***ballot paper*** is the piece of paper on which you mark your vote (e.g. by writing an *X* next to the candidate you want to win). Ballot papers are usually secret and have to be securely printed, distributed and guarded. Ballot papers can be *spoilt*, e.g. they are not valid because the user has filled them in wrongly.

3

- Pairwork. Students discuss the questions.
- If your students come from different countries, get feedback on their discussion.

Cultural notes: ten quotes about politics & democracy

- For ideas on exploiting these quotes, see *Developing methodology (16)* on the next page.

We'd all like to vote for the best man, but he's never a candidate.
(Frank McKinney Hubbard, US humorist and cartoonist)

Under democracy one party always devotes its energies to trying to prove that the other party is unfit to rule – and both succeed, and are right.
(H L Mencken, American journalist)

Politicians are the same everywhere. They promise to build a bridge even where there is no river.
(Nikita Khrushchev, Soviet Union leader)

The hardest thing about any political campaign is how to win without proving that you are unworthy of winning.
(Adlai E Stevenson, US politician)

Don't vote, it only encourages them.
(Anonymous)

Democracy is only a dream: it should be put in the same category as Arcadia, Santa Claus and Heaven.
(H L Mencken, American journalist)

In this possibly terminal phase of human existence, democracy and freedom are more than just ideals to be valued – they may be essential to survival.
(Noam Chomsky, psychologist, philosopher and linguist)

A nation that is afraid to let its people judge the truth and falsehood in an open market is a nation that is afraid of its people.
(John F Kennedy, US President)

Democracy encourages the majority to decide things about which the majority is ignorant.
(John Simon, New York Theatre critic)

The death of democracy is not likely to be an assassination from ambush. It will be a slow extinction from apathy, indifference, and undernourishment.
(Robert Hutchins, philosopher and educationalist)

Developing methodology (16) What can I do with a quote?

- *At Upper Intermediate level students tend to meet quite a lot of quotations from famous people. Quotes are nice for teaching purposes because they are usually quite short, yet carry a powerful or amusing message which may be expressed in some challenging or unusual ways. Here are some ideas for exploiting quotes such as the ones in the* Cultural notes *for this lesson.*
- *Write one of the quotes up on the board and ask students what they think of it. Use this as the way into a discussion about the main lesson topic.*
- *Give a different quote to each student. Ask them to make a few notes about what they think their quote means and whether they agree with it. After a few minutes, ask students to either meet up in a small group (or stand up and mingle). They can compare their quotes and their ideas about them.*
- *Read out a few of the quotes aloud and ask students to write them as a dictation.*
- *Take two of the quotes and mix up chunks from them. Write the resulting mix up on the board, e.g.*
  Democracy is only / even where there is / no river / it should be put in the same / category as / Arcadia, Santa Claus / Politicians are the / They promise to / a dream / and Heaven / same everywhere / build a bridge *and ask students to work in pairs to disentangle the quotes.*
- *Choose one of the quotes and write it on the board with one or more keyword gaps in it, e.g.*
  Democracy encourages the ... to decide things about which the ... is ignorant.
  Write up a few possible words (including the right one), e.g. MP, ballot papers, election, majority. *Ask pairs to discuss and agree which option is correct, and explain why. (You could, of course, make a whole quiz worksheet with ten questions like this.)*
- *This idea is probably not suitable for the quotes in this lesson, but if students are likely to be familiar with the people who said the quotes, you could mix up quote and author and ask students to match the quotes with the speakers.*

LISTENING

The listening is divided into two parts. The first part is the introduction to a radio programme about women being unrepresented in government and the trying to find appropriate solutions to resolve this problem, including the introduction of quota systems. In the second part of the programme two women argue for and against the use of quota systems.

1 **1.35**

- Tell students that they are going to listen to a program about women in politics. Ask students if they think women are fairly represented in government in their own countries.
- Students listen to the introduction of the radio programme and answer the questions.

1 He thought that women shouldn't be involved in politics in any way and shouldn't vote.
2 Women have got the right to vote; they have been elected to the highest positions around the world and some have become heads of state.
3 Women remain relatively unrepresented in politics.
4 A system to ensure that more women are elected.

1.35

The world has come a long way since Grover Cleveland, the twenty-second president of the United States, said, in 1905, that 'sensible and responsible women do not want to vote' and added that the positions of men and women in society had been determined by God. Cleveland would be horrified to know that, only one hundred years later, women not only had the right to vote but had been elected to the highest positions of power around the world. With the recent election of the first woman president in Africa, there are now few parts of the world where women have not been heads of state.
However, despite the progress, women remain extremely unrepresented in politics. Ninety-one per cent of the members of national parliaments worldwide are men. Even in countries like Sweden, with a very high proportion of women in politics, men still hold over fifty percent of the parliamentary seats.
In order to tackle the problem, many political parties and some national governments have introduced or are considering the introduction of quota systems. These systems vary, but the basic idea is simple. When political parties prepare their lists of candidates for elections, they include a balance of the sexes. Some parties, such as the Greens in Germany, have lists that are fifty per cent men and fifty per cent women, although a lower figure of between twenty and forty per cent is more common. In Argentina and Belgium, for example, every third person on candidate lists for elections must be a woman.
But the quota system, sometimes referred to as 'positive discrimination', is not popular with everyone, and it's not only men who are arguing against it. Later in the programme we'll be asking you for your opinions, but first we'll be hearing the views of two women, both members of the ...

Language notes: listening

- If something has been ***determined*** (e.g. by a manager, by God, etc.), it has been officially decided.
- If you are ***unrepresented***, you do not have people (e.g. MPs, trade union leaders, etc.) to speak or act for you and represent you in discussions, meetings, parliament, etc. Similarly, a group of people can be *under-represented*, i.e. although they have some representation it is proportionately not enough.
- When you have a ***quota system*** in an election, it guarantees that, as a minimum, a certain number or percentage of a target group of people will be selected, e.g. a *quota system* to help women become better represented in parliament might guarantee that at least 40% of MPs must be female – and, in cases where this is not achieved, a woman could be awarded a seat rather than a man even if her vote was lower. The British parliament does not have such a quota system though the individual political parties have sometimes used schemes to ensure that their candidates are drawn more equally from different genders, racial groups, social classes, etc.
- ***Positive discrimination*** (UK), also known as *affirmative action* (US), involves making efforts to ensure that under-represented people are better represented or have better access to political power, education, employment opportunities, health care, etc. and are not excluded on the basis of low income, racial discrimination, sex discrimination, etc. especially if this has been a problem in the past. Such policies have been controversial and still lead to much argument. Supporters believe that *positive discrimination* is essential to allow disadvantaged people to compete equally. In some countries positive discrimination is illegal and selection of people for employment, universities, politic office, etc. is done entirely on the basis of merit (i.e. the most skilful or best qualified person wins).

2 1.35

- Ask students to note the numbers in the box down on a piece of paper. As they listen to the introduction again, they should make notes about what the numbers refer to.
- They could then compare their answers with a partner before you check with the class.

22nd – Grover Cleveland was the 22nd US president
1905 – the year in which Grover Cleveland said that 'sensible and responsible women do not want to vote'
91 – the percentage of male members of national parliaments worldwide
50/50 – the proportion of men and women on electoral lists in the German Green Party
1 in 3 – the number of women on electoral lists in Argentina and Belgium

3 1.36

- Students listen to the rest of the programme and answer the questions.

Speaker 2 supports the quota system.
Speaker 1 is against the quota system.

1.36

W1: Can I say first of all that what I want to see, what I think we all agree we need, is to see, to have more women in politics. I don't think there's really much disagreement about this, I think that probably all the major political parties wish they had more women standing representing them. The more women we have, the more political parties can represent the electorate, and let's not forget that there are more women out there than men, and some of the things that matter to me, some of the big issues like equal pay and childcare and health, for example, will get more attention if we have more women Members of Parliament. So we're not really arguing about the end, the outcome, it's about how we get there, the positive discrimination, the quota system is clearly not the way to go about it. First of all, I'd like to say that, as a woman, I find the idea of quotas, as a woman, condescending and offensive. I think it was Oprah Winfrey who said that excellence is the best way to fight discrimination, and I think she was absolutely right. How would you feel if you were appointed to your job simply because you were a woman, or because you were black or whatever? That you got the job, not because you were the right person for the job, but simply because you were a woman. And, how would you feel, as a man, let's say a man who had been doing a job for a long time, and doing it very well, if you had to step aside, if you were to lose your position just because your party or the government or whoever decides that it ought to be a woman in the job? Or as a voter and there's someone you'd really like to vote for, and you find yourself saying if only he wasn't a man! It simply doesn't make any sense and quotas will simply alienate an awful lot of people. What we need, and when I say 'we', I mean both men and women, is to have people in positions of responsibility who are good at what they do. Excellence. And let's face it, many politicians are bad enough as it is, without replacing them with people who are even less competent. We all want to see the end of discrimination but the quota system is just another kind of discrimination, and even if we call it 'positive discrimination'; it's still discrimination. Two wrongs do not make a right and this is not the way to make progress.

W2: People say that the quota system, a quota system that makes it possible for women to be elected to national or regional parliaments, people object to this system because they say that it is another form of discrimination, that we are replacing one kind of discrimination with another. You know, they say that we'll be replacing a good man in a job with a stupid woman, but, I mean, really, there are so many stupid men in politics that if we have one or two stupid women, I mean I really don't think that it's any big deal. Is it? But seriously, I think this is missing the point and, in any case, I don't think we should be using the term 'positive discrimination' anyway. 'Positive action' is a much better way of describing the quota system. It doesn't discriminate against men – it simply gives women a fairer chance. And that is what this is all about. Quotas may not be perfect, they may not be ideal, and I can understand it when people say if only there were some other way of achieving equality. But the fact is that there isn't. Nobody has suggested anything else that will work, and we know from experience, from quite a lot of experience now, that quotas for women bring results. If you look at countries where there are large numbers of women in parliament, places like Denmark or Sweden, it is

because the political parties there introduced a quota system. I mean, if you ask yourself why the Germans elected a woman Chancellor, it's because the political parties there also have a quota system. This is the only way we know to get more women into politics. We can't go back now. The world of politics is changing because there are more women in it, and there are more women in politics because quotas have made this possible. I only wish that we'd introduced the system a hundred years ago when women got the vote.

Language notes: listening

- If someone is ***condescending***, they treat you as if you are not as intelligent or as important as they think they are.
- If something ***alienates*** you, it makes you feel that you don't like it and can't support it because you don't feel involved in it or a part of it. It feels *alien* (i.e. very different and hard to accept) to you.

4

- Students match the opinions listed to speakers 1 or 2 in the recording in exercise 3.
- Don't check answers at this stage. This will be done in the next exercise.

5 1.36

- Students listen to the recording again and check their answers.

a 2 b 1 c 1 d 2 e 2 f 2 g 1

6

- Students discuss which speaker they sympathize with more and give their reasons.

GRAMMAR: *I wish* & *If only*

Language reference, Student's Book page 64
Methodology guidelines: Grammar boxes, page xiv

1

- Students work on their own and choose the correct form of the verb to complete each sentence.
- They could then compare their answers with a partner before you check with the class.

1 'd introduced	3 could	5 hadn't voted
2 'd told	4 was living	6 were

Language notes: *I wish* & *If only*

- As with the *if* clauses that we looked at in the previous lesson, clauses using *I wish (that) …* and *if only …* also make use of a past tense to refer to unlikely or improbable present or future situations, and past perfect for past situations. We do not follow these items with a present or future verb form, e.g. ✗ ~~*I wish I have my own copy of this book*~~. *I wish I had my own copy of this book.* ✗ ~~*If only I will pass this exam*~~. *If only I could pass this exam.*
- Make sure your students are getting their heads around this use of a past form with a present or future meaning. They may find it helpful to view the past verb form as not just showing 'pastness', but general 'remoteness' from the here and now, whether in time, formality or probability. By thinking of it in this way, a number of apparent peculiarities of the grammatical system start to seem more systematic and less like odd and troublesome exceptions.
- *Could* and *would* are often used in the *I wish / if only* clause to talk about the future, e.g. *I wish you could come.*
- *Was* and *were* are both possible with singular pronouns, e.g. *If only she were a qualified doctor!*
- ***If only*** is used to express a regret that things are not (or were not, or won't be) different, but with a recognition that it is unlikely or impossible that they could be different. Notice that the *if only* clause can make a complete sentence all by itself; there is no need for a result clause, e.g. *If only I hadn't arrived late!* although it is also fine with an outcome, e.g. *If only I hadn't arrived late, I could have met the director.*
- *If only* is often said with a sigh and a sadly shaking head!
- ***I wish*** (***that***) is very similar in meaning to *if only* and can be used in the same situations though, often, it has a more positive, hopeful feeling. *I wish* is more likely to be used for pleasant dreams and minor regrets, e.g. *I wish I could meet Robbie Williams. I wish that I'd bought those tickets when I had the chance. If only* has a stronger sense of annoyance and sadness about lost opportunities.
- *I wish + you would* can be used to show anger or annoyance with something the person is doing, especially with annoying actions and habits, e.g. *I wish you would stop smoking. I wish you wouldn't talk to me like that.*
- We don't use *I wish + that* to wish someone something good in the future, e.g. ✗ ~~*I wish that you enjoy the film*~~. This is more commonly expressed as an imperative, e.g. *Enjoy the film!* or using *I hope*, e.g. *I hope that you enjoy the film.*

2

- Students rewrite the sentences with the words given so that they mean the same as the original sentence.
- They could then compare their answers with a partner before you check with the class.

1 I wish I hadn't eaten so much.
2 If only I had more money.
3 I wish I could help you.
4 I wish you were here.
5 If only I hadn't listened to him.

3

Communication activities, Student's Book page 140

- Students look at the photos on page 140 and guess what the people are thinking. They then write two sentences for each photo describing what the people are thinking, beginning with the words *I wish* or *If only*.
- They then compare their sentences with a partner before you elicit a few examples from the class.

Suggested answers:
1 I wish I hadn't stolen the goods from that shop.
If only the press hadn't heard about this.
2 Diana: I wish I hadn't married this man.
Charles: If only I hadn't come to Canada with her.

Cultural notes: the photos on page 140

- If students are curious to know the true story behind these photos, you can use these notes.
- In 2001, ***Winona Ryder***, the film star, appeared in court on charges of shoplifting expensive designer clothes, after being caught on a security video recording. The tape showed her cutting off price tags from clothes. On being found guilty, she had to pay over $10,000 in fines and she was sentenced to just under 500 hours of community service. But why would a very rich Hollywood film star want to or need to steal clothes? One theory was that she was doing it for the sheer excitement of it, or maybe as preparation for some acting role.
- This photograph of Prince Charles (1948–), heir to the UK throne, and his then wife Princess Diana (1961–1997) was taken in 1991 while the couple were on a tour of Canada. The sleepy and unhappy expressions may simply be because the royal couple were feeling exhausted by the demanding travelling schedule – but perhaps also hints of the Princesses' unhappiness and the growing problems within the marriage.

4

- Pairwork. Students discuss the question and give reasons for any affirmative answers. They then talk about any regrets they have about their life either now or in the past.

PRONUNCIATION: word stress in word families

1 1.37

- Pairwork. Students read the words out loud to their partner, trying to put the stress on the correct syllable as they do so.
- They then listen to the recording and check their pronunciation.

2 1.38

- Students say the words out loud as they count the syllables in each one, and mark the main stress on them.
- They then listen to the recording and check their answers.

1 economy (3), economics (4), economist (4)
2 philosophy (4), philosophical (5), philosopher (4)
3 parliament (3), parliamentary (5)
4 democracy (4), democratic (4), democrat (3)
5 government (3), governmental (4), governing (3)

Language notes: word stress in word families

- The table below summarizes and compares the stress patterns for all the words in *Pronunciation* exercises 1 and 2.

oOoo	Ooo	ooOo	ooOoo
political	politics	politician	
economy economist		economics	
philosophy philosopher			philosophical
	parliament /ˈpaːləmənt/		parliamentary /ˌpaːləˈment(ə)ri/
democracy	democrat	democratic	
	government governing	governmental	

3

Communication activities, Student's Book page 140 & 144

- Pairwork. Put students into A and B pairs and ask them to turn to their respective pages.
- They take it in turns to test their partner's memory and pronunciation. Point out that all the answers can be found in *Pronunciation: word stress in word families* above.

Student A: Democrats; economist; governing
Student B: philosophy; politician; parliament

DID YOU KNOW?

1

- Pairwork. Students read the information and discuss the questions.
- You could then ask students to report back briefly on anything interesting they heard in their discussions.

Cultural notes: suffragettes

- ***Suffragettes*** were women campaigners for equal political rights in the UK, especially for the right to vote in elections. *Suffrage* means the right to vote. Suffragettes campaigned by going on hunger strike (i.e. not eating), chaining themselves to railings and, in one famous case, running out in front of the King's horse at the Derby (a famous horserace). They won their case when a new Act of Parliament in 1918 gave women the vote, but with many restrictions, (e.g. they had to be graduates over 30). Universal suffrage (i.e. when all people could vote) did not come to the UK till 1928.

Extra material: political jokes

- *It doesn't matter who you vote for. The government always gets in.*
- *Mr Jones took a seat in Parliament yesterday. This morning the police caught him and made him put it back.*

Web research task

Methodology guidelines: Web research tasks, page xiv

Jokes about politicians

- The web is full of wonderful (and awful) jokes about contemporary politicians. If you are feeling bold, you could get your students to research these and find a favourite to tell each other. (You might want to specify that jokes must be strictly political and ban any ones with sexual references!)

Web search key words

- The easiest way is simply to enter the name of a politician and the word *jokes*, e.g. *Bush jokes*.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 232
Teacher's notes, page 200

6c | Politically incorrect

What the lesson is about

Theme	Politicians who have made embarrassing mistakes
Speaking	Discussing embarrassing situations
Reading	*Gloystein & Prescott.* Texts describing embarrassing mistakes made by two politicians
Vocabulary	Embarrassment
Grammar	*Should have*

If you want a lead-in ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *What sort of things make people feel most embarrassed?*
- *Do you think politicians ever feel guilty or embarrassed about things they have done?*
- *Imagine that you are a politician. During a political visit to a constituency you walk past a homeless person. Would you say or do anything?* (N.B. This question relates directly to the first story in the *Reading* section.)
- *Imagine that you are a politician. During a political visit to a constituency, someone throws an egg which breaks and goes all over you. Would you say or do anything?* (N.B. This question relates directly to the second story in the *Reading* section.)

Test before you teach: should have

Methodology guidelines: Test before you teach, page xiv

- Tell the class this story about Clive. Ask students to make notes while listening so that afterwards they can give some advice about Clive and his life.

  Have I told you about my friend, Clive? He hasn't had a very good week. Last Tuesday he took his motorbike driving test. He failed as he'd never had a lesson. On Wednesday he bought a second-hand motorbike. It broke down that evening and hasn't moved since. On Thursday evening he had to look after his eight-month-old baby while his wife was away – so he put her on his car's front seat and drove to the town centre. The baby rolled off and crawled around on the car floor. Clive bought some fish and chips and shared it with her.
- Ask pairs to discuss any advice they could give Clive. You can either specify that they use *should've* or *shouldn't have* or just allow students to use any language they want.
- A few possible sentences: *He should've had some lessons. He shouldn't have taken his test without preparing. He shouldn't have bought that bike. He should've tested the bike before he paid for it. He should get a garage to look at it. He shouldn't have agreed to look after the baby. He should have put her in a baby seat. He should have made special baby food.*

Speaking & vocabulary: embarrassment

1

- Students complete the sentences with the words in the box. Tell them that they can use their dictionaries if they want to.

a) squirmed c) blush e) humiliating g) conscious
b) acutely d) bright f) ashamed

Language notes: embarrassment

- ***Acutely*** is an adverb that means a feeling is felt very sharply, strongly, severely or seriously. The related adjective *acute* appears in the reading text on Gloystein.
- When you ***blush***, the colour of skin on your face, especially in your cheeks, goes redder.
- If something is ***humiliating***, it causes you to be embarrassed or ashamed in a way that makes you feel very small or stupid in other people's eyes.
- When you ***squirm***, you show your discomfort or embarrassment by moving and twisting around a lot on your chair or where you are standing.

2

- Students work on their own and number the situations in exercise 1 in the order they think would be the most embarrassing (1) to the least embarrassing (7) for them.
- They could then compare their order with a partner.

3

- Find out from the class any stories about embarrassing experiences they wish to talk about. You might want to start this off with a story of your own.

Reading

The two texts report embarrassing stories featuring two political figures. The first story involves Peter Gloystein, then deputy leader of the German state of Bremen, who offended a homeless man by pouring a magnum of champagne over him. Then, after realizing his mistake, tried to bribe him for his silence. The second story involves John Prescott, who, as Deputy Prime Minister, was campaigning in North Wales during the British General Election. He was caught on camera retaliating to a man who had just thrown an egg at him, by punching him in the face.

1

- Pairwork. Students tell their partner about any embarrassing mistakes they know that a prominent politician has made.

2

- Students read the texts and make notes on the mistakes the politicians made.
- They could then compare their answers with a partner before you check with the class.

Gloystein poured a magnum of champagne over the head of a homeless man, and then attempted to bribe him. Prescott hit a man who had thrown an egg at him during the general election campaign.

Language notes: reading

- A ***magnum*** of champagne is a very large bottle (1.5 litres).
- When you ***cruise to victory***, you are heading for success very easily and comfortably without any obvious problem or difficulty ahead.
- If you add ***a spark of life*** to an event, you add something extra that is exciting or unexpected to an otherwise dull or predictable occasion.
- A ***farmhand*** is a person who works on a farm, doing manual work such as cleaning animal pens, planting crops, harvesting, etc.
- If you ***brush something off***, you don't worry about it and move on as if it wasn't important to you.
- When you ***wheel around***, you turn (usually quickly) so that you face the other way.
- An ***assailant*** is someone who violently attacks another person.
- If you ***keep your cool***, you remain calm when unpleasant, stressful or dangerous things are happening.
- If someone ***provokes*** you, they deliberately try to make you feel so angry or upset that you respond with physical violence, actions or angry words.
- Police (or an individual who feels that someone has committed against them) can ***press charges*** against someone. This means that they formally accuse them of having committed a crime. *Pressing charges* usually comes after an arrest and before a trial or punishment. In this expressions *charges* is countable but always plural. The correct collocation is *press*, i.e. you don't ✗ ~~*give*~~, ~~*make*~~ or ~~*set*~~ *charges*. It's hard to guess why the verb *press* is used as there is no obvious 'press' meaning!
- ***Foot and mouth disease*** is an easily-spread animal disease, caught by sheep, cows and pigs. When there is an outbreak, it often causes hundreds of farms to close and severe restrictions on all movement of animals.
- ***Spin*** is the way that announcements, information and interpretations from political parties, companies, etc. affect how we understand news stories. *Spin* gives additional colouring and interpretation to factual stories, and done cleverly can make a negative story sound positive. A ***spin doctor*** is a public relations specialist who tries to add this quality of *spin* to news stories. *Spin doctors* have played a key role in British and US politics for many years, trying to make negative stories about the government and ministers, events, etc. seem more positive.

Cultural notes: Gloystein & Prescott

- ***Gloystein*** was a relatively minor politician who has not taken part in politics since his resignation in 2005. The champagne pouring incident seems to be his main claim to fame.
- ***John Prescott*** was the UK's deputy Prime Minister to Tony Blair from 1994. He was born in Wales and grew up in Yorkshire with strong left-wing working class roots (compared with many of the university-educated politicians in the 'new' Labour party). Critics however nickname him *Two-Jags* (a reference to owning two Jaguar cars). In later years his work was surrounded with criticism and various scandals.
- In an interesting mirror of the Gloystein incident, Prescott had a jug of iced water poured over him at a music awards show in 1998. The person who poured the water, pop singer Danbert Nobacon from the group Chumbawamba, said that it was because of Prescott's treatment of dockers in Liverpool. Although Nobacon was arrested, Prescott didn't press charges. The singer said he would do it again if he had the chance.

3

- Ask the students to read the sentences first, then read the texts again and mark the sentences that refer to Gloystein with a *G*, and the ones that refer to Prescott with a *P*.

1 P 2 P 3 G 4 G 5 P 6 G 7 G 8 P

4

- Pairwork. Students discuss the questions.
- Ask students to report back briefly their answers to the questions, and find out if there is a consensus in the class.

Developing methodology (17) Text treasure hunting

- *Here is another activity that you could use after students have done all the Student's Book exercises on a Reading text. As with the ideas in* Developing methodology (8) & (12)*, it is intended to help students start noticing things in a text that they might normally pass by without a second thought.*
- *Prepare a list of questions about chunks and collocation patterns in a text, using the example below (based on the* Gloystein *text in this lesson) as a template.*
- *Ask students to find language in the* Gloystein *text that follows these patterns:*

		Answers
1	*his* noun *at a* noun	*his attempt at a joke*
2	*it would be* adjective *to* verb *a* noun phrase	*it would be funny to pour a magnum of champagne*
3	*the* noun verb *in* noun	*the audience watched in horror*
4	*he* verb *as he* verb	*he said as he poured*
5	*was* adverb adverb adjective	*was understandably less amused*
6	*instead of* verb adjective	*instead of getting angry*
7	verb noun comparative	*made matters worse*
8	*three* nouns *in a row*	*Bremen ministry spokesman*

- *N.B. Although the task looks difficult (or impossible) at first glance, there are actually enough clues to make the task reasonably easy to do. Once students get the idea of how it works, they may start to enjoy it like a treasure hunt.*
- *After students have found the language examples asked for in the exercise, a good follow-on task would be to write a completely new sentence for each pattern, without re-using nouns, verbs, etc. from the original text. For example number 1 could be rewritten as* his shot at a solution, his behaviour at a meeting *or* his anger at a colleague.

GRAMMAR: *should have*

Language reference, Student's Book page 64
Methodology guidelines: Grammar boxes, page xiv

1 **1.39**

- Students work on their own to complete the sentences with *should* or *shouldn't*.
- They could then compare their answers with a partner before listening to the recording to check their answers.

1 should	3 should	5 shouldn't
2 shouldn't	4 shouldn't	6 should

1.39

1 He should have thought about the other man a little more.
2 He definitely shouldn't have done that. I mean, it wasn't strictly necessary, was it?
3 I think he got away with it. They should have locked him up.
4 It serves him right. He shouldn't have thrown the egg in the first place.
5 He really shouldn't have tried to make things better – he just made things worse.
6 What an idiot! He should have ignored it and let the police deal with it.

Language notes: should have

- One of the uses of ***should*** is to show present obligation. Similarly ***should have*** + past participle shows obligation in the past. When using *should* with this meaning about present or past, the speaker is making a moral decision about what they consider was right or correct to do.
- ***You should have done*** it means 'I think it was necessary (or your duty) to do it and I am critical of your not doing it.'
- ***You shouldn't have done*** it means 'I think it was wrong (or inadvisable) to do it and I am critical of your action.'
- N.B. *Should've* is far more common in spoken English than *should have*.

2

- Pairwork. Students match the statements in exercise 1 to the two stories. Point out that one of the statement refers to both stories.
- They then look back at the statements and say which ones they agree with.

1 Gloystein	3 Prescott	5 Gloystein
2 Prescott / Gloystein	4 Prescott	6 Prescott

3

- Allow students plenty of time to think of five small mistakes they have made in their lifetime. Tell them to write them down on a piece of paper, and then tell their partner about them, explaining to them what they should or shouldn't have done.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 233
Teacher's notes, page 200

6D | Politically correct

WHAT THE LESSON IS ABOUT

Theme	Being politically incorrect in the workplace
Speaking	Roleplay: meeting between a boss and an employee who is being sacked
Listening	Two people at work discussing someone's sacking
Vocabulary	*-isms*
Functional language	Asking for & giving clarification

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *A small Irish-style pub in your country wants to employ a new worker. Is it OK for them to advertise that they want 'a beautiful Irish blonde under 23'. Why or why not?*
- *Can the law make any difference to prejudice between different people?*
- *Are some kinds of '-ism' prejudices more serious than others?*

Introducing the theme: discrimination

- Announce to your students that the college has realized that girls and/or women need greater support and encouragement and so in future all female students will be allowed a few extra privileges. They (a) can come late to class or leave early without getting special permission and (b) will have 10% automatically added to all exam and test marks.
- See if your class argue or disagree! Is the new rule fair? (When your class asks why the rules have been introduced just explain that it is a decision by the Head/ Principal and you don't know the full reasons.)
- When the debate calms down, apologize and explain that you read the information wrongly. In fact, it's men (not women) that the rule applies to. See how your class responds!
- N.B. This is a very simplified variation on the *Brown Eyes / Blue Eyes* exercise described on page 91 in the web research task.

VOCABULARY: *-isms*

1

- Students read the list of words in the box and then say which ones are prejudices against certain groups of people.

ageism; elitism; racism; sexism

Language notes: -isms

- The suffix ***-ism*** can be used as a word in its own right, e.g. *I spend too much time always worrying about all these isms*. It means a set of beliefs in a particular field or area.

2

- Students change the words in exercise 1 into adjectives.

ageism – ageist	pessimism – pessimistic
elitism – elitist	racism – racist
idealism – idealistic	realism – realist (realistic)
nationalism – nationalist (nationalistic)	
optimism – optimistic	sexism – sexist
pacifism – pacifist	socialism – socialist

3

- Pairwork. Students look back at the adjectives in exercise 2 and explain to their partner which ones they would use to describe themselves.
- They then think of three situations in which a prejudice is shown against a particular group of people.
- Students then tell their partner if they have ever felt a victim of prejudice. They describe the situation and what they did.

LISTENING

In this listening, two women discuss a male colleague who had written a job advert, which had been reported to a government organization (e.g. an Equal Opportunity Commission) for being sexist. He was subsequently sacked from his job. The women discuss their colleague's attitude towards women and whether it was right that he should lose his job.

1

- Pairwork. Ask students to read the advert and discuss the question with their partner.

It could be considered sexist because it suggests that only a woman will be considered for the job. Also ageist as it suggests that they are looking for a young graduate.

2 **1.40**

- Students listen to two people discussing the advert in exercise 1 and answer the questions.

1 A male senior manager (Frank)
2 Someone complained to the government organization about the advertisement; the organization is taking the company to court, and Frank has lost his job.

1.40

A = Anne D = Di
A: Hi Di. Heard the news?
D: What news?
A: Frank's been given the sack.
D: The sack? Really? Are you sure? But he's been with us forever.
A: Yes, well, and he's been a pain forever, too. I'm surprised they didn't get rid of him sooner.
D: What do you mean?
A: Well, he's hardly Mr Popular, is he? Especially with the new boss.
D: Yes, you've got a point, what with all his sexist jokes and all that laddish banter all the time.
A: Yeah, do you remember the time he asked her to get him a cup of coffee at that first department meeting?

D: Do I remember? She was so angry! She was practically breathing fire! I think we all felt sorry for him then! But what are you saying? That she's got rid of him because of his sexist comments? Has he made one joke too many?
A: He may well have done, and it probably hasn't helped his case, but no, that's not what I'm saying. Apparently it's come from higher up. He's really messed it up big time.
D: So what's he done, then?
A: Well, apparently he was asked to write the ad for the new receptionist ... you know, after Fiona left ... so anyway, they asked him to write this advert ...
D: But that isn't really his job, is it?
A: No, I don't know how he came to be writing it, actually ... so anyway, he scribbles something down, he doesn't think to ask anyone to check it.
D: Well, he wouldn't, would he?
A: It gets sent to the local paper and before anyone's seen it, it's in print and the damage is done. Someone complained to the government organisation and they're taking the whole thing very seriously. Sex discrimination ... amongst other things ...
D: What exactly did he put in it? 'Attractive blonde receptionist required, five-inch heels essential ...'?
A: *Almost!*
D: So go on, what did it say?
A: Yeah, well, first of all he used the adjective 'young'. 'Suit young graduate' I think it was ...
D: Uh oh – ageist, too. He obviously hadn't read the memos about age discrimination ...
A: ... and then he goes and slips in a completely *unnecessary 'she'*.
D: What do you mean? I don't follow.
A: Look, here's a copy ... see, here 'she should also be ...'
D: Oh no, the idiot! I bet he didn't even notice. Poor Frank. I mean, it's not as if he did it on purpose ... I feel quite sorry for him actually ...
A: Sorry for him? The man's a liability!
D: Yeah, I know that, but it really is a lot of fuss about nothing.
A: What? The government organization's taking us to court and you call it a lot of fuss about nothing. The company could face massive fines. What are you saying?
D: I know, I know, but what I meant to say was that we all know what he's like, I mean, he's not the most articulate person we know, is he? Whoever asked him to write the ad should really have written it themselves or at the very least they should have asked to see it before it got sent off.
A: So, basically you're saying that he's incompetent? That he can't actually do his job without someone overseeing everything he does. I mean, he's supposed to be a senior manager, he's supposed to be supervising other people's work, not having his work supervised!
D: Now, that's unfair. That's not what I said. He's very good at his job. He's an excellent engineer. He just isn't very good with words, that's all. I mean, yes, it was a big mistake ... and a stupid one too, but it was a mistake and I really don't think he deserves to lose his job over it.
A: I can't believe it! And from you of all people! You're forever complaining about his bad jokes and macho behaviour.
D: Yes, OK, OK, I know, I know. He's sexist. There's no denying it. And something should be done about it, I'm not disputing that. But my point is that I don't think someone should lose their job for making an honest mistake.
A: And what about for being a sexist pig? Or for being *totally un-pc*?
D: Yeah, well, I'm not sure what the unions would say about that. Is it fair grounds for dismissal?
A: Sure as hell should be!

Language notes: listening

- ***He's hardly Mr Popular, is he?*** is a variation on the expression *Miss Confident* seen in lesson 4B.
- **Banter** is humorous social chat between friends or close colleagues, often including jokes, boasting, pretend arguments and challenges. When people *banter* they often make fun of each other. ***Laddish banter*** is the kind of banter young men (i.e. lads) use with each other, perhaps with talk about football, references to girls they go out with, etc.
- ***Practically breathing fire*** means very, very angry (i.e. she was so angry that she was about to breathe fire like a dragon).
- ***One joke too many*** means one joke more than the acceptable number. This suggests that he told many bad jokes that people put up with but finally there were too many. It has a similar meaning to the expression *The straw that broke the camel's back*.
- ***It's come from higher up*** means the decision was taken at a higher place in the company hierarchy, e.g. by the Managing Director.
- When the speaker says ***He's really messed it up big time*** the term *big time* means very seriously.
- ***The man's a liability*** means the man will inevitably cause problems for other people or is dangerous for the company.
- An ***articulate person*** is one who can express their thoughts effectively and clearly, using the right words and expressions.
- If someone is ***incompetent***, they are not capable of doing the task they are doing.
- If you ***oversee*** something, you watch carefully over it and make sure it goes as planned. *Oversee* and *supervise* have very similar meanings. *Oversee* suggests watching only, whereas *supervise* suggests watching and taking action.
- ***Macho behaviour*** is male behaviour that is considered to be too much like a very traditional male, e.g. aggressive, treating women as weak inferiors, never crying, etc.
- The collocation ***sexist pig*** is a common way of referring to a man who behaves in a sexist way.
- ***Un-pc*** means 'not politically correct'.
- ***Sure as hell*** is a forceful, emphatic way of saying *yes* or *definitely*.

3 1.40

- Students listen to the recording again and correct the mistakes in the sentences.

2 Frank's boss doesn't approve of his attitude.
3 Frank's a senior manager / engineer.
4 One of the women thought it right to fire him; the other thought it unfair.
6 One of the women thought Frank was incompetent; the other thinks he's an excellent engineer.
8 One of the women thinks the union might not back the sacking.

4

- Tell students that the sentences all come from the recording. They read the sentences and complete each one with one word.
- They then look at tapescript 1.40 on page 156 and check their answers.

1 they	3 they	5 their
2 They	4 themselves; they	

5

- Pairwork. Students write down a list of reasons why they think Frank isn't popular at work. Tell them to look back at the tapescript if they need reminding.
- Students then decide in their pairs whether they think Frank deserved to lose his job.

Cultural notes: fighting prejudice in the UK

- The British Parliament introduced a Race Relations Act in 1976 making discrimination on the grounds of race, colour, nationality or ethnic origin illegal.
- The UK has had a Commission for Racial Equality since 1976. It aims to provide information and help to make the Race Relations Act work. Its internet homepage advertises that *We work for a just and integrated society, where diversity is valued. We use persuasion and our powers under the law to give everyone an equal chance to live free from fear of discrimination, prejudice and racism.*
- Many organizations in the UK monitor incidents of age prejudice and discrimination and campaign for better treatment of the elderly. One such group is Age Concern, which brings together a large number of age-related charities and groups.
- A Sex Discrimination Act in 1975 aimed to eliminate all discrimination on the basis of gender or marital status. It has been particularly important in the area of employment, where women have often been discriminated against when applying for jobs or promotion.

FUNCTIONAL LANGUAGE: asking for & giving clarification

1

- Students read the sentences and match the expressions in bold to the correct category. Tell them to write the sentence number where the expressions are in next to their category (a or b).

a) 1; 2; 4; 5 b) 3; 6; 7; 8

Language notes: asking for & giving clarification

Asking for clarification

- The verb *follow* here means 'understand'. I don't follow means 'I don't understand what you're saying.' This is most often used for a long and complicated argument or train of thought.
- ***But what are you suggesting?*** and ***What are you saying?*** mean 'Could you explain more clearly what you mean?' They are often questions about the implications of what has been said rather than the already stated facts. The questions may be answered by the person asking it, either with a paraphrased clarification of the previous speaker or with their own answer, e.g. *But what are you suggesting? That we withdraw our support for the takeover?* The questions often imply a critical attitude from the questioner to the previous speaker and may be used to launch into a counter-argument.
- ***Basically you're saying that*** is used to introduce a brief summary or paraphrase of the previous speaker's comments, and often used to then introduce additional new points from the speaker.

Giving clarification

- ***That's not what I'm saying*** means that the speaker thinks that the listener has misunderstood them and summarized or paraphrased them wrongly.
- ***What I meant to say was that*** and ***I mean*** introduce a restatement or clarification of a previously misunderstood statement. *I mean* is also often used as a filler with limited meaning.
- ***My point is that*** introduces a statement of a key point or argument or a clearer restatement or summary of a previously made point.

2 1.41–1.42

- Ask students to read through the dialogues, then complete them with expressions from exercise 1.
- They could then compare their answers with a partner before listening to the recording to check their answers.

1 What are you saying? (What are you suggesting?)
2 that's not what I'm saying
3 basically you're saying (that) ...
4 What I meant to say was (that) ...
5 I don't follow
6 I mean

1.41–1.42

1
A: I think he should make a public apology.
B: What are you saying? That he should take sole responsibility for the situation?
A: No, that's not what I'm saying. The company is equally to blame. But he did make a very costly mistake and I think he should own up to it.
2
C: So basically you're saying that it's my fault, are you?
D: No, not at all. What I meant to say was that you shouldn't feel responsible for what happened. It was out of your hands.
C: What do you mean? I don't follow.
D: Well, I mean, you weren't to know that the hotel had been double-booked, were you?

SPEAKING

Roleplay

1

- Groupwork. Put students into two groups, A and B. For larger classes, put them into four groups (two Group As and two Group Bs).
- Students read the instructions. Allow them plenty of time to prepare their role and get into character. Tell students to make notes of what they are going to say in preparation for the roleplay in exercise 2.

2

- Students now pair up with someone from the other group and roleplay the meeting between Frank and his boss.
- Refer students to the *Useful language* box at the bottom of the p e.
- Go round monitoring and give help where needed.

Language notes: useful language

- ***I understand that this may come as a bit of a shock*** is a way of warning the listener that what is about to be said may be shocking.
- If you say that something is ***out of my hands***, you mean that you no longer have responsibility for it and can do nothing about it.
- ***This is outrageous*** is a way of expressing very strong shock, anger and disapproval.
- ***You'll be hearing from my lawyer*** is a threat that the speaker will start legal proceedings against the other person.

Web research task

Methodology guidelines: Web research tasks, page xiv

Prejudice

- A particularly interesting and very thought-provoking investigation into the way that prejudice works in a society was carried out by Jane Elliott, an American schoolteacher. It is usually referred to as the *Brown Eyes / Blue Eyes Exercise*.

  Brief summary

  A school teacher told her all-white class that people with blue eyes were superior and more intelligent than those with other eye colours and she started treating them differently. There were almost immediate, and quite startling, changes of behaviour from both the superior and inferior groups. The exercise has since been repeated many times with different groups of children and adults and is been credited as being a very important awareness-raising experience (though it also led to the inventor herself becoming the subject of hate mail and prejudice).

Do not tell your students any of this information! Simply say that there is an interesting exercise that you would like them to research in order to decide what they think about it. Ask your students to find information on the web and prepare a report back with their conclusions and ideas about the experiment. N.B. You are not asking them to summarize the *Brown Eyes / Blue Eyes* exercise itself, but to report back with what their opinions about it and what they have learnt from reading about it. This could best be done by making groups of five or six after students have had enough time to research and think.

Web search key words

- *brown eyes blue eyes Jane Elliott*

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 234
Teacher's notes, page 200

Answer key

6 REVIEW

Student's Book page 169

1

1 continues	3 could have / had	5 spoke
2 had been born	4 suffer / have suffered	

2

Students' own answers

3

1 I'm happy so long as you're happy too.
2 We'll ask him to do it unless he finds it acutely embarrassing.
3 You can borrow my flat provided that you don't / promise not to mess it up.
4 I don't know how you did that unless somebody helped you.
5 If you hadn't blushed, I wouldn't have known.
6 If he goes bright red, we'll know he's not telling the truth.

4

1 everyone had
2 she'd find
3 they didn't allow / they wouldn't allow
4 weren't so
5 could
6 you saw
7 had been born

5

1 socialist	3 ageist	5 idealist	7 sexist
2 racist	4 elitist	6 realist	

6

Correct order: 2, 8, 9, 4, 5, 7, 1, 6, 3

7

You shouldn't <u>have</u> said that.
What <u>are</u> you saying?
No, that<u>'s</u> not what I<u>'m</u> saying. My point <u>is</u> that ...
But all I meant <u>to</u> say was ...

7A | Green issues

WHAT THE LESSON IS ABOUT

Theme	Environmental problems and solutions
Speaking	Pairwork: discussing environmental issues and persuading classmates to adopt a greener lifestyle
Reading	*ecochat*. Webpage giving information, news and advice on environmental issues
Vocabulary	the environment

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Which thing that you do has the greatest negative impact on the environment?*
- *Which thing that you do has the greatest positive impact on the environment?*
- *Have you or your family changed the way that you live to become greener?*
- *Do you recycle things? Is this through choice or because the government in your area makes you do it?*
- *Which environmental threats to the world do you think are the most serious?*
- *Do you think green supporters are too alarmist? Are the problems really as great as they say they are?*
- *In 2006, the UK Prime Minister said that building new nuclear power stations was 'back on the agenda with a vengeance'. Protestors from Greenpeace said 'Nuclear is no answer'. Who do you agree with?*
- *Would you like to have a giant wind turbine (i.e. a tall tower with sails) outside your home?*
- *Would you agree to completely stop using cars if it meant the world would be a safer place for your children?*

Test before you teach: environment vocabulary

Methodology guidelines: Test before you teach, page xiv

- Clean the board and divide it vertically in two. Write *car pollution* somewhere on the left of the board and *solar panels* somewhere on the right. Elicit that the item on the left is an example of a contemporary environmental problem, and the item on the right is a possible aid or solution to an environmental problem.
- Hand out a number of board pens or chalks to various students in the class and ask them to each add one more example to the board. As soon as they've written something, they should pass on the pen/chalk to someone else in the room, who then comes up and writes something themselves, and so on.
- You're hoping that the board will fill fairly quickly. If it doesn't, then you know that students are weak in this area of vocabulary. If it does, allow the students to write as much as they can, then ask them to review all the items and see if there are any naming or spelling mistakes, or if there are any items they don't know the meaning of. Spend a few minutes going through the problem items.

SPEAKING & VOCABULARY: the environment

1

- Students read the statements about the environment and complete the compound nouns in each statement with the words in the box.

1 fumes	3 warming	5 food	7 change
2 fuels	4 gases	6 panels	8 farms

Language notes: the environment

- ***Fumes*** are the unpleasant smokes and gases that are given off by cars, machines, chemicals, etc. They usually have a nasty small and are often bad or potentially dangerous for your health. ***Diesel exhaust fumes*** are fumes produced by lorries and other vehicles that use heavy diesel oil as their fuel.
- A *fossil* is the preserved body of a creature that lived thousands or millions of years ago. ***Fossil fuels*** are the sources of power, e.g. coal, oil and natural gas, that are made from the leftover carbon of living things that died long ago. They are a limited resource. Once they have been used, alternative energy sources will be required.
- ***Greenhouse gases*** are the gases that scientists believe prevent heat escaping from the planet, causing the earth to get warmer. This problem is known as the ***greenhouse effect*** and leads to ***global warming***, i.e. a rise in temperature for the whole planet. *Global warming* is one aspect of ***climate change***, i.e. the variations in the world's climate at different times.
- A ***panel*** is a flat piece of material that can be connected together with others to make a wall, a roof, etc. ***Solar panels*** are panels that can convert sunlight into power.
- ***Organic food*** is food that is grown in as natural a way as possible without the use of any artificial fertilisers, chemicals, etc. To be allowed to call a product *organic*, it has to pass strict tests.
- A ***wind farm*** is an area of land filled with ***wind turbines***, i.e. tall towers with sails – like giant windmills. The sails turn with the movement of the wind and this power is converted into electricity. This is a very green way of obtaining power, though sadly it requires a lot of turbines to produce electricity, and is often very noisy.

2

- Students divide the compound nouns in exercise 1 into (a) those to do with problems with the environment, and (b) those to do with solutions to environmental problems. Then they add two more items to each group.
- Elicit from students the extra problems and solutions they thought of.

a) exhaust fumes; fossil fuels; global warming; greenhouse gases; climate change
b) organic food (if bought locally, and not flown from the other side of the world); solar panels; wind farms

Possible additions to each group:
a) mercury pollution; illegal logging; species extinction
b) clean energy projects; ethanol biofuels; wildlife conservation

3

- Pairwork. Students look at the leaflet and discuss the questions.
- Elicit from students the extra tips they added to the leaflet and write these on the board. They can refer to these in exercise 4.

Language notes: vocabulary

- A ***carrier bag*** is the most usual British English term for the free or cheap plastic or paper bag used to carry shopping home from a supermarket or shop. In the US the term *shopping bag* is more commonly used.

4

- You could do this task as a mingle, with students walking round the class, taking notes on how many things in the leaflet their classmates do regularly. Then find out from the class which student has the greenest lifestyle.

READING

The reading is a webpage which gives information, news and advice about environmental issues. It also gives advice and encouragement to people to try and adopt a lifestyle that isn't so damaging to the environment.

1

- Tell students that they are going to read a webpage about environment issues. Explain the subtitle *It's an ill wind ...* before they start reading (see *Language notes* below).
- *Students read the webpage and match the photos A–F to* the stories 1–6.

A 6 B 5 C 3 D 1 E 4 F 2

Language notes: reading

- ***It's an ill wind*** is part of a longer traditional saying: *It's an ill wind that blows nobody any good.* This means: 'it must be something really, really bad if it doesn't bring something positive for at least one person.'
- A ***pesticide*** is a chemical that is used to prevent insects or other *pests* (i.e. small, troublesome creatures) eating or destroying farm crops.
- A ***chronic illness*** is a serious, long-lasting illness.
- A ***fire retardant*** is a chemical that helps to prevent fire spreading. When you *retard* something, you slow it down or make it hard for it to spread.
- When you ***dump*** something, you throw it away without recycling it and without much concern about what happens to it. You can dump things anywhere, e.g. *Some idiot has dumped an old washing machine at the side of the road.*
- Note the interesting use of *greener* in the phrase ***greener printer ink***. This, of course, refers to more ecologically-sound printer ink, not ink that has a greener colour! (Language is constantly changing; if you had read this usage in the 1950s, you would almost certainly have mistaken the meaning!)
- An ***SUV*** *(Sports Utility Vehicle)* is a very large car that can drive over much rougher ground than usual cars. An SUV can also be called a *4WD* (four-wheel drive) and a *4x4* ('four by four').
- If you *guzzle* something you eat or drink it fast and greedily. A ***gas-guzzling*** car uses a lot of fuel and is expensive and uneconomic to run.
- CO_2 is carbon dioxide, a greenhouse gas.
- An ***emission*** is a gas or liquid that is released (maybe unintentionally) into the environment.
- A ***turbine*** is a machine that converts the movement of wind, gas or the power of moving water into electricity. An ***underwater turbine*** is a turbine in a river or in the sea. Electricity obtained from an underwater turbine is called ***hydro-electric power***.
- The ***ecology*** of an area is the environment of that particular area and especially the relationship of separate aspects to each other, e.g. how the things that man does in that location relate to plants and animals that live there.
- When you ***erect*** something, you build a large structure such as a bridge or monument, or put something that was flat into an upright position, e.g. a fence, a tent.
- If an event ***provokes*** something, it cause an angry reaction to happen.
- If something ***subsidizes*** something else, it helps to pay for it.
- ***eco-*** is a prefix meaning *related to the environment*, e.g. an *eco-warrior* is a person who supports and fights for green issues and an *eco-disaster is a terrible event* that has great negative impact on the environment.

2

- Students read the webpage again and complete the stories with the sentences a–f.
- You could get students to work with a partner and set a time limit for them to complete this task.

1 f 2 e 3 c 4 a 5 b 6 d

3

- Students read the definitions 1–5, then match them to the highlighted words on the webpage.

1 guzzling
2 plummeting
3 turbines
4 dyes
5 dumped

4

- Pairwork. Students discuss the questions.
- Students could then report back on any interesting stories they talked about for the *ecochat* website. You could then get them to write up the story for homework for their own *ecochat* webpage.

SPEAKING

1

Communication activities, Student's Book page 149

- Pairwork. Students read the instructions and then the suggestions for lifestyle changes on page 149. Students choose two of the lifestyle changes. Allow students plenty of time to think and make notes on how they would persuade someone to make these changes, and the impact these changes would make on someone's life and the environment.
- Elicit some language for persuasion they could use in their discussion on the board, e.g. *I think you should / ought to ..., I (strongly) advise you to ..., I suggest/recommend that you ...*, etc.

2

- Students then walk around the class, trying to persuade their classmates to change their lifestyle and the importance of doing so.

3

- Students discuss the questions as a class.
- You could make a note of any changes students say they will try put into practice, and then ask them after a few weeks if they are still doing these things.

Web research task

Methodology guidelines: Web research tasks, page xiv

Environmental campaigns

- Green organizations such as *Greenpeace* have campaign goals that typically include, among other things: *stopping climate change, protecting ancient forests, protecting the world's oceans, ending whaling, stopping genetic engineering, saying no to the nuclear threat, stopping the use of toxic chemicals.*
- Ask pairs to choose one of these campaign areas that interests them and research these questions in order to prepare a poster to publicise this for others.
  1 Find the name of at least one green organization that campaigns about this (if possible in your own country).
  2 Find a description of one or more recent actions that were part of this campaign
  3 Find out what ordinary people can do to help the campaign.
- At the end, ask students to display their posters on the walls for others to see and discuss.

Web search hints

- Use the campaign descriptions (e.g. *protect ancient forests*) as your key words. Add a country name (e.g. *protect ancient forests Turkey*) to find information related to one location.
- Another good idea for finding information is to follow links rather than searching. Students can first brainstorm the name of green organizations they already know about and then find and look at their websites. Usually these sites will offer useful links to other related sites.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 235
Teacher's notes, page 201

7B | Green houses

WHAT THE LESSON IS ABOUT

Theme	Making improvements to the home so that it is more environmentally friendly
Speaking	Groupwork: judging a green lifestyle competition
Listening	Conversation between friends about doing up a house using green design
Vocabulary	Expressions with *make*
Grammar	Futures review
Pronunciation	Pronouncing o

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Are you any good at DIY (do-it-yourself)?*
- *Which household repair and improvement jobs are most difficult to do yourself?*
- *Should governments give grants (i.e. free money for a specific task) to homeowners to encourage them to make their homes more environmentally friendly?*
- *If you were given a few thousand pounds grant to improve your house in order to make it more eco-friendly, what improvements would you make?*
- *Should all homes be run on solar energy?*
- *Is it really possible to have a green home life in the modern world?*

Test before you teach: pronunciation of o

Methodology guidelines: Test before you teach, page xiv

- Divide the class into teams of three to four students. Each team should appoint a *writer*.
- Draw nine columns on the board. Write these phonemes at the top of the columns: /ɒ/, /ʊ/, /ʌ/, /ə/, /uː/, /ɜː/, /aʊ/, /əʊ/ and /ɔː/. Ask the *writers* to copy the columns and headings.
- Quickly check that students know what sound each phoneme represents.
- Say that you are going to read out some words. For each word the teams should agree which column to write it in, according to the sound of the letter 'o' in the word.
- Do one or two as examples and check them with the class, then read through the whole list. The winning team, is the one with most correct answers when you check at the end.
- List of words to read: *show* /əʊ/, *hot* /ɒ/, *good* /ʊ/, *store* /ɔː/, *cool* /uː/, *top* /ɒ/, *how* /aʊ/, *terror* /ə/, *worm* /ɜː/, *both* /əʊ/, *some* /ʌ/ (strong) or /ə/ (weak), *snooze* /uː/, *bore* /ɔː/, *lion* /ə/, *towel* /aʊ/.

LISTENING

The listening is a conversation between Becky and her friends, Nell and Winston, who have entered a competition called 'Eco Home of the Year'. Becky is visiting her friends to see the improvements they have made to their house so that it is environmentally friendly. Nell shows Becky what they have done to the house, while Winston carries on working.

1

- Students look at the four book covers and say what type of books they are, and which phrases in the box they would expect to find in them.
- Students could work with a partner to choose the phrases from the box which they think could be found in these types of books. Tell them to use their dictionaries to help them if necessary.

Suggested answers:
dust and rubble; insulation; sledge hammer; wiring and plumbing; double glazing

Language notes: pre-listening

- ***Rubble*** (uncountable noun) is the leftover broken bricks, stones, etc. when you have destroyed or knocked down a building.
- When you ***insulate*** a room or a building you add some special material to stop heat being lost. The noun is ***insulation***. You can also insulate a place against noise.
- A ***sledgehammer*** is a large heavy tool with a long handle used to hit things.
- ***Wiring*** refers to the electrical wires and connections in a room, building, etc.
- ***Plumbing*** refers to the water pipes, taps, tanks, joints, etc. that are part of the water system in a building. A *plumber* is the person who mends them.
- When you ***flush the toilet***, you pull a handle or a chain to release water into the bowl.
- When a window has two layers of glass separated by a vacuum it has ***double glazing***. You can also use the verb to *double-glaze* and the adjective *double-glazed*.

2 2.1

- Before playing the recording, go through the home improvements listed to make sure students know what they are. Ask students if they have ever done any of these jobs to their houses or flats themselves, or had these improvements done to their home by someone else.
- Students then listen to the recording and tick the home improvements mentioned in the conversation.

1, 2, 4, 7 and 8 are mentioned.
(N.B. They're replacing the double-glazing with triple-glazing.)

2.1

N = Nell B = Becky W = Winston

N: Becky, hi!
B: Nell, darling! Have I come at a bad time?
N: No, come in, come in. I'll just move this out of the way. Mind all the dust and rubble and stuff. How're you doing?
B: Fine, fine. I was just passing and I thought I'd pop in and see how the work's going.
N: Yes, come in, come in. Do you fancy a drink? Or would you like to have the guided tour first?
B: The guided tour, I think.
N: Winston! It's Becky!
W: What?

N: I said it's Becky. I don't think he heard.
B: Wow! It looks like you're taking the whole house to pieces!
N: Yes, well not exactly. We're putting in solar panels. Winston's just knocking a hole in the wall to get the wiring through.
B: And you're doing that all by yourselves? Can't you get a man to come in and do it for you?
N: Winston! Can you shut up for a minute? Ah, that's better. Winston! Where were we? Ah, yes, the panels. You get a grant from the local council. You pay for the panels, they pay for the installation, so if we do the installation ourselves, we keep the cash.
B: Oh right, makes sense. And what else are you doing to this 'green home' of yours? Didn't you say you were putting it in for a competition or something?
N: Yes. It's called 'Ecohome of the Year'. Winston's got a few weeks' holiday and we're making the most of it to get as much work done as we can.
B: Well, you're not going to win any ecological competitions with all those old car tyres outside the front door.
N: Er, actually, we're going to use them to insulate the back wall. It's north-facing and really damp and it'll make a difference to our heating bills. With a bit of luck, we won't need any central heating at all.
B: And you're living here while all this is going on? You must be completely mad.
N: Um, it might sound mad to you but if we win, they'll pay for all the work we've done, so it's worth giving it a go! The judging doesn't start till next spring and they take plans and work in progress into account as well so I reckon we'll be in with a chance.
B: So what does it all involve then, apart from the solar panels?
N: Well, first of all we're stripping the house down to its bare bones: brick walls and bare floorboards. It makes it easier to see what else we want to do. We've done most of it already, but there's still the bathroom left. We're doing that next week. Winston will have some fun smashing up all the tiles with his sledge hammer.
B: What, you mean you aren't going to recycle them?
N: Course we are. I'm going to build a mosaic wall in the kitchen!
B: You are kidding now, aren't you?
N: No, straight up.
B: And you and Winston are doing all this on your own?
N: Most of it, yes. Winston's hired one of those sanding machines, you know, for sanding the floorboards. He enjoys that. But he's going to need help with the wiring and the plumbing.
B: How long's it going to take, do you think? You know, to do the whole lot.
N: We're reckoning on at least seven to eight months. But it could be longer. We don't really know when all the materials and fittings are going to be delivered. We don't know when the greywater tank is coming, for example.
B: Greywater? What's that?
N: Oh, that is the pièce de résistance. We're going to have a special system installed that recycles all the water from the bath, the shower and the washing machine ... that's the greywater. Dirty, but not too dirty ... to flush the toilet.
B: Charming. So what other delightful features is your 'ecohome' going to have?
N: Ha ha! Well, we're going to change all the windows. The previous owners put in PVC windows with double glazing, we're going to replace them with wooden windows with triple glazing. And after that ...
W: Do you know where the first aid kit is, Nell? I've cut my arm.
B: You're bleeding!
N: Oh no, not again.
W: It's not my fault. There's something wrong with that drill.
N: Come on, let's all have a cup of tea.

Language notes: listening

- ***Mind** all the dust and rubble* means 'notice and be careful of the dust and rubble'. Visitors to England quickly learn this usage from the announcements in underground stations where they warn you to *Mind the gap* (between the train and the platform).
- When you ***pop in***, you call round briefly to see someone.
- When Becky says *Can't you get **a man** to come in and do it for you*, she means a professional specialist or workman (not just any member of the male gender).
- When you *shut up*, you stop talking. *Shut up* is usually used as an imperative, e.g. *Shut up!* or as part of a request to other people, e.g. ***Can you just shut up for a minute?***
- A ***local council*** is the main form of local government in the UK. They can give grants to help you improve your homes.
- If you ***put something in for*** something, you enter it for an award or competition.
- When you ***strip*** something, you remove the old coverings (e.g. layers of old paint, wallpaper, etc.) and return it to its original condition. You can strip things by hand with a sharp tool or by using a power tool such as a blowlamp.
- When you ***sand*** a rough surface, you rub it to make it smooth. You can do this by hand or using a *sanding machine*, an electric tool.
- When *you reckon*, you make a rough estimate of something, e.g. how long it will take, how much it will cost, etc. When Nell says ***We're reckoning on at least seven to eight months***, she means that she estimates it will take a minimum of about seven to eight months.
- ***Pièce de résistance*** is a French term commonly used in English. It is used in a situation where you think you have many good or excellent things, but the ***pièce de résistance*** is the most impressive item of all of them.
- ***Charming!*** is an expression that means *Lovely!* but is often used ironically to convey the opposite of what it seems to mean, i.e. to say that you don't really think something sounds lovely. N.B. The use of *delightful* is also ironic in Becky's comments.
- An ***air filter*** is a machine that cleans the dust and other impurities out of the air.

Cultural notes: DIY

- *What's your stereotype of a British person? If you think* we all wear bowler hats and carry an umbrella and the *Times* under our arm, then you are decades out of date. Perhaps the best stereotype of an average 21st century British family is one that goes to a DIY shop on Saturday morning, and then spends the rest of the weekend doing DIY at home.
- DIY is *Do-it-yourself*. This is a general term referring to any jobs around the house involving maintenance, repairs, building, decorating, etc. Rather than 'getting a man in', the average Brit prefers to buy up some supplies at a DIY superstore, and then try to do the job themselves. This explains why so many British houses have (a) wobbly cupboard doors, (b) badly painted walls

and (c) garden sheds falling over. Because, although we are keen on saving money by doing it ourselves, we aren't actually very good at it. Which is probably why there are so many programmes on British TV telling us how to do it better. The DIY programme has been around since the 1960s, but in recent years it has metamorphosed into the restyle-your-house programme, usually presented by a pair of trendy young gurus, who invade some poor victim's home, and show them how they can live in a more exciting way with red walls and purple sofas (or something equally awful).
- Right. That's enough cultural notes for now. Where's my toolbox? I think I'll mend a chair or two.

3 2.1
- Students listen to the conversation again and answer the questions.
- They could then compare their answers with a partner before you check with the class.

1 They will receive a grant from the council of the solar panels, but they will have to do the work themselves, if they want to keep the money.
2 All the work they've done will be paid for.
3 She's going to build a mosaic wall.
4 A system for recycling water from the bath, the shower and the washing machine, which will be reused to flush the toilet.
5 He cut his arm with the drill.

4
- Students discuss the question as a class.

GRAMMAR: futures review

Language reference, Student's Book page 74
Methodology guidelines: Grammar boxes, page xiv

1
- Students look at example sentences a–f and match them to their uses 1–6.
- They could then compare their answers with a partner before you check with the class.

1 c 2 d 3 b 4 f 5 e 6 a

Language notes: futures review

- Futures are certainly problematic for many students because there aren't absolute rules and clear-cut guidelines in quite the same way that present and past tenses have. Also a lot of the time you can get away with using *will* or *going to* (and many students manage to completely avoid using other forms by doing this).
- Students at lower levels tend to think of *will* as an all-purpose future tense, and it serves them remarkably well, not least because it is the most common way of talking about future. However, using *will* all the time will not always be right.
- In fact, English has no future tense. Because the future is unknown and never 100% accurately predictable, we choose how to talk about the future based on our understanding and interpretations, typically to do with how definite an event seems to be, or how much evidence we have that it will happen.
- Although grammar books typically refer to ***will***, in fact in spoken English ***'ll*** is the most often used (and sometimes the only possible) form. Don't encourage your students to use *will* rather than *'ll* believing that it is somehow more correct or a superior form, e.g. in this exchange:
  A: *What's happening after the film?*
  B: *We'll have supper together.*
  In conversations like this, *will* would be unnatural, and would give the impression of too much emphasis, or might sound threatening or rude.
- The most common pronunciation of *'ll* is more like /ʊl/ than /l/; this /ʊl/sound is sometimes called the *dark* /l/.
- ***Will*** can have many functional uses related to the future: (a) for spontaneous decisions (i.e. made at the time of talking) about doing things (often in the immediate future), e.g. *I'll go and get the fish and chips,* (b) making predictions, e.g. *The noise of wind turbines will make this area uninhabitable,* (c) promises, e.g. *I'll give it back to you when I get my pay,* (d) stating certainties, e.g. *The sun will rise at 7.47 tomorrow.*
- The ***present simple*** is used for scheduled events, i.e. arrangements at set times, timetables, scheduled events, e.g. *The Prime Minister leaves Hull after visiting the aquarium.* Times are often given, e.g. *The Houston plane gets in at 12.20.* You can narrate a sequence of events in a schedule with repeated use of the present simple, e.g. *We leave for Bratislava on Friday evening and get in at about 10.30. The next day we drive north to Brno and cross the border with the Czech Republic about midday.* You don't use the present simple for things that are not planned in a schedule or timetabled in this sort of way, e.g. ✗ ~~*It rains at ten o'clock*~~.
- The ***present continuous*** is used for definite (usually single) future plans and future arrangements, often where all the necessary arrangements have been made, e.g. *We're having lunch together today.* ***Going to*** can be used with a similar meaning and is more common *in spoken English. When we use going to, we are often* talking about arrangements where all the details have not yet been sorted out. This is what the Student's Book refers to as *intentions* rather than *definite arrangements.*
- ***Going to*** and ***will*** can both be used for making predictions about the future. *Going to* is typically used when we can see some evidence right now about what will happen. The classic teacher's example is *It's going to rain* used when we can see the dark clouds gathering.
- /gənə/ is the normal pronunciation of *going to.* It is not a *lazy* or *'American'* or *incorrect* pronunciation. It is the usual way the words are said in fluent, natural speech.

Developing methodology (18) Students as teachers (part 1)

- *One of the best ways to really get to grips with something is to try and teach someone else about it. Because … to be a teacher you have to first understand things very clearly yourself and then, look at them again from a different, student's perspective and think about how you can help someone else to learn what you have learnt.*
- *Getting students to take on some of the teacher's role is an effective strategy at all levels of language learning, but, if you have a capable class, it really comes into its own at Upper Intermediate level and above, when students have the language they need and enough understanding of the basics to enable them to really explain and guide efficiently.*
- *Not everyone will teach well – but remember, the actual point is to benefit the 'teacher' more than the 'student'! And a lot of this benefit comes in the preparing to teach rather than the actual teaching itself.*
- *If your students doubt that they can teach, it may be worth pointing out that a huge percentage, possibly the majority, of professional English language teachers around the world are not above Upper Intermediate in their own language levels. (And in some countries, the language level you need to be a teacher is actually quite a lot lower – around early Intermediate level.)*
- *You can use the idea of* student as teacher *spontaneously in lessons. At its simplest, when there is a question or a problem, rather than launching straight into an explanation yourself, first see if a student can deal with it. They can give a brief answer – or maybe, offer them a pen/ chalk and get them to see what they can do using the board. Make sure you thank and congratulate the student trying this, and it'll encourage others to have a go in future.*
- *If you like the idea of getting students to prepare something more thought-through, have a look at* Developing methodology (19) *on page 101 where there is a detailed plan for a longer students as teachers activity.*

2

- Students work on their own and choose the best verb forms to complete the dialogue.
- They could then compare their answers with a partner before you check with the class.

1 are going to	4 going to need	7 'll never finish
2 're starting	5 're going to do	8 's going to
3 're doing	6 closes	9 'll give

3

Communication activities, Student's Book pages 148 & 146

- Pairwork. Put students into A and B pairs. Ask them to turn to their respective pages, read the instructions and spend a few minutes preparing to talk about one of the questions listed.
- Students take turns to talk about their question for 30 seconds, while their partner checks the time, and listens out for any pauses or repetitions. The partner then guesses what the question was, and tells their partner if they made any pauses or repetitions. They then swap roles.

VOCABULARY: expressions with *make*

1

- Students look at tapescript 2.1 on page 157 and answer the questions.

1 Doing the installation of the solar panels themselves.
2 Winston's holiday.
3 Insulating the back wall with old car tyres.
4 Stripping the house 'down to its bare bones'.

2

- Students complete sentences 1–8 with the phrases a–h. You could set a time limit for students to complete this task.
- Go through the expressions with the students to make sure that they understand their meaning (see *Language notes* below).

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

Language notes: expressions with make

- ***Make*** is a word with a huge range of meanings and uses. In many cases we cannot clearly say what exact meaning it has in an expression. It is simply contributing to the overall meaning.
- When you ***make it easier*** for people to do something, you do something that allows them to do things with fewer problems.
- When you ***make do*** with something, you manage to survive or to do something even though you have only a limited amount of something important (e.g. money, food, materials, etc.) or are missing something that you really need. When you *make do* you often find alternative ways of doing things.
- If something doesn't ***make sense***, it doesn't seem to have any purpose or seem sensible.
- If you ***make a difference*** to something, you do something that has an important effect on a situation, usually a positive effect that improves the situation.
- If you ***make a point*** of doing something, you decide that this is something you want to do or must do and you make certain that you do it.
- If you ***make time*** for something, you find time to do it even though you are busy.
- If something is a ***make or break*** situation, or if it is ***make or break*** for something, the situation is at a crisis and a major turning point or crossroads. The outcome will be either very good or disaster.
- If you ***make the most of something***, you do whatever you can to use or enjoy with the limited resources you have.

3

- Pairwork. Students discuss which statements in exercise 2 they agree with and give reasons for their opinions.
- You could then ask students, in pairs, to make up more sentences using the expressions with *make*.

PRONUNCIATION: pronouncing *o*

1 2.2

- Pairwork. For each item in the exercise, ask students to read out aloud each sound followed by the example words, which contain that sound. They then read out aloud the words in the box, so that they can hear which of the words contain the same vowel sound. You could do an example with the class first, with the students identifying the word in the box for the first item (*hot*).

1 hot	4 kind of	7 world
2 look	5 sore	8 now
3 come	6 shoe	9 go

2.2

1 model, involve, offer, hot
2 cook, wooden, look, hook
3 front, double, doesn't, come
4 serious, neighbours, complain, kind of
5 door, orders, absorb, sore
6 room, too, food, shoe
7 work, worse, worth, world
8 house, proud, downstairs, now
9 home, old, know, go

2

- Ask students to work on their own. They read the text and underline all the words that contain the letter *o*.
- They can then work with the same partner as exercise 1. Ask them to say the words they underlined out loud and decide between them how the 'o' in each one is pronounced. Tell them to note down each word with its phonetic symbol. Finally, ask students which sound from 1-9 in exercise 1 is missing.

1 authorities
2 foot
3 government; encourage
4 renovations
6 to (encourage/insulate)
7 worth
8 announced; householder; outside
9 eco; solar; local; householder
Sound 5 is missing

SPEAKING

1

Communication activities, Student's Book pages 142, 141 & 144

- Groupwork. Put students into groups of three (A, B & C) and tell them that they are going to judge new inventions for a green lifestyle competition. Ask students to turn to their respective pages and read about their green lifestyle product.

2

- Students tell their partners about their product and they discuss which invention should come first, second and third in the competition.

3

- Students now work with a student from another group and compare their decisions.
- Students then discuss with their new partner whether they would buy any of these products and give reasons for their opinions.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 236
Teacher's notes, page 201

7c | Lifestyle changes

WHAT THE LESSON IS ABOUT

Theme	Getting advice from life coaches on how to change your lifestyle
Speaking	Roleplay: life coaching session
Reading	*Close up: life coaching.* Article where a life coach talks about helping a client to change their lifestyle; his client talks about her experience with the life coaching sessions
Grammar	Future perfect & future continuous

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Has there ever been anything in your life that you really wanted to do (or stop doing), but you needed someone else's help to encourage you, give you advice or support you?*
- *Your best friend wants to give up smoking. What's the best way to help them?*
- *When your friend needs help, is it best to give them advice or to listen?*

Pre-teach key words: life coach

- *What things does a sports coach do?*
- *Now, imagine a life coach, what sort of things might they do?* (N.B. Definitions and examples are in the Student's Book reading text and the *Cultural notes*.)
- *What things could a life coach help you with?*
- *What special skills and qualities do you think a person needs to work as a life coach? Have you got them? Would you like to be a life coach yourself?*

Test before you teach: future continuous & future perfect

Methodology guidelines: Test before you teach, page xiv

- Write these four questions on the board:
  What will you be doing at 7.30 tonight?
  What will you have done by 7.30 tonight?
  Where do you hope you will be celebrating New Year's Eve 2050?
  What do you hope you will have done by 2050?
- Ask students to write a short answer for each question, then, when they are ready to compare with others. Monitor and check how well students seem to have understood the meanings and uses of the two tenses.

READING

The reading article is about Ginny who sought help from a life coach to change her lifestyle and stop smoking. In the article, Brian, Ginny's life coach, describes what they do at the sessions, how Ginny has reacted to the coaching so far, and how successful he thinks she will be in giving up smoking. Ginny then describes her experience of attending the life coaching sessions, what successes she has had in trying to stop smoking, and when, in her opinion, she thinks she'll stop smoking.

1

- Pairwork. Students discuss the questions.

2

- Pairwork. Put students into A and B pairs to do this jigs reading task. Both A and B students read the introductic to the article. They go on to read either text A or B. Fina the students work on their own to answer the same questions about Ginny for the text they have just read.
- They then compare their answers with their partner bef you check with the class.

Text A
1 She wants to give up smoking.
2 It was suggested by a friend.
3 She felt frustrated.
4 Because she was getting results.
5 He (not she) thinks she'll stop completely within a month.

Text B
1 She wants to give up smoking.
2 It was suggested by a friend.
3 She thought it was a total waste of money.
4 Because she was getting results.
5 She thinks she'll stop by the end of the year.

Language notes: reading

- If you ***get in shape***, you get fit (and your body become better shape).
- ***Willpower*** is the mental strength to do or not do something, e.g. staying on a diet usually requires a lot *willpower*.
- When you ***pinpoint*** something, you find exactly what thing is or exactly where it is.
- When you ***get things out in the open***, you stop keepin things secret and tell someone else honestly about ther
- If someone has suspicions or doubts about you, you ca ***clear the air*** by talking with them about the problems.
- A ***quick fix*** is a fast solution to a problem which, although it can seem effective at first, may not have lor lasting results.
- If you ***see something through***, you continue right to th end of a process even though there may be problems o you may have doubts or wish to stop.

Cultural notes: life coaching

- Although the word *coach* most usually refers to sports coaches (i.e. people who help a sportsperson get better at their sport by offering advice, inventing exercises, encouraging, etc.), recently the idea of ***life coaching*** ha become more widespread.
- Much contemporary *life coaching* is similar to *person-centred counselling*, i.e. rather than offer the client advi and ready-made answers, the coach helps them to find their way to solutions for themselves.
- The process of *coaching* often involves the coach and client on working out an *action plan* together, i.e. a structured set of steps that the client can take to get to the goal he/she is aiming at.

3

- Students now read their partner's text and read the questions. With their partner, they decide in which text, A or B, the answers to the questions can be found. Point out that the answers to some can be found in both texts.

1 B 2 B 3 A 4 A 5 B 6 A&B 7 A&B

4

- Pairwork. Students discuss the questions.

GRAMMAR: future perfect & future continuous

Language reference, Student's Book page 74
Methodology guidelines: Grammar boxes, page xiv

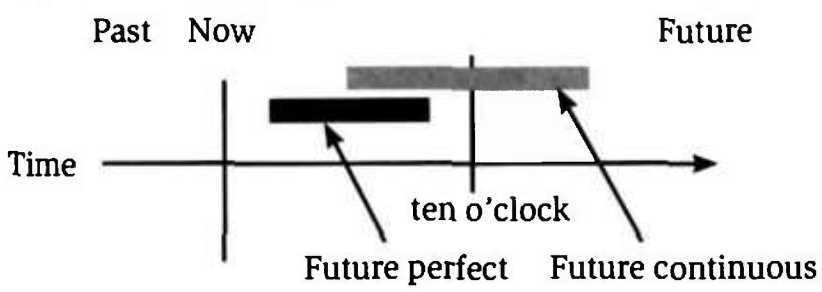
1

- Students choose the correct form of the verb in the text. Then elicit the answer to the question that follows.

1 be speaking 3 have run 5 be talking
2 have been 4 be thinking 6 be telling
She's possibly preparing to run a marathon.

Language notes: future perfect & future continuous

- This thought experiment may help your students to distinguish between the two tenses more easily:
  Think of a specific future time, e.g. ten o'clock tonight.
  Think of an action to be done in the future, e.g. cooking supper.
- The future continuous tells you what will already be in progress at that time, i.e. it started before that time and is continuing through that time to finish after that time, e.g. *I'll be cooking supper at ten o'clock.*



- The future perfect tells you what will be completely finished before that time, e.g. *I'll have cooked supper by ten o'clock.*
- A second use of the future continuous is as a way of showing that something is going to happen as part of normal life and is not being done specially, e.g. *Don't worry about phoning her. I'll be talking to Mary tonight. I can ask her about the car then.* This use is often to make sure that someone doesn't feel bad about asking for help, or doesn't feel that they are causing you extra work. To convey this meaning, the tense is often used with *anyway*, e.g. *It's really no trouble. I'll be working late anyway.*

2

- Students complete the text with the correct future form of the verbs in brackets.

1 'll be talking 3 'll have applied 5 'll have found
2 will have handed 4 will have worked 6 'll be aiming

3

- Allow students plenty of time to read the sentences and think of predictions for themselves and for their classmates. Tell students to write down their predictions on a piece of paper.
- They then walk around their class, reading out their predictions to the other students. They must find out if any of the predictions they hear are similar to the ones they made.

Developing methodology (19) Students as teachers (part 2)

- *In* Developing methodology (18) *on page 98, I talked generally about getting students to become temporary teachers. Here is a good basic procedure for getting students to be grammar teachers:*
  1 Find two, three or four separate grammatical items that you want to work on. (These could well be revision items as opposed to new ones.)
  For example, in lesson 7B you might choose: (A) Predictions about the future; (B) Using present continuous and going to for plans, arrangements and decisions about the future; (C) Using will to talk about spontaneous decisions and (D) Talking about scheduled events in the future. In lesson 7C you might choose: (A) future continuous and (B) future perfect.
  2 Find some suitable reference material on these topics, e.g. pages from a grammar book, exercises with explanations, Teacher's notes from this book, questions and answers from the internet, example sentences, etc. Bring all these into class. Make photocopies if necessary, so that there is sufficient material to go round.
  3 In class, give each student a letter A, B, C, etc. (depending on how many grammatical items you are using). Assign the first grammatical item to A students and the second item to B students, etc.
  4 Explain that each student's job is to (1) research the item they have and make sure they really understand it well and (2) prepare to teach it to other students. (N.B. You'll need to decide the length of each lesson and tell them, e.g. seven to ten minutes.)
  5 Optional: You may want to spend a little time talking about teaching. Rather surprisingly, students may not have thought very much about this before. Explain a little what you think makes for helpful teaching and give them a few hints about how they can help their student(s) when they are teaching. I'd probably say something like this:
  Often we can't take in much when someone explains a lot of things to us. It quickly gets boring or just too much for us to understand. Instead, it's often best to try and find out what the student already knows by asking clever questions and then helping them to discover more by leading them cleverly step by step along the path. So remember, don't 'explain, explain, explain' – try 'question – listen – help'! And teaching also means giving a student the chance to use the language. Don't just stay with the rules all the time; make sure your students get some practice using the language.

6 *Give students ample time to prepare their teaching using the resources you found for them, and anything else they can discover. Preparation could be in class time or for homework. You may or may not want them to create or use special materials, but whatever your choice, make sure they are clear about what you require. Emphasize that they need to be thorough in their understanding. In this case reading only the Student's Book notes or one grammar book isn't enough. They need to get a range of ideas.*

7 *When you are sure they are ready, make pairs or groups so that there is one of each item in each group (i.e. if you have three items, there will be groups of three A, B and C). Let students take it in turns to teach their lessons to the others in their group. You can monitor if you want to, but make sure you don't undermine the teachers or interfere and make them lose confidence in themselves. If you hear some really bad mistakes or misunderstandings, you could gently help, but also consider saving them up for later, when you could have a feedback session and put right all the wrongs.*

8 *At the end, have a short feedback on how the activity felt, whether they found it useful, what they learnt about* teaching, *whether they would like to try it again, etc.*

SPEAKING

Roleplay

1

Communication activities, Student's Book pages 142 & 146

- Groupwork. Put students into two groups, A and B. For large classes, divide the class into groups of four to six. Groups turn to their respective pages and read their instructions.

2

- Pairwork. Students pair up with someone from the other group and roleplay the coaching session.

3

- Students then change pairs, so that each client is talking to a new coach, and the coach is discussing a new problem.

4

- Students change pairs once more, so that each client is talking to a different coach, and the coach is discussing a different problem.

5

- Groupwork. Students go back to their original group and discuss the question for their group.
- Finally, students report back to the class the decisions they made, and give reasons for their opinions.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 237
Teacher's notes, page 202

7D | Trends

WHAT THE LESSON IS ABOUT

Theme	Making predictions about lifestyles in the future
Listening	Three lifestyle experts talk about changes people can expect in the future
Vocabulary	Nouns & prepositions
Functional language	*Giving examples*
Did you know?	Martha Stewart

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *How do you expect your life to change in the next 20 years?*
- *What will be the most dramatic changes in the world over the same period?*

LISTENING

In this listening, three lifestyle experts talk about what advances they think will happen in the future. The first speaker talks about advances in the food industry, the second speaker talks about new inventions in the clothing industry and the third speaker talks about the future of virtual reality, which will revolutionize the entertainment industry.

1

- Pairwork. Students work with a partner and make a list of three changes they think will take place in the next 20 years for each of the topics listed.
- Elicit a few examples from the class.

2 **2.3–2.5**

- Students listen to the recording and match the three lifestyle experts to the topics in exercise 1 that they are discussing.
- Students can then work with a different partner and compare the predictions the experts made to the ones they made exercise 1.

1 c 2 a 3 b

2.3–2.5

1
If the turn of the century was marked by the drive for super sizes, then the next twenty years will be marked by a demand for ever-decreasing sizes. Mini portions will be more and more fashionable. Even the big fast food chains will be bringing out their own mini food, things such as mini-burgers and mini-pizzas ... and all at mini prices! And not only will the portions be smaller, but the food itself will also be fresher. Advances in packaging technology will mean that we will be able to keep food fresh and tasty out of the fridge for much longer. For example, new ultra-light materials will mean that thermos bags and bottles will be lighter, smaller and easier to carry, and we'll be able to take our pocket-sized sushi to work without worrying about it going off. As well as encouraging a taste for smaller portions, the interest in healthier food will also mean that we will be eating more and more organic food – approximately 60% of the food we eat will be organic – and less and less meat. And watch out for a huge increase in the consumption of all kinds of seafood. Seaweed, in particular, will be taking off as the number one health food product and we'll be eating seaweed supplements along with most of our meals.

2
As always there'll be a whole host of new fashion ideas. Teenagers will be buying interactive T-shirts which can screen their favourite movie, and their dads'll be investing in kilts and sarongs as skirts for men become a definite fashion possibility. A whole range of clothes will be developed that can integrate electronics with fabrics. For instance, we'll be able to play our favourite music videos on our t-shirts or read the football results on the palm of our gloves. What's more, we'll be able to make phone calls without needing a 'phone, it'll be built into our jacket. Heat-sensitive fabrics will also be coming into their own with a hundred and one different uses, beachwear for children which will warn parents to get the kids out of the sun when it's too hot or sweatshirts that will show it's time to put on another layer when it's too cold, to name but a few. Besides being used for clothes, these heat sensitive fabrics will also find their uses in the house. Soft furnishings, like blankets and cushions, will be particularly useful for the elderly, flashing warning signals to grandma when she needs to turn the heating up in winter, or take a couple of layers off in summer.

3
Virtual reality will have revolutionized spectator sports, combining the joys of TV sports and actually going to the game. VR options will include, among other things, the possibility to change your seat at any time. For example, you want to see the action from behind the goal, just press a button and you're there, or maybe you want to see the players coming out of the tunnel, pay a supplement and you'll be standing there, rubbing shoulders with your sporting heroes. And besides that, and more excitingly, we'll also have the virtual ability to be on the field during the action, to watch the kicks from any angle, and much, much more. And if you're bored of watching the TV, then thanks to your virtual gym, you'll have no shortage of fitness options in your own living room. You could take part in a virtual Tour de France on your exercise bike, for instance, or run the London marathon. Virtual workouts will be all the rage. We'll still be running to keep fit, but in virtual scenery that our present day dreams are made of. Fancy a run along your favourite beach for example, or a cycle ride over the Pyrenees? It'll all be possible from the comfort of your own gym, thanks to VR helmets and special VR suits. And it won't only be workouts that are given the VR make over. Virtual reality could also mean the end of traditional telephone calls with conversations being replaced by virtual walks. Imagine you are away from home on business, and your partner is home alone on a wet, winter's day. Thanks to the new virtual phones you could both meet up for a romantic walk on a virtual beach, enjoying the Pacific breeze and a spectacular sunset.

Language notes: listening

- The prefix *ultra-* means *extremely*. Something that is ***ultra-light*** is extremely light.
- ***Sushi*** is a kind of Japanese food made from rice with seaweed, vegetables, seafood or egg. Sushi often includes raw fish.
- ***Seaweed*** is an edible green or brown plant that grows in the sea and is commonly used in Japanese cuisine.
- ***Supplements*** are tablets, medicine, additional foods, etc. that you eat in addition to your normal meals because you believe they have special or medicinal qualities. Some of the most commonly taken supplements are *vitamins*.
- If there is a ***whole host*** of something, there is a large number of that thing.
- In the text the word ***screen*** is used as a verb, meaning to show (on a screen).
- A ***kilt*** is a traditional Scottish item of dress that looks similar to skirt, but is worn by a man. Kilts have distinctive patterns of coloured crossing lines called *tartan*.
- A ***sarong*** is a single piece of material that can be folded around the body and worn as a skirt or a dress. It is common in Malaysia and other south-east Asian countries.

3

- Students listen to the recording again and complete the predictions.
- They could then compare their answers with a partner before you check with the class.

1 Mini portions	5 electronics
2 fresh and tasty	6 hundred and one
3 all kinds of seafood	7 spectator sports
4 fashion ideas	8 running

4

- Pairwork. Students discuss the questions.
- Students can then briefly report back to the class anything interesting they heard in their discussions.

FUNCTIONAL LANGUAGE: giving examples

1

Language reference, Student's Book page 74

- Students choose the correct expression to complete the text. Point out that on one occasion both expressions are possible.

1 to name but two	5 such as
2 for example	6 such as / like
3 among other things	7 in particular
4 for instance	

Language notes: giving examples

- ***For example*** and ***for instance*** mean the same and are used in the same way. They both introduce one or more examples of what has been talked about. They can be followed by a variety of structures. *For example* and *for instance* can begin a sentence, e.g. *I like detective films. For example, those based on Chandler's novels*, or can be used mid-sentence, e.g. *Jane, for example, only buys French perfumes*.
- ***Such as*** and ***like*** introduce specific noun / noun phrase examples of something just mentioned, e.g. *I like detective films such as those based on Chandler's novels.* You cannot introduce other types of phrase with these expressions, e.g. ✗ ~~*Jane, such as, only buys French perfumes*~~.
- ***In particular*** is used to talk about the best, most important, most relevant or most noticeable example(s) of something, e.g. *Old people, in particular, need to take care in the current heat wave. In particular* has a similar meaning to *especially*. It often comes after the examples it refers to, but can also come before, e.g. *There are many problems. In particular, we have to make sure the filing is tidied up.*
- ***Among other things*** and ***to name/mention but two / three / a few*** are ways of saying that there are more things than you are mentioning and the ones you refer to are just examples. It is often used to suggest that there are a lot of items or problems – too many to mention – and you only have time or space to state one or two of them. *To name but* is most commonly followed by *a few*. Other quantity expressions can also be used after it, e.g. *to name but seven / a handful / a selection*.

2

- Pairwork. Students read the notes and look at the illustrations that go with them. They then work with their partner and answer the questions.

3

- Students then work on their own and write three sentences to describe their future bathroom. Refer them to the expressions in exercise 1 and ask them to use as many of these expressions as they can.
- Elicit a few examples from the class.

VOCABULARY: nouns & prepositions

1

- Students work on their own to complete the sentences with *for*, *in* or *of*.

1 for	3 for	5 in	7 of
2 in	4 for	6 in	8 of

Language notes: nouns & prepositions

- When there is a ***drive for*** something, there is a serious effort to achieve that thing. In a business, resources may be diverted and people may change roles in order to help achieve the aim. The phrase ***the drive for a perfect body*** means that people are making a real concentrated effort to achieve a perfect body and are very focussed on achieving this result.
- When there is a ***growing interest in*** something, more and more people are becoming interested in it.
- If you ***develop a taste for*** something, you start to like it more and more.
- Notice that the word ***increase*** appears as both a verb and a noun: *increase the demand for something* (verb) and *an increase in global temperatures* (noun).
- When there ***advances in*** a product there are scientific, medical, design or other improvements that make the product better or more useful or more sophisticated than before. *Advances* are an aspect of *progress*.
- When people talk about the ***production of*** a chemical or a fuel they are referring to how much of this material is made, e.g. as part of a fuel burning process.

- If there is ***no shortage of*** something there is a good quantity of it. N.B. *Shortage* is a word that already has a negative meaning (i.e. something is not there in sufficient quantity), and in English, two negative meanings together usually make a positive, so the overall meaning in this sentence is positive. This kind of *double negation* is quite popular in some kinds of written English, such as newspaper reports. It sounds a little more hesitant and uncertain than saying directly *There is a lot of something*. Some other examples of *double negation* are *I'm not denying it* (which means *I am, sort of, agreeing with it*), *It isn't impossible that we will arrive late* (which means *There is some chance that we will arrive late*).

2

- Pairwork. Students discuss with a partner whether they agree with the predictions in exercise 1 or not.

DID YOU KNOW?

1

- Pairwork. Students read the information and discuss the questions.
- You could then ask students to report back briefly on anything interesting they heard in their discussions.

Cultural notes: Martha Stewart

- ***Martha Stewart***'s story isn't 100% fairy tale! In 2002 her business empire was shaken by charges that she had used insider knowledge to sell nearly 4,000 shares in one of her companies – just days before an event that reduced its value by 16%, saving her over $45,000.
- She was charged and convicted of lying and obstructing justice. She pleaded guilty and went to prison for a five-month sentence. As a result of her conviction, advertising in her magazines declined rapidly and her TV show was cancelled.
- In the long term, the prison sentence doesn't seem to have harmed her reputation too much. The companies and magazines are back on track and Martha herself has starred in a major TV business game show called *The Apprentice*. (Her predecessor was billionaire Donald Trump.)

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 238*
- *Teacher's notes, page 202*

WRITING

4 An email to a friend

- *Student's Book, pages 132–133*
- *Teacher's notes, pages 184–185*

Answer key

7 REVIEW

Student's Book page 170

1

1 will soon	5 begins	9 put
2 happens	6 are presenting	10 will probably need
3 will need	7 are going to sell	11 is
4 will have	8 will dissolve	

2

1 will have produced	4 will have lost
2 will be living	5 will be making
3 will have eaten	6 will be speaking

3

1c Current (2006) global annual car production is 68 million, having grown by 4% in the previous twelve months. That corresponds to 186,301 cars produced every day.
2b Population growth is currently (2006) about 80 million per annum.
3b Annual seaweed consumption by the average Japanese household is about 3.5 kg.
4b Adult brains lose about one gram of brain mass per year, but this process only begins after the age of about twenty. So we can be sure th`at the teacher's brains are shrinking, even though the students themselves may not have shrinking brain mass!
5a The current figure (2006) is 0.4% and this has quadrupled in the last ten years. Further growth is forecast, especially in Europe, but for the lifespan of this book, the figure is highly unlikely to go above 1%.
6c It's very difficult to estimate the figures with any real accuracy, but experts think the number will be greater than 2 billion before 2015 (including people speaking English as a second language). In 2007, the figure was estimated to be 1.3 billion.

4

for example	such as IKEA	among other things
in particular	to name but	

5

1 difference	3 sense	5 do
2 time	4 most	

6

1 in 2 of 3 for 4 for 5 in

8A | Cold comfort

WHAT THE LESSON IS ABOUT

Theme	Symptoms of illnesses, prevention and treatment
Speaking	Pairwork: roleplaying three situations when you are ill
Reading	*How to ... have a heavy cold.* Humorous article about how to exploit having a heavy cold
Vocabulary	Symptoms

IF YOU WANT A LEAD-IN ...

Discussion starters

➊ *Methodology guidelines: Discussion starters, page xiii*

- *How are you? Are you feeling OK? Anybody got a runny nose? A cough? A stomach ache? Stiff muscles?*
- *How serious do you think an illness needs to be before it's OK to miss school/work?*
- *Do you think people ever pretend to be ill in order to miss school/work?* (If you really have your class's confidence, you could ask: *Have you ever pretended to be ill in order to miss school/work?)*
- *Do you think people are sometimes genuinely ill, but exaggerate their symptoms for some reason?*
- *Which illnesses are the easiest to fake?*
- *Can you tell when someone is pretending to be ill? What gives you the clue?*

Test before you teach: illnesses & symptoms vocabulary

➊ *Methodology guidelines: Test before you teach, page xiv*

- Generations of teachers have had fun exploiting the 'act-ability' of the language of illness. If you have a little confidence, it isn't too hard to find some funny and memorable ways of testing and teaching the illnesses and symptoms in this lesson. It's particularly good for some over-the-top silent miming and dodgy acting. Here are some examples:
- Come into class looking really miserable. Sit down looking really miserable. Don't say *hello* or talk to anyone. Wait until they ask you *What's wrong?* or something like that. At which point you can mime one of the dreadful illnesses afflicting you, such as a sore throat (e.g. hold your hand against your throat and make a pained expression). Don't say anything yet, just indicate that you want the class to name your ailment.
- When you have successfully elicited *sore throat,* indicate that you want a whole sentence, e.g. you could write *sore throat* on the board and then write three gap lines in front of it, like this: _____ _____ _____ *sore throat.* Wait, still without talking, until a student suggests a correct sentence, e.g. *You've got a sore throat.* Write it up and then add an insertion mark between the words *a* and *sore*, like this: *You've got a ^ sore throat*, and elicit a possible word for the space, e.g. *really, terribly*, etc. Get the class and some individuals to repeat the sentence, with intonation that shows feelings of deep sympathy and concern!
- Erase the word *You* in the written sentence and point at yourself, eliciting the word *I*. Get students to practise quickly in pairs, telling each other their problem, e.g. *I've got a terribly sore throat.*
- Now that you have established the basic sentence, continue to act out more problems you have today, e.g. *I've got a runny nose / throbbing headache / high temperature*, etc. If possible, only speak when the students can't successfully name something, when you can model the sentence yourself, e.g. *I've got an awful hacking cough.*
- Introduce other sentence structures as you wish, e.g. *My muscles feel really stiff.*

SPEAKING & VOCABULARY: symptoms

1

- Students could work in pairs to complete the sentences with the words in the box.

1 stiff; aches	4 runny; run-down
2 temperature; throbbing	5 upset; rash
3 hacking; throat	

Language notes: symptoms

- An ***ache*** is a pain. It's not usually a strong pain, but is often a dull, continuous pain.
- A ***hacking cough*** is a bad cough that has a strong, rough noise and sounds like you are having difficulty coughing. N.B. This is an example of an adjective that typically only collocates with one noun! You can't have a *hacking* anything else!
- A ***rash*** is an area of redder than normal skin, indicating that you have an illness or infection. Two frequent collocations are *nappy rash* (that babies get) and *heat rash.*
- When you feel ***run-down***, you feel that you are less well than usual and have less energy than you normally do. The expression *under the weather* has a similar meaning.
- When you have a cold or flu, you often have a ***runny nose***, i.e. a nose that drips liquid.
- When your muscles feel ***stiff***, they feel tired, painful and hard to move.
- If you have a ***throbbing headache***, you have a strong pain in your head that comes and goes in a rhythm, with a thumping feeling.
- When your stomach is ***upset***, you feel sick, because of something you have eaten or because you are ill.

2

- Pairwork. Students discuss the questions. They then add three more symptoms to the list.
- You could then ask pairs to read out their additional symptoms for the class to give them advice and tell them what the cause of their symptoms is.

3

- Pairwork. Students match the sentences 1–9 with the situations a–c.

1 c (or b)	4 a	7 a
2 a	5 b	8 c
3 b	6 c (or b)	9 b

Language notes: vocabulary

- When you ***call in sick***, you phone your school or workplace to explain that you will not be coming in that day because you are unwell.
- When you have a ***swelling*** on your face, a part of your face has a raised surface and is larger than usual. *Swelling* is the noun connected with the verb *swell* and the adjective *swollen*.

4

Communication activities, Student's Book pages 142 & 146

- Pairwork. Put students into A and B pairs and ask them to turn to their respective pages. Give them a few minutes to read Roleplay 1 before they act it out with their partner. They then do the same for Roleplay 2 and 3.
- As students do the roleplays, go round the class, monitoring and helping if necessary.

Extra task: mime your illness

- Pairwork. One student is a doctor; the other is a patient. Explain that all the patients have a very sore throat, so they can't talk. They must go to their doctor and tell them their problems without saying a word, i.e. by just miming. Each patient should have at least three distinctly different problems. The doctor must do all the talking, saying aloud what they think the patient is trying to say, and then diagnosing what the problem is and offering a solution, e.g. *So you have something wrong with your stomach … er … you have a swelling on your stomach … no, you have a stomach ache*, etc. Swap roles after a few minutes.

READING

The reading text is a humorous article about how to exploit having a heavy cold, in order to get maximum attention and sympathy from work colleagues, family and friends. It goes through the different stages of having a cold from exaggerating the symptoms and getting sick leave from work, to what to do while you have the cold, and finally what happens when you go back to work.

1

- Make sure students understand the meaning of a heavy cold, and ask them to describe the symptoms.
- Students read the article, then say what the main purpose of the article is by choosing the correct item 1–5.

5 To amuse the reader

Language notes: reading

- ***Heavy cold*** is a common collocation. It means 'a very bad cold'.
- Another common collocation is ***raging fever***. If something is *raging*, it is serious, strong and progressing very fast, perhaps seeming to be out of control.
- ***Achiness*** is a slight feeling of an ache, but nothing serious. Interestingly, this noun is not found in most learners' dictionaries.
- When something is ***melodramatic***, it is over-emotional and sounds as if it is being performed by a bad actor (perhaps by speaking too dramatically, e.g. in whispers or with exaggerated intonation).
- A ***hot toddy*** is a warm drink usually made from a mixture of whisky, water and honey. It is traditionally believed to help someone with a cold or flu recover.
- ***Feed a cold and starve a fever*** means that if you have a cold, you should eat a lot, but if you have a fever, don't eat at all.
- If something will ***have you on your feet in no time***, it will help you to recover and get back to normal very quickly.
- If someone ***pampers*** you, they treat you in a very caring and attentive way (as a good servant might do), bringing you everything you need and making sure you are comfortable. The noun is ***pampering***.

2

- Ask students to read the bits of advice first and go through any unfamiliar vocabulary with them.
- Students read the article again and mark the advice that is not given.
- They could then compare their answers with a partner before you check with the class.

Advice 1, 3 and 4 is not given.

Language notes: vocabulary

- ***Germs*** are illness-spreading bacteria.
- If you ***stuff tissues*** up your sleeve, you push paper handkerchiefs up the sleeve of your clothes, e.g. so that they are readily accessible when you need to sneeze.

3

- Students match the highlighted words and expressions in the text to the definitions 1–7.

1 skip	4 pampering	6 fever
2 lavatory	5 blender	7 starve
3 hot toddy		

4

- Pairwork. Students discuss the questions.
- You could then ask students what they think are the best ways to avoid getting a cold.

Developing methodology (20) Recognizing & using irony

- *I'm sure your students will quickly spot that the tone of the reading text is heavily ironic. Irony can be defined as using language to mean the opposite of what the words appear to mean (or, at least, something different from the surface meaning), often for a humorous or shocking effect, or to make an educational or political point.*
- *UK English speakers commonly use irony a lot in everyday conversation. For example, when you're waiting for a bus in the middle of an English thunderstorm and the person next to you says* Another glorious English summer's day! *that is irony. When you arrive at work and ask how the computers are working, and your colleague says* Everything's working perfectly as normal, *there's a good chance that this is also meant ironically.*

Helping your students to recognize irony

- *Ironic utterances are normal English sentences. There is no tag or other grammatical marker that distinguishes the fact that something is intended ironically. For this reason, the widespread use of irony is something that foreigners and non-UK English speakers often find difficult to recognize and understand, e.g. American visitors to London, are often quite puzzled by sentences that English people say to them (e.g.* I love the way that tourists queue-jump *or* English café food is the definitely the best in the world*) and these are often misunderstood and taken as if they are literally true.*
- *In spoken English you can sometimes (but not always) recognize irony from the intonation used; it may sound exaggerated or stress the important words a little too strongly. However, there may just as well be no indicator at all, and you will only know that irony is intended by reviewing the whole subject matter, context and tone of what was said.*
- *In written English, you need to be constantly alert to the possibility that the writer does not mean exactly what they are saying. This may be for just one sentence, or, as in the case of the article in lesson 8A, for the entire text. A few clues to spot include:*
  Exaggerations stated as if they are actually true.
  Ridiculous situations and ludicrous ideas presented as if they are true.
  Significant contrasts between what is described and normal ways of behaviour.
  Advice offered which, if you took it, would cause you problems rather than help you.
- *The text in lesson 8A is an example of a piece of writing that one would typically find in a magazine where the aim is to amuse the reader by making them recognize aspects of life and behaviour they see around them at work. The entire effect is partly achieved by use of irony. A few examples of ironic language in the article:* only heavy colds are worth talking about; it's important to describe your suffering in great detail; it's not a good idea to ask other people to feel your nose and ask how runny it is.
- *Students need to recognize that irony and sarcasm are different. Sarcasm is the cruel use of language to make fun of someone else, aiming to hurt them with words. This can often make use of irony.*
- *The word irony also refers to things that happen in life (or film, theatre, fiction, etc.) that seem to have an element of surprising or amusing contrast in something that happens, e.g. when a pop singer is in the theatre performing a song called* Accidents always happen to me *when he falls off the stage and breaks his legs.*

Helping your students to use irony

- *Well, of course, your students don't have to use it; there is no necessity for anyone to use irony in their own speech or writing. All the same, it is certainly something that an Upper Intermediate student needs to be able to recognize. For this reason, it may be worth practising a little, to help students better spot it when they come across it. Here are two related activities, one for writing, and a variation for speaking.*
- *Writing: Choose one familiar, safe inoffensive subject (e.g. the weather in my country, public transport in my town, TV programmes, etc.) and make a note of about seven to ten true facts about the topic, e.g.* It rains a lot in the autumn. The buses are terribly crowded in the morning rush hour. There are lots of reality programmes every evening because they are cheap to make. *Now write a paragraph on the topic but using an ironic style, i.e. turn your facts around so that you say something that humorously contrasts with reality or says the opposite of the truth. You could do this, for example, by (a) simply stating the opposite of the truth, e.g.* Evening television in this country is famous for its expensive high quality programmes, *or (b) by a surprising choice of verb, adverb, adjective, etc. For example, the use of the verb* love *in:* Everybody really loves the frequent rainfall every evening in autumn.
- *Speaking: Select a topic and prepare in the same way as the writing activity. When you are ready, meet up in a pair of small group and have a friendly chat (imagine that you are meeting up in a café or bar) talking about any subjects you want to talk about. Introduce your prepared topic as naturally as you can, and remember to make ironic comments rather than truthful ones.*

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 239*
- *Teacher's notes, page 203*

8B | Bill of health

WHAT THE LESSON IS ABOUT

Theme	Health care, medical errors and compensation
Speaking	Pairwork: discussing questions in a quiz
Listening	Radio news report about the increasing number of compensation claims for medical errors in the British National Health Service
Vocabulary	Health idioms
Grammar	Modals of speculation
Pronunciation	Weak forms & contractions
Did you know?	Australia's flying doctors

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Have you ever seen advertisements from companies, that want to help you make compensation claims, e.g. if you slip on the floor and hurt yourself in a fast food restaurant, or if your doctor makes a wrong diagnosis? What's your opinion of these companies?*
- *Imagine that you go to hospital for a small operation on your stomach, but the doctor makes a mistake and you are left with long permanent scars. What is your reaction: (a) Just bad luck?; (b) I'm glad the doctor cured my problem?; (c) The hospital should pay me a lot of money as compensation?*
- *... and what if the doctor's mistake, was more serious and you were left seriously ill?*
- *Is it normal for doctors to make mistakes? What should happen when they do?*
- *If you were a doctor, do you think fear of compensation claims would make you avoid certain types of work?*
- *Have you ever used the internet to research symptoms that you have? Which would you trust more, the internet or your doctor? Why?*
- *If you look through a book describing medical problems, do you start to imagine that you have all the problems?*

SPEAKING & VOCABULARY: health idioms

1

- Students put the phrases in the correct order to make a short story.
- They could then compare their story with a partner before you check with the class.

Correct order: 1, 8, 7, 4, 5, 3, 6, 2

Language notes: health idioms

- If you feel (a bit) ***under the weather***, you feely slightly ill but not seriously ill. However sometimes people say this as an understatement when they feel very ill but want to hide how bad they feel, e.g.
  A: *Mum, you look terrible! What's wrong?*
  B: *Oh, it's nothing. I'm just feeling a bit under the weather.*
- If your doctor or other specialist gives you ***a clean bill of health***, they say that you are completely well and have no medical problems. Although *bill* in this usage means *document*, in the UK this is not typically a real document and you are not actually given anything, e.g. even if the doctor only says the words *You're fine*, you can still tell other people that you were given a clean bill of health.
- If you are ***at death's door***, you are near death. This is often used to talk about how people look, e.g. *When we saw her she was so pale. She looked at death's door.*
- If you are ***going down with*** something, you are in the early stages of an illness. You can go down with *a cold, flu, an infection*, etc. As there is often some uncertainty about whether one is really ill or not, the expression often collocates with *I think* or *I feel like*, e.g. *I think I'm going down with flu.*
- ***My back is killing me*** means that my back is so painful that I can hardly stand it. Other parts of your body and some illnesses can also be used with this expression, e.g. *my leg, this indigestion, my headache*, etc.
- When there is ***a (nasty) bug going round***, there is a very infectious illness in your office, school, local community, etc. and lots of people are catching it and becoming ill. The expression is often used to explain why there are fewer people than normal at work, e.g.
  A: *Where is everyone? I thought there were ten people in this office!*
  B: *Yes. There's a bug going round.*
- When you are ***in good shape***, you are very fit and healthy.
- A ***hypochondriac*** is a person who repeatedly believes that they are ill or worries that their health is much worse than it is. Their condition is called ***hypochondria***. If a hypochondriac hears someone talking about an illness or reads about it in a book, they are likely to think that they have it.

2

- Students look back at the words in italics in the sentences in exercise 1. They then replace these words with the phrases 1–6.

1 at death's door
2 killing me
3 going down with something
4 there was a bug going round
5 gave me a clean bill of health
6 in good shape

3

Communications activities, Student's Book page 143

- Tell students that they are going to read a light-hearted quiz, which tests them on whether or not they are hypochondriacs.
- Pairwork. Put students into A and B pairs. Ask them to turn to page 143 and do the quiz.

4

- Students discuss with their partner or in small groups what type of people gave mostly a, b or c answers. Then ask them if they can give examples of any people they know who are typical of these groups.

People who are not interested in health will give mostly (a) answers.
Hypochondriacs will give mostly (c) answers.
People who give (b) answers are in the middle, i.e. on the whole they feel well and fall ill from time to time.

Extra task: quick roleplays

- Pairwork. Do a number of quick practice roleplays, one after the other. N.B. The roleplays become progressively more challenging. With a weaker class, just do the first three.

1 Student A: A sick worker
Student B: The boss
Roleplay: A phones B to say that he/she is too ill to come to work today. (N.B. Remember the hints from the reading text *How to … have a heavy cold in lesson 8A.*)

2 Student A: The boss
Student B: A sick worker
Roleplay: B arrives at work to do his/her job. A notices that B doesn't look well and asks him/her about it. B tries to stay at work to earn the money. A wants to send B home.

3 Student A: A client phoning an alternative therapist
Student B: An alternative therapist
Roleplay: A wants to complain that the therapy session last week has made him/her feel very ill. A wants the therapist to offer help or compensation – but he/she doesn't want any more of the therapy.

4 Student A: The company representative of a law firm that helps people win compensation claims
Student B: A client of an alternative therapist
Roleplay: B has had his/her face permanently scarred by a therapist who let a candle burn it during a therapy session. B phones a compensation claim firm to ask if he/she could take the therapist to court.

LISTENING

The listening is a radio news report about the problems faced by the British National Health Service with the increasing number of people making compensation claims for medical errors.

1

- Students match the words in the box to their definitions 1–5.

1 consultation	4 migraine
2 stroke	5 compensation
3 diagnosis	

2 2.6

- Students listen to the recording. Then refer students back to the words in the box in exercise 1. Students explain the connection between these words and the recording.
- Alternatively, you could ask students after they listen to the recording to work in pairs and try and write a brief summary of the listening passage, using these words in the box. Play the recording again to help them if necessary. Students could then pair up with another pair and explain the connection between the recording and the words in exercise 1.

Suggested answer:
After a consultation at the doctor's, a patient, who was wrongly diagnosed as suffering with a migraine, later suffered a stroke. The patient is now seeking compensation.

2.6

N = Newsreader **S = Sonia**

N: Figures released in America today show that one in seven doctors are now refusing to deliver babies because they cannot afford the insurance policies they need to protect themselves if anything goes wrong. Insurance costs for doctors in the US have risen by up to 75% in the last five years and could rise further. Here in the UK, where doctors work for the National Health Service and do not require private insurance, the government has announced that it is putting aside nearly eight billion pounds to cover compensation claims in the next ten years. Our health correspondent, Sonia Razzaq, reports.

S: A 30-year-old rugby player, Adrian Bowe, went to his doctor, complaining of headaches and a loss of vision in one eye. After examining the patient, the doctor decided that he must be suffering from a migraine attack. However, not long after, Mr Bowe collapsed, the victim of a stroke that has left him permanently disabled and requiring a wheelchair to leave his house. Earlier this year, a judge ruled that the doctor was guilty of 'clinical negligence'. With a correct diagnosis of Mr Bowe's condition, the stroke might have been avoided. Mr Bowe is now entitled to compensation and this could run into millions of pounds.
The tragic story of Adrian Bowe is not an isolated case. Each year, Britain's National Health Service considers up to 7,000 claims for compensation where operations have gone wrong or doctors have made errors of judgement. Critics of Britain's under-fire health service fear that the country may soon find itself in a similar situation to the United States where many doctors are refusing to perform certain operations. They point to the increasing pressures that doctors are now working under. Shortages of staff and increased workloads have led to shorter consultation times and, say the critics, more and more errors are inevitable.
It is a suggestion that is rejected by others in the profession. A spokesman for one London hospital said that the increase in compensation claims cannot be the result of more medical errors, because the number of claims is not increasing. Courts are awarding higher compensation payments, but there is no evidence that doctors are making more mistakes. What is happening, he added, is that people seem to be forgetting that medical diagnosis is not an exact science.
He points out that Adrian Bowe's symptoms could have been caused by a migraine and it is impossible for doctors to make the correct diagnosis. Similarly, a patient who is feeling under the weather, stiff and generally run-down, may be going down with the flu, but they might also be showing the first signs of something much more serious. Computerized databases of symptoms and illnesses are now widely available, and these may result in better diagnoses, but doctors will always need to use their personal judgement and experience. Online databases are also being used by patients who think that their doctor may have made a mistake, but medical experts warn that such websites can lead to people who are in perfectly good shape worrying over nothing.

One of these sites, wrong diagnosis dot com, lists 145 illnesses, some of them very serious, which have no symptoms at all. Hypochondriacs may enjoy identifying a hundred possible explanations for why they feel at death's door, but the only sensible course of action remains a visit to your GP.
The government's decision to set aside nearly eight billion pounds for compensation claims may sound extremely high, but this represents less than 1% of the NHS budget. Britain is still a long way from the situation in the United States, and although we can expect to hear about more cases like Mr Bowe, there seems, for the moment at any rate, to be no reason to be alarmed.

Language notes: listening

- A ***compensation claim*** is a legal request for a payment because something bad happened to you.
- If a doctor or medical professional is accused of ***clinical negligence*** or *medical negligence*, they are accused of not taking enough care in a medical or health-related situation. The charge will often be made because there has been a bad outcome, e.g. someone has suffered or died because of wrong decisions, incorrect actions, symptoms not being noticed or being incorrectly diagnosed, etc. *Clinical* is an adjective referring to treatment and care of patients and their illnesses. *Negligence* is a failure to give enough care or attention to something, which may lead to an accident or problem.
- When a doctor gives you a ***diagnosis***, they give you an expert opinion about what is wrong with you, based on their careful examination of you.
- If someone has a ***stroke***, a blockage suddenly prevents their blood from moving to their brain. This is a serious medical condition which can often lead to paralysis, or severe problems in moving or speaking.
- If something is ***not an isolated case***, then it is not the only example, i.e. there are other instances of this happening.
- An ***error of judgement*** is an important decision that is made wrongly, perhaps because it was made under pressure or it wasn't thought through logically enough.
- If something is described as ***under-fire***, it is receiving repeated criticism. *Fire* in this expression means gunfire, but of course, the expression is metaphorical, i.e. it is as if the subject is being repeatedly shot at.

3 2.6

- Students listen to the recording again and complete the sentences.

1 deliver babies	3 millions	5 impossible
2 eight billion pounds	4 errors	6 worrying over

4

- Pairwork. Students discuss the question.

GRAMMAR: modals of speculation

Language reference, Student's Book page 84
Methodology guidelines: Grammar boxes, page xiv

1

- Go through the example sentences and the questions with the class first to make sure that everybody understands what to do.
- Pairwork. Students work with a partner and answer the questions.

1 (a) 1	2 (a) 2; 4
(b) 2; 4; 6	(b) 1; 3; 5; 6
(c) 3; 5	

Language notes: modals of speculation

- The following table may help to summarize all the different options for any confused students:

Speculating about the past	**Speculating about the present and future**
Less certain:	***Less certain:***
could have been + past participle / noun phrase	*could* + infinitive *could be* + present participle / noun phrase
may have been + present participle / noun phrase	*may* + infinitive *may be* + present participle / noun phrase
might have been + past participle / noun phrase	*might* + infinitive *might be* + present participle / noun phrase
More certain:	***More certain:***
must have been + present participle / noun phrase	*must* + infinitive *must be* + present participle / noun phrase
Certain that it didn't happen or isn't true:	***Certain that it isn't happening or won't happen or isn't true:***
can't have been + present participle / noun phrase	*can't / cannot* + infinitive *can't be / cannot be* + present participle / noun phrase
couldn't have been + present participle / noun phrase	*couldn't be* + infinitive *couldn't be* + present participle / noun phrase

- In exercise 2 of the Student's Book, students may find the language in question 8 particularly confusing. They may see *must have / can't have* and assume that the sentence is about the past. In fact, in this sentence *have* is a main verb and not part of the modal structure. The form is *must* + infinitive; it's just that the infinitive happens to be *have* and not any other verb!

2

- Students read the story and then choose the best form of the verbs to complete the sentences 1–8 on page 79.

1 can't	3 can't	5 must	7 may
2 might	4 can't	6 might	8 must

3

- Pairwork. Students to look at the cartoon and discuss *possible answers to the question with a partner, using* modals of speculation.

Extra task: speculating about events

- Bring to class a series of flashcard photos or pictures from colour magazines. They should show people in unusual, unexpected or inexplicable events; the odder they are, the better.
- Hand out sets of six or more pictures to each pair or small group. Students should try to work out what is happening in the pictures (and what happened before) and use modals to speculate about them. Tell students that the first three pictures are happening now (to practise present modals) and that the other pictures show the past (to practise past modals).

Extra task: speculating about your life

- Ask all students to write down three facts about things they did in their lives. If possible, these should be small details of a bigger story, e.g. rather than *I went on holiday to Mallorca* the student should write *I fell off a boat*.
- When students have prepared, put them into pairs. Students take it in turns to read one of their sentences to their partner who must try to speculate about other connected details that make up the surrounding story, e.g. *You must have been on holiday. You can't have been in Hungary.* After this, the conversation can go on normally. The first student can talk about more details or information if they want to; the second student should try to keep speculating and guessing about other details.
- When the first conversation is finished, pairs can swap roles and try one of the other student's sentences. You can also mix up students between pairs.

PRONUNCIATION: weak forms & contractions

1 2.7

- Students read the conversation and take note of the pronunciation of the words in bold as they listen to the recording.
- Ask students what happens to the auxiliary verbs *have* and *been*. Play the recording a second time if necessary.

Have and *been* have a weak pronunciation when they are spoken in fluent speech.

Language notes: weak forms & contractions

- Many small grammar words (i.e. auxiliary verbs, prepositions, articles, etc.) have both strong and weak pronunciations. Of these, it is the strong pronunciation that is rarely used. The weak pronunciations are the normal way of saying the word in fluent speech.

have	strong pronunciation:	/hæv/
	weak pronunciations:	/həv/; /əv/; /v/
been	strong pronunciation:	/biːn/
	weak pronunciation:	/bɪn/; /bən/

- For this reason:
  could have is usually pronounced /kʊdəv/ (not /kʊd hæv/)
  must have /mʌstəv/ (not /mʌst hæv/)
  may have /meɪjəv/ (not /meɪ hæv/)
  can't have /kɑːntəv/ (not /kɑːnt hæv/)
- We typically only use the strong form when a word has an important meaning in a sentence and needs to be *specially stressed. Look at this example conversation:*
  I think Mike said he's going to become a police officer.
  No, he must have been a police officer before. He's goin to become a librarian.
  In this conversation, *been* could have a strong pronunciation as the speaker might want to emphasize the word, to contradict and contrast with the word *become*.
- Notice some other words in the recording transcript that could be said with either a weak or strong pronunciation

where	strong: /weə/	weak: /we/
can	strong: /kæn/	weak: /kən/
he	strong: /hiː/	weak: /hɪ/
I	strong: /aɪ/	weak: /æ/
to	strong: /tuː/	weak: /tə/
him	strong: /hɪm/	weak: /əm/
by	strong: /baɪ/	weak: /bʌ/; /bə/
the	strong: /ðiː/	weak: /ðə/; /ðɪ/
or	strong: /ɔː/	weak: /ɒ/
of	strong: /ɒv/	weak: /əv/

2

- Groupwork. Put students into groups of threes. Tell them to write three alternative versions of the conversation in exercise 1, replacing the phrases in italics each time.
- They then read out their new conversations, changing roles for each version.

DID YOU KNOW?

1

- Pairwork. Students read the information and discuss the questions.
- In multi-national classes, pair students up with a partner from a different country. After the discussion, ask students to report back to the class anything interesting they heard about their partner's country.

Web research tasks

Methodology guidelines: Web research tasks, page xiv

The outback

- Find the website for the Flying Doctors, or another website, with advice for travellers in Australia. Research:
  1 What preparations should you make before travelling in the outback?
  2 How much water does a person need in the outback?
  3 What medical supplies should you take with you?
  4 What should you do if your car breaks down in the middle of the outback?
  5 What should you do if you get bitten by a snake?
  Discuss: *Would the things you have learnt put you off going to Australia, or encourage you?*

Web search key words

- *Australia flying doctors; outback travel advice*

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 240
Teacher's notes, page 203

8c | Alternative therapies

WHAT THE LESSON IS ABOUT

Theme	Making changes using alternative therapies to promote a healthy environment in the workplace
Speaking	Groupwork: discussing changes you would make to your school to make it healthier
Reading	*The Office Doctors. Magazine article* about a company that can improve the office environment by using alternative therapies
Grammar	Modals (permission, obligation & prohibition)

IF YOU WANT A LEAD-IN ...

Discussion starters

◗ *Methodology guidelines: Discussion starters, page xiii*

- *Can some places make you feel stressed?*
- *What sort of things in the work environment could have this effect?*
- *Imagine a company that attempts to make offices healthier, happier and less stressful in their design. What sort of solutions and suggestions do you think they might come up with?*

The following questions could be used as a lead-in to *Speaking* exercise 1 at the end of the lesson:

- *Is the room you are in now a good place to work?*
- *Are there any aspects of the design that make you feel uncomfortable or stressed?*
- *Do the colours in the room help you feel good?*
- *Which of the following changes in the room where you work would have the most calming effect on you: more natural light; brighter colours; darker colours; less background noise; more comfortable furniture; more personal space; more green plants and natural decoration; fruit and flower smells, pleasant music? Anything else?*

READING

The reading article is about Office Doctors, a company which specializes in using alternative therapies to reduce the amount of stress-related illnesses in the workplace.

1

- Go through the vocabulary in the box with the students first to make sure that they know what each of the therapies are and can pronounce them correctly.
- Pairwork. Students discuss the questions.

Cultural notes: alternative therapies

- Because they are not part of standard medical treatment in western medicine, the following therapies are often grouped together as *complementary therapies* (i.e. they are used *in addition to* standard medicine) or *alternative therapies* (i.e. they are used *as an alternative to* standard medicine) or *new-age therapies* (i.e. they are associated with a changing or radical world view). N.B. The term *new-age* is sometimes used with a negative connotation, e.g. *Oh, acupuncture, that's very new-age, isn't it?!*
- Although many of these therapies have been used for a long time in certain cultures, they are still considered fairly controversial in western scientific circles. While they have some strong and vocal supporters, they also attract a lot of distrust and derision.
- As the people who use these alternative therapies to try and help others are often not medically trained doctors, the terms *practitioner* or *therapist* and *client* are probably more appropriate than *doctor* and *patient*.
- ***Acupuncture*** /ˈækjʊˌpʌŋktʃə/ is an ancient Chinese medical procedure, involving placing pins in specific locations on the body.
- ***Aromatherapy*** /əˌrəʊməˈθerəpi/ is a therapy based on using aromas (i.e. smells) derived from plant oils to affect a person's health or to change their mood.
- ***Colour therapy*** is a therapy based on the belief that colours and light can have a powerful impact on our mood, abilities, strength, energy, emotions, etc. because they contain positive or negative energy. Some practitioners claim that holding a coloured gemstone to your skin can have an effect on you because the colours contain positive energy.
- ***Hypnosis*** /hɪpˈnəʊsɪs/ is a state of consciousness similar to sleep in which your thoughts may be much more susceptible to influence from another person. Strictly speaking, it is not a therapy in itself – but being in a hypnotized condition may help other therapies to be more effective. Some practitioners will attempt to help people with psychological problems (e.g. over-eating, distress at loss of a loved one, inability to give up smoking, etc.) by implanting suggestions while in a hypnotized state. Despite a lot of research over the years, surprisingly little is known about hypnosis and what exactly happens when one is hypnotized.
- ***Reflexology*** /ˌriːflekˈsɒlədʒi/ practitioners believe that pressing with their fingers and hands on certain specific points on your feet (and also on hands and ears) can help to relax the body and make the client feel better. It may work towards curing or lessening certain problems such as headaches, sleeplessness, stress, etc. Although growing in popularity, many scientists and critics doubt the whole supposed scientific basis for reflexology.
- ***T'ai Chi*** /ˌtaɪ ˈtʃiː/ (full name *T'ai Chi Chuan*) is an Asian *martial art that has become well known in the west for* its believed therapeutic value in prolonging life and good health. It is most instantly recognizable as a very slow exercise or dance routine involving gradual movements of arms, legs and body while the balance of the body subtly and slowly shifts.

2

- Tell students that they are going to read an article about alternative therapies in the workplace. Ask them to look at the two questions. They then read the article and answer the questions.
- N.B. You may want to go through some of the key language in the article before students read the article (see *Language notes* below).

1 Aromatherapy and colour therapy are mentioned.
2 Aromatherapy is being used to fight stress and promote health, as well as increase productivity. Colour therapy is being used to counterbalance high levels of stress, and to heighten motivation and stimulate creativity.

Language notes: reading

- ***Stress-related illnesses*** are illnesses that are caused by stress or seem to have some connection to being stressed.
- If you ***talk someone through*** something, you explain all the details of it slowly and carefully.
- If someone says a firm has ***low morale*** /məˈrɑːl/, they mean that the people who work there do not feel happy or enthusiastic about their work or working relationships. Collocations: You can have *high/good/poor/bad/great/improved* morale. You can *increase/boost/raise* or *restore* morale. You can also *damage* morale.
- If something ***counterbalances*** something else, it has positive effects that cancel other negative effects (or vice versa).
- If you ***energize*** a person, you give them energy (maybe by encouraging them or by creating a better working environment).
- If you have ***immunity*** to a disease, you cannot catch it or be affected by it.
- If something is *diffused*, it spreads slowly into the air, water, etc. The ***central diffusion system*** in the text probably releases aromas slowly over time and ensures that they get to all parts of the workplace.
- ***Ergonomics*** is the scientific study of how people work and the conditions they work in, with a goal of improving conditions and achieving greater effectiveness and productivity. The word is most often used to refer to furniture and office equipment that people use, especially to chairs and computer workstations. An ***ergonomic keyboard*** is one that is designed to be most comfortable to use over long periods of time and to minimize the risk of getting *RSI* (see *Language notes* below).
- When you do not go to a place that you are supposed to be (e.g. school or your workplace) you are *absent*. If you do this regularly, your bad habit could be termed ***absenteeism***. The word can also refer to a general problem in a workplace where large numbers of people are often absent; this is the use in the reading text.

3

- Students complete the gaps in the article with the extracts a–g.

1 d 2 b 3 g 4 a 5 e 6 f 7 c

Language notes

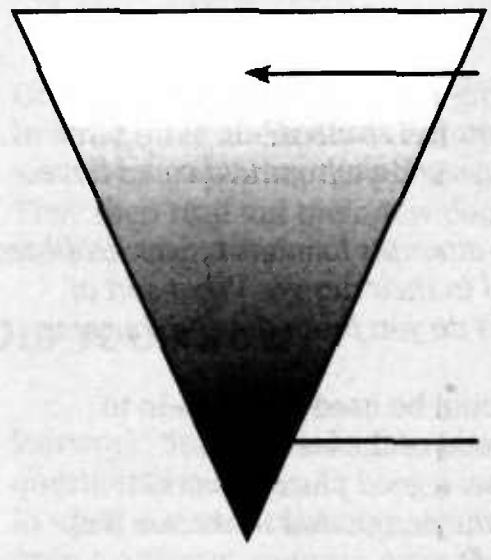
- ***Repetitive stress injuries*** (commonly known as *RSI*) are injuries you get from doing the same movements again and again, for example when using a factory machine, when using mobile phones for texting or when using a computer.
- If you are *irritable*, you become impatient or angry very quickly and easily, often without much provocation. ***Irritability*** is the noun describing the condition.

4

- Pairwork. Students discuss the questions.

Developing methodology (21) Encouraging students to take more responsibility for their learning

- *At lower levels students can arguably make reasonable progress just by coming to class, taking an active part in lessons and doing their homework. At higher levels, however, students need to realize that even the most effective classroom and the best coursebook can never provide them with everything they need. The very nature of higher level learning is substantially different from lower levels and students usually need some guidance to notice this and to become more aware about what they can do.*
- *Whereas at low levels the teacher and book can pick out a core syllabus of key items that students need to become familiar with and key skills that they need to get capable at using, at higher levels, there is simply so much that could be studied that any course will only be a sampling of the available material. I visualize this as having a triangular shape:*



Upper Intermediate: You've worked through all the basic building blocks of English. Now the whole vast ocean of English as it is really used lies before you.

Beginner: Small, selected controlled, syllabus, i.e. the things you need to be able to cope with in key situations. Manageable and learnable in small bits, lesson by lesson.

- *We have mentioned before that, typically, at higher levels, the problem becomes vocabulary more than grammar. Students will know most of the basic mechanics of grammar by now but will only be starting to face up to the huge possibilities of vocabulary, e.g. the wide range of meanings and uses, the vast number of collocations and chunks, etc.*
- *The successful higher level student will learn a lot about vocabulary in class, but also needs to supplement this work with other study outside class. Here are a few ideas about how to encourage this – and how to help students to structure it a little more.*
- *First, talk through the issues mentioned above with your students. Do they agree with the ideas? Are they aware that strategies that have got them through Elementary and Intermediate levels may not work anymore!*
- *Talk through what they do outside class to help their English. They need to be looking for any opportunities to hear or read the language or to use it themselves in speaking or writing. There is a list of ideas in* Developing methodology (22): Reading & listening outside the classroom *on page 127.*

- *Make discussion of the process of learning a regular part of the work of the class. In other words don't just do the lesson* 'at' *the students. Ask their opinion about what is difficult and what is easy. Ask about ways of working that suit them and ways that don't. Ask directly for their feelings about themselves and their progress. Ask for ideas about things that would be useful to supplement their work. Ask opinions on the material and the methodology, and so on. As with many questions of this kind, the answers may be interesting and important, but even just thinking about the question is already awareness-raising.*
- *Provide structures and templates to help students work in a more focussed way on their own. Some ideas are given in* Developing methodology (23) *on page 134.*
- *Set aside some classroom time for work that is based on things students have brought from outside. This could involve students bringing you interesting articles that are distributed to the whole class, students bringing in recordings that everyone listens to, or having question and answer sessions about words and expressions that students have read or heard, etc. You can structure such work more by specifically requesting items for a future lesson, e.g.* If there is a song you would like to study in class, please bring me a CD and a printed copy of the lyrics next week. If I think we can use it in class, we'll study it some time in the following three weeks.
- *As a general classroom working mode, try to get into the habit of encouraging students to take more moment-by-moment decisions. Try telling them less, and getting them to tell you more. Try making decisions for them less and getting them to decide more. Encourage self-assessment and peer-assessment rather than allowing students to always look to you for your evaluation.*

GRAMMAR: modals (permission, obligation & prohibition)

Language reference, Student's Book page 84
Methodology guidelines: Grammar boxes, page xiv

1

- *Students rewrite the phrases in bold in sentences 1–8,* using an appropriate form of the verbs in the box.

1 had to	4 couldn't	7 don't have to
2 *could*	5 *aren't allowed to*	8 *can*
3 didn't need to	6 must / need to	

2

- Students look back at the sentences 1–8 in exercise 1 and match them to the uses a–d.

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

Language notes: modals (permission, obligation & prohibition)

- Once again, the modals have been laid out in a table. This may help some students to see the contrasts between different forms and uses more clearly.

	Present	*Past*
Permission	You can eat it.	You could eat it.
	You are allowed to eat it.	You were allowed to eat it.
Obligation, duty or necessity	You must eat it.	You had to eat it.
	You have to eat it.	
Not having an obligation, duty or necessity	You don't have to eat it.	You didn't have to eat it.
	You don't need to eat it.	You didn't need to eat it.
Prohibition	You can't eat it.	You couldn't eat it.
	You mustn't eat it.	You weren't allowed to eat it.
	You aren't allowed to eat it.	

- N.B. The present forms can be used to actually perform the actions, e.g. giving permission, prohibiting, etc. as well as commenting on actions other people have performed, e.g. A teacher telling a student: *You can't go in the staff room* is actually performing the act of prohibiting as he/she says the words. When that student tells their friend later on, the friend might reply *Yeah, that's right, you can't go in the staffroom – students aren't allowed.* This uses the same language item, but this time, saying the words does not perform the prohibition itself.
- The past forms, in contrast, never actually perform the act described (as it's already in the past and can't be changed).

3 2.8

- Tell students that they are going to listen to a story about an alternative therapist. Ask them to make notes about (1) the main events of the story and (2) any key words. Play the recording a second time if necessary.

2.8

I was bored with my job. Sometimes I had to answer as many as 300 calls a day. I wasn't allowed to leave my desk, not even to stretch my legs. Then the headaches started. One day I was talking to a customer on the phone and she mentioned that she was an acupuncturist. We arranged to meet. That meeting changed my life! She cured my headaches and I didn't have to pay her a penny. But she also saved me from my dead-end job. Now I'm a fully trained acupuncturist. I still have to work long, hard days, but I don't have to ask someone else what I can and can't do. I'm my own boss and it's great! I feel like a new person.

Language notes

- When you ***stretch your legs***, you get up and walk around after you have been sitting down for a long time (perhaps because you were at your desk, on a coach journey, etc.).
- A ***dead-end job*** is a job that seems to be leading nowhere. There seem to be no prospects for promotion or more interesting work.

4

- Groupwork. Put students into groups of three. They compare their notes from exercise 3 and write the story about the acupuncturist.

5

- Students compare their version of the story to the one in tapescript 2.8 on page 158. Ask them to check whether they used the same model verbs and expressions as in the tapescript.

Extra task: permitting & prohibiting

- Write the following scenarios on the board:
  You are learning to drive.
  You are starting your first day's work as a police officer.
  You've never acted before but you have a job today as an 'extra' in a big crowd scene for a new Hollywood film.
  You didn't pay your income tax and are just starting a six-month prison sentence!
- Pairwork. Put students into A and B pairs. Student A decides which of the listed activities they are going to do. Student B takes the role of an instructor, advisor, experienced person, etc. Student B should give advice about what they can and can't do, e.g. *You can ask people questions. You mustn't talk to any of the stars unless they talk to you first.*

SPEAKING

1

- Groupwork. Go through the instructions with the class, then ask students to work in small groups.
- Allow students plenty of time to discuss their changes. Ask them to make notes about how they would improve the school environment, and what effect it would have for the people in the school. Tell them that they will use these notes in exercise 2 when they tell the class about their plans.

2

- Refer students to the *Useful language* box at the bottom of the page. Groups then take turns to tell the class about their plans.
- The class then votes on which group's makeover is the most realistic, and which group's makeover is the most imaginative.

Web research task

Methodology guidelines: Web research tasks, page xiv

Clearing your clutter

- Find some good recommendations for how get rid of all those unnecessary bits and pieces that take up all the space on your desk and at home. Check out some sites where they give advice on *decluttering* (i.e. getting rid of unnecessary rubbish) your life.
- After searching, compare notes with others on the best (or funniest) solutions.

Web Search key words

- *declutter desk; declutter home; declutter life*

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 241
Teacher's notes, page 203

8D | Back pain

WHAT THE LESSON IS ABOUT

Theme	Persuading people to change their habits and behaviour in order to adopt a better lifestyle
Speaking	Pairwork: discussing how to change another person's lifestyle
Listening	Five conversations involving a man suffering from a bad back and his reluctance to take people's advice to seek help for it
Vocabulary	Phrasal verbs with objects
Functional language	Changing the subject

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Imagine that you're feeling quite ill. Are you the kind of person who would go straight to the doctor, or do you avoid seeing the doctor until it is absolutely essential?*
- *When you have a medical problem, do you listen to advice from your friends?*
- *Who would give you the most useful help when you have a minor medical problem? Your mum? A friend? Your intuition? A book? The internet? Your doctor?*
- *If a man and a woman had exactly the same illness, would they respond in different ways, i.e. do men and women experience and respond to illness in different ways?*
- *Do you think men complain about being ill more than women? Do you think men avoid seeing the doctor more than women?*
- *Have you ever had back pain? What helped or cured it?*

LISTENING

Students listen to five conversations about Bob, who has been suffering from chronic back pain for a long time. He is given advice on what to do about the problem from different people, but is reluctant to take their advice. Finally, under pressure from his wife and son, he makes an appointment to see an osteopath.

1

- Students look at the photo and discuss the questions.

2 **2.9–2.13**

- Tell students that they are going to listen to five conversations featuring the man in the photo (who is called Bob).
- Ask them first to read the list of people he talks to in each conversation.
- Students then listen to the recording and number the people in the order in which Bob talks to them.

a) 2 b) 4 c) 5 (and 3) d) 1 (or 2) e) 3

2.9–2.13

1 B = Bob J = Jen

B: By the end of the week? Ooh!
J: You still haven't been to see a doctor, have you?
B: Why? What's the point? He won't be able to do anything to help ...
J: At least he'll be able to prescribe some painkillers.
B: Listen, I appreciate the concern, but I'd rather just put up with it, OK?
J: How about getting a massage, then? I know a really good physiotherapist – he does these special lower back massages – they're great – they really help – a couple of hours a week and you'll be like new. Tom went to him – he says he works miracles.
B: Oh, that reminds me I need to call Tom. I'd promised I'd get back to him today ...
J: OK, ignore me! But it's for your own good.
B: Look, thanks for the suggestions but I've had this problem for years now – it comes and goes – I just live with it.
J: OK, have it your own way. Anyway, as I was saying, I reckon we can get the report done by the end of the week, or the beginning of next week at the very latest ...

2 M = Mike B = Bob

M: Hi Bob, how's your back?
B: Don't ask!
M: So, no football again this week, then?
B: No, sorry, mate. You'll have to do your best without me!
M: You really should see someone about it, you know. How long have you had it now? It's been weeks since you last played.
B: I know, I know. It'll sort itself out. It always does.
M: Look, I know I've said this before, but I know a really good osteopath. My mother swears by her. She does this spinal manipulation thing ...
B: Sounds painful!
M: It probably is, but it works. I tell you, you really should try.
B: By the way, how is your mum?
M: Don't change the subject! Look, I've got her number here.
B: Who, your mum's?
M: No! Look, phone her. Get yourself an appointment. It'll be worth it, you'll see.
B: Yeah, well, maybe ... but I really don't think it'll work.
M: You are just so stubborn! I don't know how Linda puts up with you!

3 L = Linda B = Bob

L: How long are you going to keep putting it off? It's not fair, you know, you're not the only one who has to put up with it. It makes you irritable and moody – you get tired and snap at the kids ... I'm sick and tired of telling you to see a doctor ... and I'm sick and tired of your bad moods and your moaning and grumbling. I know, I know, it's no fun having a bad back, you've told me that a million times – but it's no fun for us either. There are a hundred things you could do – take some painkillers for a start – buy a new chair for your desk – make an appointment with the osteopath – I know Mike's given you her number.
B: Her number? So it was your idea, was it? You put him up to it ...
L: Yes, I did. And what's wrong with that? I thought you might listen to Mike – seeing as you don't listen to me!
B: Ah, yes, come to think of it, Mike did mention you when he gave me the number. I should have known.

L: Bob! I just don't get you. I'm being serious here – and you're not even listening! I have had enough. Do something about your back or …
B: Or …?
L: Or … I don't know. I'll have to put painkillers in your food or something!
B: Listen, I'm sorry, I really am. You're right. I need to do something about it and I promise I will.
L: Hmm … I'll believe that when I see it!
B: Come here, you know you look beautiful when you're angry … so, what's for dinner?
L: Ah, talking of dinner, it's your turn!
B: My turn? Again? Oh, aw, I don't think I can … I've got a bad back …
L: Bob Davis, I swear, …

4 B = Bob A = Ann K = Kate G = Greg

B: Yeah, and well, she just flew off the handle, I mean she was really, seriously angry with me …
A: I'm not surprised. You can be really stubborn sometimes, you know …
G: Yeah, and you get pretty tetchy, too.
B: I know, I know. I should try and control my temper.
A: And as for what she was saying, well, she's right, you, know. You do need to do something about it. There's no medal for suffering in silence.
K: Not that you do suffer in silence … I wish you would!
B: Thank you, Kate! But yeah, I know what you're saying – even little Jo was telling me off the other day. 'Dad, can't you be happy sometimes?' he said …
G: Bright for a three-year-old, your Jo!
B: Yeah, I know, but it's a bit much getting told off by your own son!
A: Well, there you go. As I was saying, you'll have to do something about it, won't you?

5 B = Bob L = Linda

B: Anytime this week, well, really in the evening if possible. I finish work at about 6.30. Thursday, 7.15? Yep, that sounds fine. Thanks great, thanks a lot. Goodbye. I've done it!
L: What have you done?
B: I've made an appointment to see the osteopath.
L: You have? At last!
B: Oh yes, and by the way, have I told you I love you?

Language notes: listening

Conversation 1

- A ***physiotherapist*** is a person who can help people with physical injuries by using a range of techniques involving exercise, massage, stretching, etc. Physiotherapy is not an alternative therapy in western countries, but is considered part of normal medical practice.
- If someone who is talking about a problem says ***I just live with it***, they mean that they can cope with or put up with the problem. People might say this when they feel that a problem will not go away easily and they have had to learn to get used to it, even though it isn't pleasant.

Conversation 2

- In reply to Mike's question about his back, Bob says ***Don't ask!*** This is a way of saying that the answer is still bad, negative, unpleasant, etc. and it's not something he wants to talk about. The expression is often used humorously, i.e. the person doesn't really expect the questioner to completely change the subject.
- When Bob says that his back will ***sort itself out***, he means it will eventually cure itself without medical help.
- An ***osteopath*** is a medical specialist who has particular skills in helping with muscle strain and back pains using pressure, manipulation and other techniques.

Conversation 3

- If you ***snap at*** someone, you suddenly shout angrily at them, without warning.
- If you ***moan*** or ***grumble***, you repeatedly complain in an annoying way.

Conversation 4

- If you say that someone ***flew off the handle***, you mean that they suddenly became very angry without warning.
- If someone is ***tetchy***, they are likely to become a little bit angry easily and at unpredictable times.
- If you ***suffer in silence***, you have a pain or a problem but you don't complain about it.

3 2.9–2.13

- Students listen to the conversations again and answer the questions.
- They could then compare their answers with a partner before you check with the class.

1 Speaker 1 suggests he should see a physiotherapist; speakers 2 and 3 suggests an osteopath; speaker 3 also suggests he takes painkillers; the speakers in the fourth and fifth conversations don't suggest anything.
2 He decides to follow Mike's (speaker 2) and his wife's (speaker 3) advice, because his wife got really angry and put a lot of pressure on him to go and see an osteopath.

4

- Pairwork. Students discuss the questions.
- When they have finished their discussion, ask students if they heard any good advice from their partners for easing and relieving back pain.

FUNCTIONAL LANGUAGE: changing the subject

1

- Pairwork. Students look at tapescripts 2.9–2.13 on page 158 and find the expressions 1–6. They then discuss the questions with their partner.

a) 1; 5 b) 3; 4 c) 2; 6

Language notes: changing the subject

- ***That reminds me*** is used to introduce a change in the subject of a conversation. It appears to make a direct link between what the previous speaker has been talking about and the new subject. The speaker is trying to explain that what the previous speaker said has made him think of something relevant or connected in some way. In practice, the link may be very tentative and often the speaker is just using this as an excuse to change topics.
- ***Anyway, as I was saying*** is a way that a speaker can go back to a subject they were talking about earlier. This is often used when the speaker feels that other people have changed the subject, e.g.

  A: *I don't think that our policy on Africa is having any success.*
  B: *That reminds me. I had a lovely holiday in Tanzania last year. The wildlife was …*
  A: *Anyway, as I was saying, I think we need to look again at Africa.*

- ***By the way*** is used to introduce an extra piece of information that may not be completely relevant or follow the main line of argument. In mobile text shorthand, people often use *btw* to mean *by the way*.
- ***Come to think of it*** is used for adding a new item of information that you have just thought of, usually expanding on what you have just been saying, correcting what you have just said or providing relevant information related to the subject. It means something like *I have suddenly thought of something connected to what I just said*. Here is an example: *I couldn't remember her name. Come to think of it, I couldn't remember the names of anyone in the room.*
- The expression ***talking of*** is used to introduce a change of subject that is still related (maybe only loosely) to the current topic. Speakers quite often use this expression as a way of helping a conversation to move smoothly on to a new topic while making it sound as if everything is linked, e.g. *Actually, I do believe in acupuncture. And talking of alternative therapies, Mary invited me to an aromatherapy evening last week.*
- Speakers use ***as for*** to introduce a new subject that has some connection to the current topic. In Recording 4 Ann says ... *and as for what she was saying, well, she's right you know*. This is used (a) to make a new comment (i.e. saying that what Linda, in recording 3, had said was correct), but also (b) to return to the subject she was talking about before Greg and Bob interrupted her.

2.14

Students complete the dialogues with expressions from exercise 1.

They then listen to the recording and compare their answers. Tell students that for dialogues 1 and 5 both 'That reminds me' and 'Come to think of it' are possible.

a) 1 (That reminds me)
b) 5 (Talking of)
c) 3 (by the way)
d) 2 (anyway, as I was saying)
e) 4 (come to think of it)
f) 6 (as for you)

3

Communication activities, Student's Book pages 143, 145 & 147

- Model this activity first with a confident student. Start a conversation, e.g. about today's weather, then as the students starts responding to the subject, quickly change the subject onto another topic, e.g. safari holidays in Africa, using an expression from exercise 1. As the student starts talking about this subject, once again change it to a different topic, e.g. their progress this year with English.
- Groupwork. Put students into groups of three. Ask them to turn to their respective pages and read their instructions. Student A starts a conversation with the others using the phrase given. As their partners start talking about the topic, they must change the conversation to one of the subjects listed. Remind them to use the language from exercise 1 to change the subject.

Extra task: the railway carriage game

- Write out a number of slips of paper with some unusual (but not completely ridiculous) sentences. You will need at least one slip per student. Some examples:
  You took it! You've stolen my newspaper!
  Where's my hat? I've lost my new green hat!
  I've studied the history of this train line. It was built in 1940, you know.
  It's so hot in here! Bring me some water or I'll faint!
- If possible, rearrange the seating so that students are sitting opposite each other (i.e. as in a railway carriage).
- Hand out the sentence slips. Students must keep theirs totally secret. They should read their slip and memorize it exactly word for word.
- Tell students how long the conversation will last (e.g. four minutes). Students should sit together in the 'train carriage' as if they are strangers on a long journey together and start a conversation. Students can play themselves or roleplay any imaginary character they want.
- Students should continue the conversation as naturally as possible, using as many of the functional items from the lesson as they can. At some point in the conversation they must say their sentence(s). Their aim is to do this so cleverly that nobody notices that they are saying the sentence they had to say.
- At the end, stop the conversations. Ask each student to write down what they think the original sentence given to each of their fellow travellers was.
- If a student gets the gist of another traveller's original sentence correct, they get a point. Students also get points for each person in their carriage who did not spot their given sentence.

VOCABULARY: phrasal verbs with objects

1

- Students match the phrasal verbs in bold to their meanings a–f.

1 c 2 f 3 a 4 b 5 e 6 d

Language notes: phrasal verbs with objects

- If you say that you'll ***get back to someone***, you mean that you will phone them back (or write back to them).
- If you say that a problem will ***sort itself out***, you mean that it will solve itself (or go away) and doesn't need further work for you.
- If you ***put up with someone***, you talk with them, work with them, etc. patiently even though you don't like them or find them difficult.
- If you ***put something off***, you postpone it.
- If a friend ***puts you up to something***, they actively encourage you to do something dangerous, illegal, stupid, etc.
- If you ***tell someone off***, you criticize them and say that they did something wrong.

2

- Students underline the objects of the phrasal verbs in exercise 1. They then add the phrasal verbs from exercise 1 to the categories of phrasal verbs 1–3.
- They could then compare their answers with a partner before you check with the class.

1 I need to call him. I'd promised I'd get back to <u>him</u> today.
2 It'll sort <u>itself</u> out. It always does.
3 I don't know how Linda puts up with <u>you</u>!
4 How long are you going to keep putting <u>it</u> off?
5 So it was your idea was it? You put <u>him</u> up to <u>it</u>.
6 Even little Jo was telling <u>me</u> off the other day.

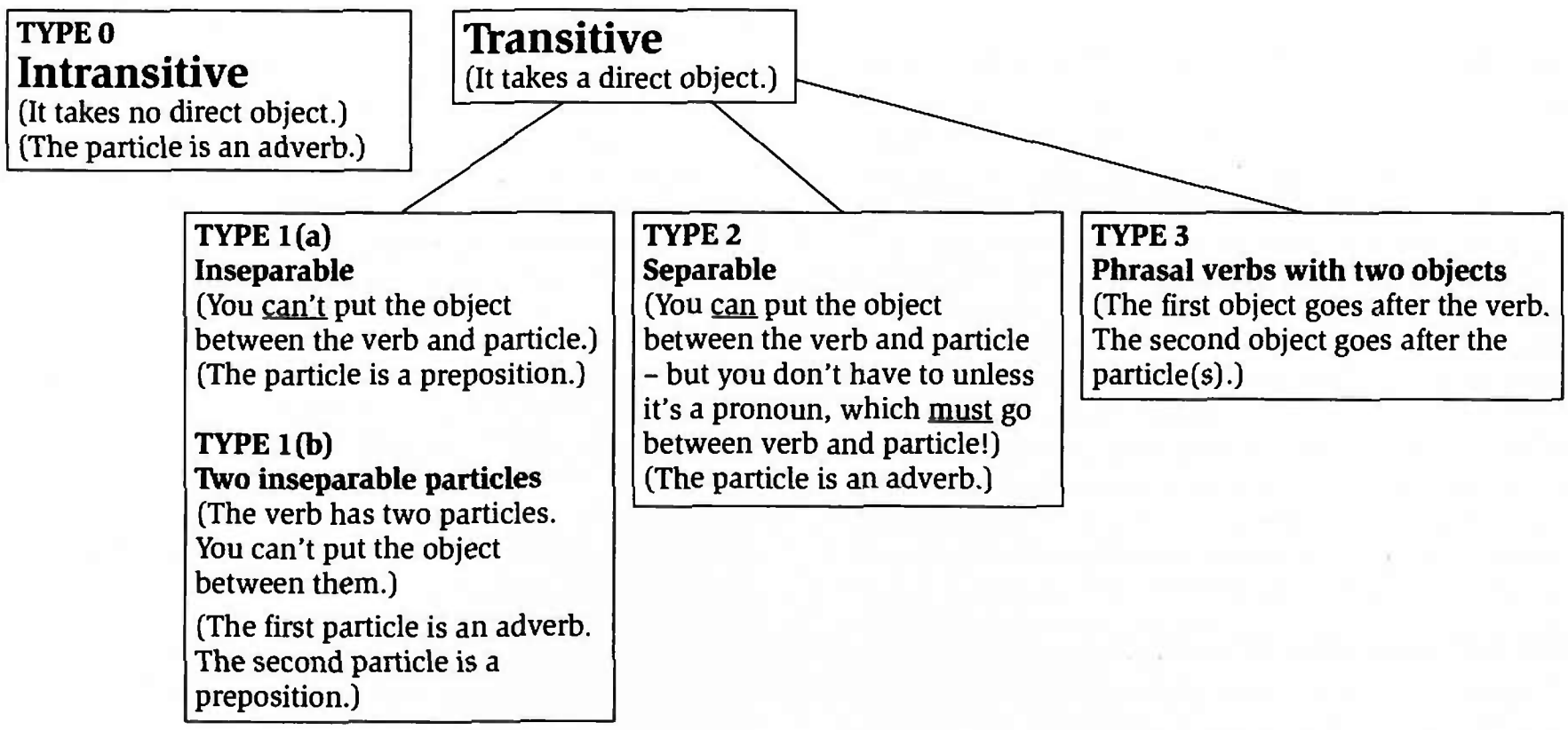
1 & 2) 1; 3 3, 4&5) 2; 4; 6 6) 5

Language notes: general introduction to phrasal verbs

- Nowadays, most teachers use the term *phrasal verbs* to refer to all the multi-word verbs that used to be divided up as 'phrasal verbs' (that use adverbs) and 'prepositional verbs' (that have prepositions). At this level, it is very important that students are familiar with these verbs and have a good idea of how they can be formed and used. There are many potential problems, which can be summarized as:
  1 **Form**: phrasal verbs differ in the sentence structures they need. Students need to learn which verbs follow which patterns.
  2 **Meaning**: (a) Phrasal verbs sometimes extend the original meaning of the main verb in some way, but (b) many phrasal verbs do not have a literal or guessable meaning, and need to be learnt individually. (c) Many phrasal verbs have more than one (often completely different) meaning. (d) Students need to be aware of the register of phrasal verbs. Some may be very informal or even rude.
- Let's look a bit more closely.

Form

- The word *particle* refers to the little word(s), e.g. *up*, *about*, *into*, etc. that follow the verb. These particles can be either *adverbs* or *prepositions*, though the definition of which is which can sometimes feel rather circular. For this reason, it may be simplest at this level to refer to them as *particles* (rather than *adverbs* or *prepositions*) with students.
- The most important form issues can be shown in a diagram. The numbering below reflects types 1, 2 and 3 used in the descriptions on page 83 of the Student's Book:



- The phrasal verbs in Student's Book exercise 1 are Type 3 and Type 2.
  1 I'd ***get back to*** *him.*
  Type 1(b): Inseparable verb + adverb + preposition
  2 It'll ***sort itself out****.*
  Type 2: Separable verb (+ pronoun) + adverb
  3 Linda ***puts up with*** *you.*
  Type 1(b): Inseparable verb + adverb + preposition
  4 Keep ***putting it off****.*
  Type 2: Separable verb (+ pronoun) + adverb
  5 You ***put him up to*** *it.*
  Type 3: Verb + object 1 + adverb + preposition + object 2
  6 Jo was ***telling me off****.*
  Type 2: Separable verb (+ pronoun) + adverb

Meaning

- The verbs in the exercise are mostly examples of 'unguessable' meaning phrasal verbs, e.g. even if students knew the basic meanings of *put* and *up*, they wouldn't be able to guess the meaning of *put him up to it*.

Phrasal verbs & students

- You may be thinking *This is all a bit complicated!* and it certainly is. So, what to do? I think it is definitely important that students understand the distinctions between different types of phrasal verbs, so study this section with them. But don't worry too much if they get puzzled or confused or if they forget. A simple awareness that the differences exist is maybe the most important thing. Beyond that, get students used to seeing and thinking about phrasal verbs in context. Practical tasks like exercise 3 (which encourages learners to recognize where objects can fit in a sentence) are probably going to be much more useful in the long run than the theory itself.

3

- Students read the comments 1–6 and insert the object in brackets in the correct position in each sentence.

1 look after it	4 putting it off
2 giving it up	5 … telling me off
3 They drop it off	6 … put up with it

4

- Students say if they know anybody like the people in exercise 3.

SPEAKING

1

- Pairwork. Make sure students understand the terms a–f (see *Language notes* below). Then refer students back to the comments in *Vocabulary* exercise 3, and ask them to match these comments to the people a–f.

1 c 2 b 3 e 4 d 5 f 6 a

Language notes: speaking

- A ***chain smoker*** is someone who smokes one cigarette after the other, i.e. as soon as one cigarette goes out, they are already lighting the next.
- A ***couch potato*** is a lazy person who sits (or lies) on the sofa at home, watching TV and eating TV snacks.
- A ***vegan*** is a person who will not eat any food product that comes from animal origins. This includes not only meat and fish, but also eggs, cheese, milk, etc. This is different from a *vegetarian* who doesn't eat products made by killing animals but will eat other animal products.

2

- Ask students to imagine a discussion between each pair of opposite types of people in exercise 1. Ask them to think about what arguments they could have to defend their opinions and behaviour.
- Students then make a list of the arguments the anti-smoker, fitness freak and vegan could use to persuade the chain smoker, couch potato and junk food addict to change their unhealthy lifestyles.
- They then make a list of counter-arguments that the chain smoker, couch potato and junk food addict could have.

3

- Pairwork. Students work with a partner and decide how the two opposing type of people could reach a compromise.
- You could extend this activity by getting students to use their lists of arguments to create a dialogue. They could then roleplay the discussions between the people in exercise 1, and try to reach a compromise. Go round monitoring and give help where needed.

IF YOU WANT SOMETHING EXTRA …

- *Photocopiable activity, page 242*
- *Teacher's notes, page 204*

Answer key

8 REVIEW

Student's Book page 171

1

1 be	4 can't be	7 can't
2 might	5 need	8 must
3 may	6 must	9 might need

2

1 necessary / obligatory	5 not necessary
2 prohibited	6 not necessary
3 necessary / obligatory	7 necessary / obligatory
4 not necessary	

3

1 get	3 put	5 drop	7 talk
2 sort	4 put	6 look	

4

Students' own answers

5

Correct order: 7, 5, 1, 6, 8, 3, 4, 2, 9

9A | Celebrity heroes

WHAT THE LESSON IS ABOUT

Theme	Being obsessed with celebrities and describing celebrities
Speaking	Pairwork: film/sports stars as role models for your country
Reading	*The dangers of hero worship.* Magazine article about the dangers of being obsessed with celebrities
Grammar	Adjective order

IF YOU WANT A LEAD-IN ...

Discussion starters

➲ *Methodology guidelines: Discussion starters, page xiii*

- *Who is your hero? Why? Or maybe you don't have one?*
- *Have you ever wanted to be like a famous person, in looks or in lifestyle or behaviour?*
- *Did you have any childhood heroes in the past that now you laugh about (or shudder at)?*
- *Your favourite film star is going to attend a film premiere at a cinema near you. If you want to have a chance of glimpsing him/her, you'll need to wait at least four hours (maybe in the rain). Would you do it?*
- *Why do you think people wait for many hours (or days) outside hotels, where they think a film or music star might be staying, in the hope of seeing them for one or two seconds? What's the point?*
- *Does having heroes help us to be happier?*
- *Would you ever write a letter to a film or music star?*
- *Are all celebrities suitable as heroes?*
- *Is there a point where having a hero can become a dangerous obsession? Have you ever heard any news stories about an obsessive fan?*

SPEAKING

1

- Pairwork. Students discuss the questions.
- For students studying in a multi-national class, ask them to pair up with a partner from their own country. After finishing their discussion, they can then tell the rest of the class about the people they discussed.

2

- Tell students that they are going to interview their classmates, using the questions listed. Ask them to read the questions first. They then walk round the class and interview their classmates. Tell them that they should ask follow-up questions when someone answers *yes* to a question.

READING

The reading text is an article about a condition called Celebrity Worship Syndrome in which people have an unhealthy obsession with celebrities. The text gives an example of this obsessive behaviour by talking about the fans who attended the first showing of the final instalment of the *Star Wars* series in Britain. The article also states that being interested in celebrities could have a positive effect on people, if it doesn't become an addiction.

1

- Ask students to read the article quickly. Point out that the paragraphs are not in the right order, but tell them not to worry about this as all they have to do is choose the best title for the article.

1 The dangers of hero worship

Language notes: reading

- ***Hero worship*** is an obsessive interest in and attraction to a famous person. It is more extreme than just being a fan. The noun can be used as a verb too, e.g. *He hero worships Ewan McGregor.* Someone who hero worships typically thinks that their hero is an important, likeable person and a worthy role-model. A hero worshipper may collect lots of articles and pictures of their hero, watch all their films, follow them to different locations, contribute regularly to fan web sites, and so on.
- When you ***look up to*** someone, you have a lot of respect for them. You may think that they are more knowledgeable or skilful than you and you might try to learn from what they do.
- An ***anthropologist*** is a scientist who studies how people live in their societies, especially their way of life, habits and culture.
- A ***syndrome*** is when a number of physical and/or mental medical conditions or symptoms are seen together and seem to add up to a specific problem.
- If you ***emulate*** someone, you copy them and try to be like them (probably because you admire them).
- ***But at a price*** means that as well as positive results there are also some negative aspects (possibly financial cost, or maybe in terms of work needed, difficulties encountered, damage, medical problems, stress, etc.).
- ***Satin*** is a soft, shiny cloth often used to make glamorous clothes.
- If people are ***like-minded***, they enjoy similar things and think in similar ways (i.e. their minds are similar).
- When something is ***grotesque***, it is extremely ugly and unusual (and possibly frightening or disturbing).
- If someone is ***impressionable***, they are easily influenced and persuaded by others.
- A ***soulmate*** is someone that you think is incredibly similar to you and you feel very close to them because of that. The word *soulmate* suggests a closer relationship than the term *best friend*.
- A ***confessional letter*** is a letter in which you tell your secrets and private thoughts.

Cultural notes: Star Wars

- ***Star Wars*** is a series of six very successful science-fiction films. The army of the evil Empire is led by *Darth Vader*, a heavy-breathing villain in a face mask. The Jedi Knights are a slightly mysterious force for good. *Yoda*, a small green alien, is a Jedi. Backwards in sentences often he talks. *Padmé Amidala* is the Queen of Naboo who married *Anakin Skywalker*, the person who eventually 'turned to the dark side' and became Darth Vader. She gave birth to twins *Luke Skywalker* and *Leia Organa*, two heroes of the original three *Star Wars* stories.

- There is great worldwide interest in *Star Wars* and there is a huge number of souvenirs, models, toys, books, costumes, fake weapons, etc. Fans regularly meet up at conventions where they often wear costumes to look like their heroes. One popular accessory is the ***light-sabre*** – a long stick that is used in a similar way to a sword, but with a beam of light rather than a blade.
- Even though *Star Wars* fans are famously obsessive, they don't yet rival the fans of another long-running TV and film science fiction series *Star Trek*. The fans of this programme even have a name *Trekkies*, a term that is sometimes used to generally refer (in a derogatory way) to any obsessive fan of a film or TV programme, e.g. *Oh, don't talk to him about 'The Godfather', he's a real Trekkie about those films.* Amongst the extraordinary achievements of obsessive Trekkies are (1) turning up for jury duty in a court dressed in full *Star Trek* uniform, and (2) the creation of an entire imaginary alien language *Klingon*, which many people can now speak.
- The film *Galaxy Quest* cleverly satirizes the world of Trekkies and *Star Wars* fans; in the story a number of actors are mistaken for a real spaceship crew by some aliens who desperately need help.

Cultural notes: Andy Warhol

ly Warhol was a New York artist, most famous for pop art works he created in the 1960s. But as well as ducing art works he ran a radical studio called *The ory*, published an interview magazine and inspired pop group The Velvet Underground.
most famous quotation was *In the future everyone be world-famous for fifteen minutes*, a reference to way that TV and media makes it very easy to become l-known, but for a short period of time, i.e. until the ld's attention moves on to new celebrities. With ity programmes like *Big Brother* on TV, his insight ms to be more truthful than ever.

2

- Students to read the article again and put the paragraphs in the correct order.
- They could then compare their order with a partner before you check with the class.

Correct order: 5, 4, 2, 6, 1, 3

3

- Students look at the highlighted words in the article and match them to the definitions a–f.

a) satin	c) minute	e) confessional
b) obsessed	d) grotesque	f) like-minded

4

- Elicit from the class the advice they would give to someone with Celebrity Worship Syndrome. You could also ask students if they know anyone with these characteristics.

GRAMMAR: adjective order

Language reference, Student's Book page 94
Methodology guidelines: Grammar boxes, page xiv

1

- Students rearrange the words to make phrases.
- They then look back at the article and check their answers.

1 a strange gold headdress
2 a huge widescreen cinema
3 a large like-minded crowd
4 a gorgeous red satin dress
5 well-known American film stars
6 an impressionable young adolescent
7 grotesque brown rubber Yoda masks
8 long confessional letters
9 minute personal details

Language notes: adjective order

The following table lists the example sentences and the answers to exercise 1:

	Opinion (e.g. about character, behaviour, quality, beauty, etc.)	Description size/ shape	age	colour	origin	material	other (type, purpose, category, psychology, etc.)	Noun
an	exciting		new					movie
a	brilliant		young					actor
a		long		white		plastic		light-sabre
			adolescent		British			film fans
a	strange			gold				headdress
a		huge					widescreen	cinema
a		large					like-minded	crowd
a	gorgeous			red		satin		dress
	well-known				American			film stars
an	impressionable		young					adolescent
	grotesque			brown		rubber		Yoda masks
		long					confessional	letters
		minute					personal	details

- To test whether these guidelines work, we can experiment by filling in more adjectives in some of the rows (though, of course, it would be highly unusual to have more than about four adjectives in a row):

	Opinion	Description						Noun
		size/shape	age	colour	origin	material	other	
an	exciting	short	new	black and white	Icelandic		cartoon	movie
a	brilliant	tall	young		Ukrainian		comedy	actor
a	terrifying	long	three-million-year old	white		plastic	reproduction	light-sabre
	friendly	chubby	adolescent	white	British		Sci-fi	film fans

- In addition to the categories listed here, note that comparative or superlative adjectives tend to come before any others, e.g. *He was the tallest young actor of his generation.*
- Despite this elegant table, it should be mentioned that it doesn't always work! Sometimes, the natural way of saying a particular description follows a different order. Another reason for using a different order is because the speaker or writer wants to emphasize a particular quality, and this key adjective is likely to move to a later position, just before the noun, where it is said with an extra stress, e.g. *A fantastic Brazilian thirteen-year old footballer.*
- So, think of the order of adjectives given in the Student's Book and in this table as a likely or preferred ordering; just remember that it isn't a rule and you will come across exceptions.

2

- Ask students to work on their own and think of three famous film, music or sports stars. Tell them that they have three minutes in which to write down as many adjectives as they can to describe these people.

3

- Groupwork. Put students into groups of three or four. Tell them to choose one of the celebrities they thought of in exercise 2. They then take it in turns to describe their celebrity to the other students in their group, without telling them the name of the person they are describing. The other students have to guess the person being described.

Extra task: describe it

- Bring in a number of different ordinary objects found around your home, e.g. a book, a vase, a box, a jar, a decoration, etc.
- Show one of the items to the class and establish what it is, e.g. *a box*. Divide the class into teams and invite a player from the first team to add an adjective to the name, e.g. *a large box*. The next team must add a new adjective (and place it in the correct order, of course), e.g. *a large blue box*. The next team adds one more, e.g. *a large old blue box*, and so on, until either a team chooses an inappropriate adjective, places an adjective incorrectly or cannot sensibly add a further adjective to the description. If you want to score, give a point for each adjective as they are placed.
- Continue the game with the next object.

Extra task: guess the noun

- Do an example of the game first. Say: *I'm thinking of something. It's a delicious, small, round, green thing.* Elicit guesses and, if no one gets it right, tell them that you were thinking of a *grape*.
- Pairwork. Students work with a partner and think of five more things (unusual, if possible) and write four adjectives to describe each one.
- When they are ready, pairs meet another pair and read their adjectives (following your example, i.e. *I'm thinking of something. It's a w, x, y, z thing* where w, x, y and z are adjectives). The other pair try to guess what object they are describing.

Extra task: search & replace

- Write out some sentences, each with a number of adjectives in the correct order but including one inappropriate adjective, e.g. *He was an impressionable satin adolescent film star.* Students have to spot the wrong adjective (e.g. *satin*) and then replace it with a suitable one in the same place in the sentence (e.g. *tall*).

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 243*
- *Teacher's notes, page 204*

9B | Local hero

WHAT THE LESSON IS ABOUT

Theme	The attraction of superheroes
Speaking	Pairwork: discussing superhuman powers
	Groupwork: inventing a superhero
Listening	Two news reports about a superhero in a quiet English town
Vocabulary	Adjectives with prepositions
Did you know?	Wonder woman

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Do you like superheroes in films or comic books? Why?*
- *Do any exist in real life?*
- *Would the world be a better place if there really was a Superman, a Batman, a Spiderman, etc.?*
- *Why might a person dress up to look as if they were a superhero?*
- *Is it acceptable for individuals to act as vigilantes (i.e. people who are not members of the police, but still take the law into their own hands, catching criminals)?*
- *Would your town benefit from having some vigilantes?*
- *If you were a superhero, what would be your priorities in your home town?*

LISTENING

The listening is two radio news items. The first item introduces the story of a superhero called Monkey Man, who wears a mask and orange suit, and helps the people of Tunbridge Wells, a quiet English town. The story has attracted a lot of attention from the police and the media. The second part of the listening is an update on the story, in which we find out that the story about Monkey Man had been made up by a group of friends, who sent letters to newspapers about events involving the superhero, and photos of one of them dressed up as Monkey man. National newspapers were so interested in publishing the story they didn't check that the story was true.

1

- Students look at the photo and the newspaper headlines, then answer the questions.
- Don't check answers at this stage. This will be done in the next exercise.

Language notes

- The term ***Caped Crusader*** refers to the fact that traditional comic book superheroes usually wear a *cape* (i.e. a long, flowing piece of clothing worn around the shoulders and down the back). The term *crusader* refers to any person who works hard or campaigns to achieve a particular goal (usually for other people's benefit). The expression was originally applied to Batman, who is still known as the *Caped Crusader*.

2 2.15

- Students listen to the news item on the recording and check their answers to exercise 1.

1 He's known as 'Monkey Man'. He dresses up in a mask, an orange suit, brown underpants and a cape, and acts like a superhero; doing good deeds and helping people in Tunbridge Wells.
2 He's patrolling the streets looking for people to help.

2.15

And finally, one of the strangest stories to have come our way for a long time. Over the last few days, reports have been coming in of strange things happening in Tunbridge Wells. For those of you not familiar with Tunbridge Wells in the county of Kent, the town is not known for its serious crime, although, like any town of its size, it is not entirely free from minor problems. But Tunbridge now has its very own superhero – a masked man in an orange suit, brown underpants and cape – who patrols the town, sorting out life's little inconveniences. Monkey Man, as he is known, was sighted earlier this week when local resident, Gladis Webb, suddenly became aware of a strange masked man behind her. In a letter to the *Kent and East Sussex Courier*, she explained that the man had tapped her on the shoulder and returned the purse that she had lost earlier. In other reported sightings, Monkey Man has helped motorists change their tyres, helped old ladies across the street and put rubbish in the rubbish bins. Until yesterday, Monkey Man's acts of goodness had been restricted to the kind of thing that any good citizen is expected to do. But the Tunbridge superhero came to the rescue of a young woman in the town centre. Monkey Man arrived in time to save her from a group of aggressive young men. A spokesman for the local police said they were always sympathetic to acts of good citizenship, but they hoped that Monkey Man would understand that some situations were better left to professional police officers. Their views were repeated by the town's mayor, Stanley Ward, who supported Monkey Man's acts so long as they remained 'community-minded'. Meanwhile, national newspapers like *The Sun* and *The Daily Express* have picked up on the story and are asking their readers if they know the identity of the mysterious masked Monkey Man. A Polish tourist, Wozyck Wozyck, who was visiting the town, was lucky enough to take a photo of the Tunbridge superhero with his mobile phone and sent it to the *Kent and East Sussex Courier*. *The Daily Telegraph* suggested that the masked man might be Darren Hasell, a 35-year-old sports coach with a black belt in karate. But local people do not think he is connected to the man in the orange suit.

3 2.15

- Ask students to read the statements first before you play the recording again. They listen out for the information in the recording and tick the ones that are mentioned.

3, 6, 7 and 8 are mentioned.

4

- Pairwork. Students discuss the questions.
- Do not discuss or confirm their answers at this stage. This will be done in the next exercise.

5 2.16

- Tell students that they are now going to listen to an update on the news story about Monkey Man.

- Students listen to the recording and check their answers to the questions in exercise 4.

1 Because he's a fake and doesn't wish to be identified.
2 He's a hairdresser.

2.16

And finally, we turn to an update on the story of the Tunbridge Wells superhero. The orange-suited Monkey Man has been involved in a number of incidents that have been reported as far away as Australia and New York. Helping old ladies cross the road, picking up litter and dutifully putting it in the rubbish bins, saving a young lady in danger from a group of aggressive youths, Monkey Man's time has been devoted to improving the day-to-day life of the good citizens of Tunbridge Wells. But it seems that the press has got a lot of egg on its face. We can now reveal that the identity of the caped crusader of Tunbridge Wells is none other than Matt Lees, a 31-year-old hairdresser, who, along with two friends, Chris Shaw and Rachel Bishop, was responsible for the strange series of events. The three friends made everything up from the start. Beginning with a handful of letters to the local newspaper, they were pleased and more than a little surprised when the paper believed the letters. Mr Lees pretended to be Gladis Webb and also dressed up as Monkey Man. Rachel Bishop took photos of him in the street and pretended to be the Polish tourist with the unlikely name when she sent the photo to the *Kent and East Sussex Courier*. National newspapers were so intent on publishing the story that they never checked out the sources. If they had, they would have quickly discovered that none of the witnesses actually existed. Prankster Chris Shaw insisted that it was all a joke but said that it was interesting to see how the press could be so gullible. 'You wonder what else they print,' observed Mr Shaw.
And now over to Brian Moloney with all the latest sports ...

Language notes: listening

- A ***prankster*** is a person who organizes tricks or plays practical jokes on other people. The prankster usually thinks that he or she is a very funny person, though other people often take a different view.
- If you are ***gullible***, you believe something very easily even if it seems implausible or there is no evidence. A gullible person can be easily cheated, e.g. by confidence tricksters who find ways to get money off him.

6 **2.16**

- Ask students to read the sentences 1–5 and explain the exercise before you play the recording. Tell them that when you play the recording again, they should listen out for these sentences and replace the words in italics with the words that they hear.

1 an update
2 got a lot of egg on its face
3 mad everything up
4 so intent
5 so gullible

7

- Pairwork. Students discuss the questions.
- If students have discussed an untrue story, ask them to tell their stories to the rest of the class.

VOCABULARY: adjectives with prepositions

1

- Students match the adjectives 1–10 to the prepositions in the box that follow them.
- Don't check answers at this stage. This will be done in the next exercise.

2

- Students look at tapescripts 2.15 and 2.16 on page 159 and check their answers.

1 of	3 to	5 from	7 in	9 to
2 to	4 with	6 on	8 for	10 to

Language notes: adjectives with prepositions

- If you become ***aware of*** something, you notice that there is something there or that it exists.
- If something is ***connected to*** something else, there is some link between the two.
- If your time is ***devoted to*** (doing) something, you use almost all of your time to work very hard for something that is very important to you.
- If you are not ***familiar with*** something, you don't know it or know much about it.
- If a place is ***free from*** crime, then there is no crime in that place. If a place is *not entirely free from crime*, there is some (though maybe not very much) crime. This is an example of a *double negative makes a positive* type of sentence. Saying that *Tunbridge Wells is not entirely free from minor problems* is a polite way of saying that even Tunbridge Wells has problems.
- If you are ***intent on*** doing something, you are determined to do it even if you have doubts, or if there are problems.
- If you have been ***involved in*** a number of incidents, you have taken an active part in those incidents.
- If you are ***responsible for*** something, you caused it, started it, etc. and deserve to take the blame if something bad happened. In the listening text it says that the three friends were *responsible for the series of strange events*, i.e. they were the people who caused these events.
- When something is restricted, it is limited in some way. If your actions are ***restricted to*** X, then the range of things you do is limited to X, and you don't do Y or Z.
- If you are ***sympathetic to*** certain actions, then you feel that you understand them and you may, at least partially, support them.

3

- Students complete the sentences with an adjective and preposition from exercise 1.
- They could then compare their answers with a partner before you check with the class.

1 free from
2 restricted to
3 responsible for / involved in
4 aware of
5 involved in / responsible for
6 intent on
7 familiar with

4

- Pairwork. Students take it in turns to combine a phrase from box A with a word from box B, and ask their partner to complete the sentence. Remind students that they should complete the sentences honestly.

SPEAKING

1
- Pairwork. Students discuss the questions.

Language & culture notes

- If you have ***immortality***, you have the ability to live forever and never die.
- If you hold a ***black belt in karate***, you have reached a 1st dan (= level) or higher level of skill in this martial art. Below this level karate students wear white, brown or other colours signifying the *kyu* levels of an initiate (i.e. learner).
- A ***moped*** is a small, low power motorcycle. The engine size is usually less than 50cc.

2
- Groupwork. Put students into small groups and ask them to invent a story about a superhero, using seven of the phrases from the box.
- You could ask students to make notes about the story which will help them when they come to retelling it to the other students in the class in exercise 3.

3
- Students choose one person from their group to tell their story to the rest of the class.

DID YOU KNOW?

1
- Pairwork. Students read the information and discuss the questions.
- You could then ask students to report back briefly on anything interesting they heard in their discussions.

Developing methodology (22) Reading & listening outside the classroom

- *It's important to encourage your learners to read and listen to as much English as possible outside class. Here are some possible strategies.*

Reading

- *If your school has a library, take the time to introduce your students to it and talk them through some of the interesting books and materials.*
- *If there is no school library, provide a small library box in class yourself. Get a box and fill it with any materials in English that you think your students might enjoy. Don't restrict it to just books – put in newspapers, magazines, comics, leaflets, lyric sheets, printouts of interesting articles, etc. Set up a simple borrowing system and encourage students to use it.*
- *Prepare photocopies of selected articles yourself each week, e.g. from newspapers, magazines, websites, etc. Give these to students to read, pointing out that they are to encourage reading for interest and pleasure and will not be used in class (unless the students themselves want to talk about them or ask questions).*
- *Encourage students to source articles themselves, e.g. one homework a week could involve students bringing in one article that they have found and then giving a short presentation about it.*
- *Chat about books and other things you have been reading. Offer to lend them out to keen students.*
- *Prepare a reading programme, i.e. a list of books that all students should read over a fixed period of time.*
- *Magazines sometimes offer special discount subscriptions for students or for schools. Research current offers from a few publications (e.g.* Guardian Weekly, Reader's Digest, The Economist, Newsweek, Time Magazine, *etc.). Encourage students to take out a subscription, or get your school to subscribe to a copy for the whole class to share.*
- *Set web-research tasks that will require your students to go online, read a range of internet pages and find information in order to report back to class in a later lesson.*

Listening

- *Keep an eye on TV schedules, and especially note any programmes that will be available on demand on the internet. Pick out programmes in English that students can watch.*
- *Provide a small selection of videos/DVDs that students can borrow. These can include not only feature films, but, subject to any copyright considerations, recordings of TV news, current affairs, advertisements, etc.*
- *Some radio stations provide an online archive of on-demand programmes. Find out stations that you think your class might enjoy (The UK's BBC 7 would make a great starting point) and suggest a list of programmes for them to try.*
- *Research interesting English language talk radio stations (such as London's LBC 97.3) that make free podcasts available. Recommend programmes to your class for downloading. Point out how students can use their MP3 player to help practice English everywhere (instead of just listening to music).*
- *Many large towns with an expatriate community of English-speaking people provide a range of activities. Use a notice-board to put up local cinema listings of English language films or other events such as talks, amateur theatre, comedy club, etc.*

Web research task

Methodology guidelines: Web research tasks, page xiv

Superheroes

- Choose one superhero from this list (of lesser-known heroes): *Green Lantern, Storm, Daredevil, Captain America, Batwoman, Radioactive Man* and research these questions:
  1 What super powers (if any) does the hero have?
  2 How did they become a superhero?
  3 Do they have a distinctive costume, vehicle, weapons or other equipment?
  4 Do they have a secret identity?
  5 Who are their most famous enemies?
  6 What is your personal evaluation of them? Are they a useful hero? Would you like to meet them? etc.
- Report back to class on your superhero.

Web search key words

- *superhero* ('name of superhero') , e.g. *superhero 'radioactive man'*

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 244
Teacher's notes, page 205

9c | Villians

What the lesson is about

Theme	Screen villains; crime & punishment
Speaking	Pairwork: discussing crimes in students' own towns, and crimes that have been in the news recently
Reading	Competition to vote for your favourite screen villain
Vocabulary	Crimes
Grammar	Adjectives & modifying adverbs

If you want a lead-in ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Who's your favourite film baddie?*
- *Imagine that you want to make a film with a really bad baddie. What should they look like? What are some of the characteristics they should have? What ambitions should they have?*
- *Are film baddies more interesting than the heroes? Why or why not?*

Reading

The reading text is a competition in which competitors have a choice of five villains, and must put them in order of nastiness.

1

- Pairwork. Students discuss what they know about the screen villains listed.
- You could then write the name of the villains up on the board and elicit from the students information about each one. Then ask them what other villains they think could be added to the list, and to give reasons why.

2

- Ask students to quickly read the introduction to the competition. Ask them what they have to do and what the prize is.
- Pairwork. Students then read the about the five villains and, with their partner, put them in order of 'nastiness'. Remind them that 1 is the most nasty and 5 is the least nasty.

Language notes: reading

- ***B – A – A – A – A – D*** is an attempt to represent a sound in writing, in this case an elongated vowel sound which could be transcribed as /bæːd/. This sounds as if you mean *really really* bad.
- ***85p/min*** is pronounced: *85p a minute* (/piː jə mɪnɪt/)
- An ***extinct volcano*** is one that is completely dead and no longer active. This is different from a *dormant volcano*, which is one that is quiet and looks dead but is still active below the surface.
- A ***henchman*** is a criminal who assists a boss or another cleverer criminal. They typically do the dirty, violent work. You seem to find *henchmen* far more in comic books and films than you do in real life!
- If someone is ***power-mad***, they crave control or power.
- If something is ***spine-chilling***, it is terrifying (i.e. it makes you feel a cold shiver down your spine).
- If a person is ***consumed with hatred***, they are totally filled with this negative emotion and can think about almost nothing else. In fiction, people who are consumed with hatred often want to hurt or get revenge on the object of their hatred.
- In traditional pirate stories, the pirate captain makes his enemies (or unfortunate sailors) ***walk the plank***, a way of executing people. A long piece of wood is extended over the side of the ship, and the unhappy victim must walk to the end. On reaching the end, there is nowhere else for him to go but down, into the open sea, hundreds of feet below, where he either drowns or is eaten by sharks. Interestingly, there is little evidence that pirates much used this famous execution method. In fact, it's the book of *Peter Pan* that seems to have popularized the idea.
- If someone ***uses every trick in the book***, they do everything they can to achieve their goal. There is a suggestion that they may use illegal or unfair methods as well as normal, reasonable, legal ones.
- If someone is ***vowing vengeance***, they make a strong promise that they will get revenge on someone.
- If someone's ***cruelty knows no bounds***, there is no limit to how cruel they can be. This is used to describe a very evil person.
- If some people ***go on the rampage***, they move around wildly, destroying and damaging things, behaving uncontrollably.

3

- Students look back at the competition and find words or expressions in it that match the definitions 1–8.

1 extinct	5 lure
2 henchman	6 vowing
3 spine-chilling	7 dashing
4 plank	8 meaningless and random

4

- Pairwork. Students discuss the questions.
- Elicit names of any female villains that the students might know. You could then ask them what would be the characteristics of a good female villain for a movie.

Grammar: adjectives & modifying adverbs

Language reference, Student's Book page 94
Methodology guidelines: Grammar boxes, page xiv

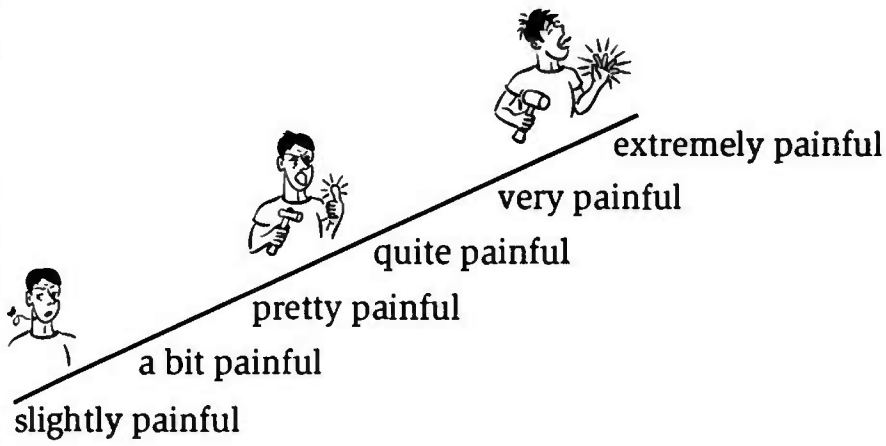
1

- Students read the sentences and identify the four incorrect ones. They then correct the phrase in italics in these sentences.

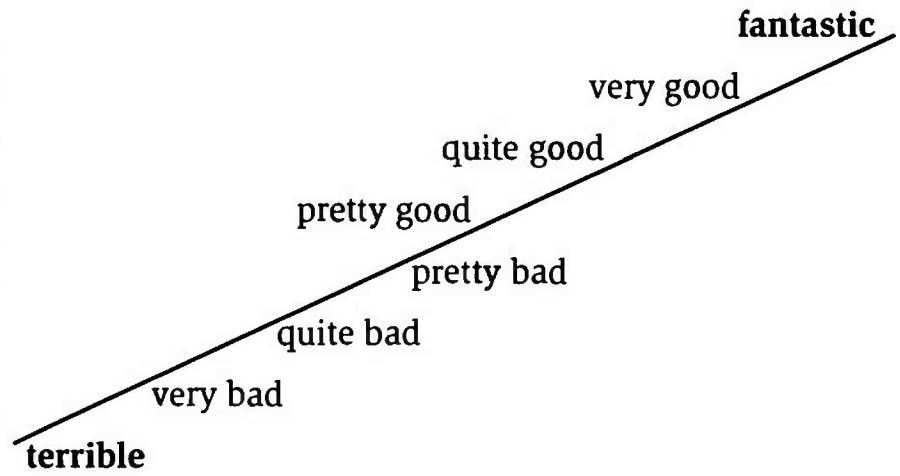
2 ~~absolutely attractive~~ – absolutely gorgeous *or* extremely attractive
3 ~~very perfect~~ – absolutely/completely/totally perfect *or* very good
4 ~~completely pleasant~~ – extremely/very pleasant *or* completely charming
7 ~~slightly extinct~~ – totally/completely extinct

Language notes: adjectives & modifying adverbs

- The majority of adjectives are gradable, i.e. they can have various degrees of strength or intensity, e.g.



- Gradable adjectives often have opposites, e.g. *beautiful – ugly*; *rich – poor*, etc. and can often be graded together on the same cline (see *good – bad* below).
- Adjectives that are ungradable can't be placed on a cline. They either *are* or they *aren't*, e.g. because the adjectives *good* and *bad* are gradable, they can be placed on the cline, but the adjectives *fantastic* and *terrible* are at the two extremes of the cline and cannot be graded:



- So we can say: *The last* Star Wars *film was terrible / very bad / quite bad / pretty bad pretty good / quite good / very good / fantastic*, but only the extreme adjectives can be used with *absolutely*, e.g. *The last* Star Wars *film was absolutely fantastic*. ✗ ~~*The last* Star Wars *film was absolutely good*~~.
- Adverbs such as *absolutely*, *completely*, *really*, *totally* (as well as *utterly*, *entirely* and *wholly*) indicate totality, i.e. the maximum possible – 100%. Because they mean this, there is no further modification possible, e.g. ✗ ~~*very absolutely fantastic*~~.
- ***Quite*** is a perennially troublesome word for learners. It has two completely different but easily confusable meanings. When *quite* is used with a gradable adjective, it means *rather/fairly*, i.e. less than *very* but more than *a little*. However, when *quite* is used with an ungradable adjective, it means *completely/100%/totally*. This leads to a lot of hard-to-understand sentences, especially with adjectives that can be both gradable and ungradable, e.g. when someone says *I'm quite exhausted*, do they mean that they are fairly exhausted or 100% exhausted? The difference in meaning could be crucial. The stress sometimes (but not always) gives a clue. When used with the *fairly/rather* meaning, *quite* tends to be stressed more than the adjective, i.e. *I'm* ***quite*** *exhausted*. When used with the 100% meaning, the adjective tends to carry the greater stress, i.e. *I'm quite ex****haus****ted*.
- N.B. We can't necessarily use all modifying adverbs with all adjectives. Some collocations with gradable adjectives sound wrong. So for example, we couldn't normally add *slightly good* or *a bit good* to the cline above (although these are just possible in colloquial speech).
- The Student's Book mentions that some adjectives can be both gradable and ungradable and gives *random* as an example. Here are a few more examples: *awful*, *right*, *wrong*, *full*, *packed*, *empty*, *blind*, *deaf*, *possible*, *impossible*.
- Learners' dictionaries, a little surprisingly, do not typically tell you if an adjective is gradable or ungradable. You will have to rely on your understanding of the meaning to decide which kind they are.
- Although rules given in the Student's Book are very useful and apply widely, there are rare cases when a normally ungradable adjective can be graded to make a humorous or emphasized point, e.g. *John's a bit perfect in everything he does. Susan is extremely British. She looks slightly pregnant!*

2

- Students complete the beginnings of the sentences with a modifying adverb. Remind them that more than one answer is possible for each sentence.

Suggested answers:
1 really/very/extremely
2 absolutely/really/totally
3 really/very/extremely
4 absolutely/completely/really/totally
5 completely/totally
6 absolutely/completely/really/totally

3

- Pairwork. Students work with a partner and complete the sentences in exercise 2 with their own ideas.
- Elicit a few examples from the class.

Extra task: adjectives & modifying adverbs (1)

- Prepare a list of at least 20 topic names, e.g. horror films, child actors, celebrity gossip magazines, mobile phones, public transport, etc. and print them on a photocopied sheet for each student. Tell pairs that they have met up at a party and are going to have a natural chat about various things (as if they were at a real party). They should talk together and give their opinions on something connected with the subject. Every time a student mentions something on their list AND makes a comment about it using *absolutely* (or *completely/really/totally*), they can put a tick next to that topic, which cannot be used again. At the end of the time, the winner has the most ticks.

Extra task: adjectives & modifying adverbs (2)

- Write the following dialogue on the board:
  A: *Oh, can you see that Yoda mask?*
  B: *Yes, I can.*
  A: *It's a bit frightening, isn't it?*
  B: *No, it isn't. It's absolutely terrifying.*
- Pairwork. Students practise the dialogue in pairs, with exaggerated stress and intonation if possible, especially on ***absolutely terrifying***. At least, make sure it sounds lively and interesting.
- Now erase some parts, as follows:
  A: *Oh, can you see that …?*
  B: *Yes, I can.*
  A: *It's a bit …, isn't it?*
  B: *No, it isn't. It's absolutely …*

- Now ask pairs to think of three new conversations by filling in the blank spaces with new ideas. Point out that the two adjectives are related, e.g. *terrifying* is the ungradable extreme of the gradable adjective *frightening*. After a few minutes, get students practising their conversations and then have some of the funnier ones acted out before the whole class.
- If that works well, and you want to try a variation, ask the students to write one more dialogue, following the same basic idea (i.e. four lines including one gradable and one ungradable adjective), but this time with freedom to vary anything else on the template, e.g.
  A: *I love Maisie's parties.*
  B: *Why?*
  A: *I think the games she organizes are very clever.*
  B: *They're not just clever. They are absolutely brilliant.*

SPEAKING & VOCABULARY: crimes

1

- Ask students to read the list of crimes first and make sure that they know the meaning of each one (see *Language notes* below).
- Pairwork. Students work with a partner and decide between them the order of seriousness for these crimes. Remind them that 1 is the most series and 8 is the least serious. Students may take quite some time working out an order, so it might be worthwhile giving them a time limit of about five minutes.
- At the end, discuss and agree on an order as a whole class. N.B. No suggested answers are given for this activity, as it will mainly depend on students' attitudes to each crime.

Language notes: crimes

- A person commits ***armed robbery*** when they use weapons as part of their robbery.
- An ***assault*** is a physical attack. It does not necessarily involve robbery, e.g. *There have been a number of assaults on foreign students recently* means that the foreign students have been attacked and probably hurt.
- A person commits a ***hijacking*** (or a *hijack*) when they illegally (and usually violently) take control of a form of public transport, e.g. a plane, a bus, a ferry, etc.
- A person commits a ***kidnapping*** when they illegally take an unwilling person with them and hide them, often in the hope of getting a *ransom* (i.e. money paid in exchange for the person), or in the hope of getting a government or other organization to give in to their *demands* (i.e. requests for certain actions to be performed, such as the release of prisoners).
- A person commits a ***mugging*** when they suddenly and violently stop a person in the street, or other public place and steal money or other things (e.g. a mobile phone, a watch, jewellery) from them.
- A person commits ***murder*** when they deliberately kill someone.
- A person commits ***vandalism*** when they intentionally damage property belonging to someone else. A vandal might destroy the property or mark it in some way, e.g. by painting *graffiti* on it.
- ***Smuggling*** is the act of taking things into or out of a country illegally. This is commonly done with drugs, alcohol, tobacco, etc. People-smuggling is becoming increasingly common these days.

- This table may clarify some of the word-building possibilities of these items:

Verb	Noun (action)	Noun (person)	Adjective
rob (with arms)	armed robbery	armed robber	
assault	assault	assailant	assaulted
hijack	hijack hijacking	hijacker	hijacked
kidnap	kidnapping	kidnapper	kidnapped
mug	mugging	mugger	mugged
murder	murder	murderer	murdered
vandalize	vandalism	vandal	vandalized
smuggle	smuggling	smuggler	smuggled

2

- You could ask students to work in small groups for this task. They discuss which crimes in exercise 1 should receive which of the punishments listed.
- Ask students to report back their decisions to see if there a class consensus.

Language notes: punishments

- If you get a ***fine***, you must pay a certain amount of money as a punishment. Fines can be small (e.g. £5) or large (e.g. some companies have been fined millions of pounds for breaking rules).
- A ***suspended sentence*** is a prison sentence that does not have to be served immediately. If the criminal does not commit any further crimes, then they will not ever have to serve the prison sentence. However, if they commit another crime within a fixed period of time, they will have to serve both the new sentence and the original one.
- If a criminal is given a sentence of ***community service***, they will have to do some work in the local community as a punishment for the crime. This is often given as a more lenient alternative to prison.
- A ***caution*** is a formal warning from the police. Instead of charging you with a crime, the police may decide to release you with a caution.

3

- Students discuss the two questions.
- In classes where students come from different countries, you could ask them to report back briefly on the crimes they discussed.

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 245*
- *Teacher's notes, page 205*

9D | Hate list

WHAT THE LESSON IS ABOUT

Theme	Professions people love to hate
Speaking	Pairwork: discussing jobs; deciding what to say in difficult situations
Listening	Radio news item giving the results of a survey about jobs
Vocabulary	Compound nouns (jobs)
Functional language	Contrast
Pronunciation	Intonation (completion & non-completion)

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Imagine that you meet someone at a party and they ask you what your job is. How do you think they will react when you tell them?*
- *Imagine that you meet someone at a party and ask them what their job is. Are there any jobs they might say that you would feel a very negative reaction to?*
- *Which professions do you think inspire the most dislike in other people?*
- *Imagine that you are a traffic warden. Would you admit to people what your job was?*
- *Which professions are the rudest, most impolite and unhelpful to members of the public?*

SPEAKING & VOCABULARY: compound nouns (jobs)

1

- Students make compound nouns to do with jobs by matching the beginnings of the compound noun in column A with their endings in column B.
- Students then add three more compound nouns to do with jobs to the list.

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

Possible answers: driving instructor; school teacher; computer programmer; taxi driver; parking attendant

Language notes: jobs

- A ***disc jockey*** or *DJ* or *deejay* is a person who plays records on radio or in a nightclub.
- An ***estate agent*** (UK) helps someone who wants to sell their home or other property. Typically the job involves advertising the property, showing potential buyers round it and helping the buyer and seller to negotiate and complete the sale.
- ***Firefighters*** are people who put out fires and save people from other dangerous or disastrous situations.
- A ***motorcycle courier*** is a person who rides a motorcycle to deliver packages across a town or between different towns. They are particularly useful in big, crowded cities.
- A ***nightclub bouncer*** stands at the door of a nightclub. One of their most important jobs is to make sure that people who might cause trouble are kept out.
- ***Rescue workers*** are people involved in various kinds of rescue, e.g. from car crashes, mountain rescue.
- A ***tax inspector*** is someone who checks that people and companies have paid the tax that they owe to the government.
- A ***telesales rep*** is someone who sells things over the phone. They may be responding to calls from people who have seen advertisements or they may have to do some *cold-calling*, which means phoning people out of the blue to try and interest them in buying the product.
- A ***traffic warden*** monitors parking in a town. They typically patrol the streets, make notes of car number plates, check parking meters or payment tickets and issue parking tickets if they find a motorist has overstayed their payment or has parked illegally.

Language notes: compound nouns

- ***Compound nouns*** are two nouns (or a noun and another word) that have come together to make a new noun. The second noun usually refers to a wide class of things, while the first noun tells you specifically which kind is being referred to, e.g. in the compound *rescue worker*: the word *worker* refers to the whole class of 'workers', but the word *rescue* tells you specifically which kind of worker is being talked about.
- Compound nouns may be written as a single word, e.g. *doorkeeper*, as two words, e.g. *rescue worker* and in some cases they can be hyphenated, e.g. a *pin-up*.
- The first noun in a compound is typically stressed, e.g. *'disc ,jockey* – though if the compound is a formal title, then the second noun is usually stressed e.g. *Head 'master, Lord Lieu'tenant.*
- It is hard to distinguish between compound nouns and nouns which simply have another noun in front of them as a modifier. To be considered as a compound noun, the item must be so widely and commonly used that it feels as if it is a noun in its own right, e.g. the compound ***zebra crossing*** is a well-known and accepted single item, but the expression *hedgehog crossing*, i.e. a special tunnel dug under a road so that hedgehogs (small spiky wild creatures) don't get run over by cars, is not a compound because it isn't well-known and widely used, but is just the noun *crossing* being modified by another noun.

2

- Pairwork. Students look back at the list of jobs in exercise 1 and discuss the three questions about the jobs with a partner.

3

- Pairwork. Students read the situations and decide what they would say if they were in these situations.
- Students could then write a short dialogue for each situation and act it out.

4

- Students discuss as a class which of the situations in exercise 3 they would find the most annoying.

LISTENING

In this listening, a radio presenter and a news reporter react to the results of a survey to find the UK's top ten most hated professions.

1 **2.17**

- Students listen to the results of a survey about different jobs and answer the questions.

1 All the jobs are mentioned.
2 Traffic wardens.
3 They hate tax inspectors, traffic wardens, telesales reps, nightclub bouncers, estate agents and motorcycle couriers. They respect rescue workers and fire fighters.

2.17

S = Steve A = Amanda

S: Right, so it's back to the studios to take a closer look at today's news stories. So, Amanda, what have you got for us today?
A: Well, Steve, there's a great survey that's just come out to find the UK's top ten most hated professions.
S: Most hated professions?
A: Yes, that's right. Care to guess what comes in at number one?
S: I reckon number one has got to be tax inspectors.
A: Well, no, actually, you're wrong. In fact, surprising as it may seem, they're not actually in the top ten at all, although you're not going to be at all surprised to find out who the number one most hated profession is.
S: Well, if it's not tax inspectors, then I guess it must be traffic wardens?
A: Yes, that's the one. It seems that despite admitting that traffic wardens are a necessary evil, there was still no doubt in people's minds that they are the number one high street villains.
S: I can believe it. I can remember the last time I got a ticket. I was furious. I'd only gone into the shop for five minutes, and there she was, writing out the ticket, and even though I said I was going to move the car straight away, she still booked me. I couldn't believe it!
A: You and a thousand others like you, Steve! But it seems that the traffic wardens themselves aren't too happy with the results. They claim that they're only trying to keep our town centres free of unwanted traffic, and that, despite all the stories to the contrary, they are not vindictive and often give drivers a second chance if they say they're moving on.
S: I can't say I've ever seen that happen! So, who else is in the list? Lawyers? Journalists? Paparazzi?
A: No, actually, none of those made it to the top ten.
S: None of them? I find that hard to believe! So, who are the people we love to hate?
A: Well, there are quite a few I agree with, and I think you will too: telesales reps, for example. And although I know it's not their fault, and they're only doing their job and all that, I absolutely hate being disturbed at home by cold callers.
S: Yeah, and the phone companies themselves are the worst. I don't answer the phone anymore. Anyone who wants to get hold of me can text me or leave me a message!
A: Yes, and I don't suppose anyone's going to stand up and defend nightclub bouncers or estate agents either.
S: Are they there, then?
A: Yeah, at numbers 2 and 3 respectively. Followed by motorcycle couriers and bus drivers.
S: There must have been a lot of stressed-out city drivers answering that survey!
A: Yeah, and although I tend to agree with most of what's on the list, there are some surprises too. Footballers, for example. I thought they were everybody's heroes, not one of the top ten villains.
S: Yeah, well, they're supposed to be heroes, aren't they? But in spite of their special hero status and all the perks and privileges of their job, they can be real arrogant, obnoxious thugs at times. I think that's the thing. Despite the fact that they're paid like gods, they often behave like pigs: swearing, spitting, starting fights. Hardly the stuff that heroes are made of.
A: Yeah, well then you'll agree with the next one too Steve: reality TV show contestants.
S: Yes! Definitely. Famous for being famous. What kind of a job is that? Not really a job at all. In fact, I think I'd put them at number one.
A: Well, they're actually at number ten, after PR people and politicians.
S: Ah, the professional liars! I'm sorry, is that very cynical of me? So what about the flip side? Do they say anything about the most respected jobs? Radio show host maybe? Disc jockeys?
A: No, I'm afraid not, despite your own dazzling performance Steve, I think you're going to have to content yourself with not being one of the baddies … no, the most respected professionals are members of the armed forces, followed by rescue workers, nurses, vets, teachers, ambulance drivers and firefighters.
S: Hum, just as it should be. Right, all interesting stuff, thanks Amanda. If you've got any comments, please drop us a line on somethingtosay@radiotn.com. And now for a quick look at the weather. Chris, what have you got in store for us today?

Language notes: listening

- Amanda asks Steve a question beginning ***Care to guess***. This is an *ellipted* sentence, i.e. some words that would normally be included have been missed out. The usual question would be *Would you care to guess* (i.e. *Are you interested in guessing?*). The question words *Would you* have been dropped.
- ***I reckon*** means *I think* or *I guess*.
- If something is ***a necessary evil***, it is something that people do not like, but they realize that it is necessary for it to exist. Traffic wardens are called *a necessary evil* because (a) people don't like getting parking tickets, but (b) it is necessary to control parking in crowded towns.
- A ***vindictive*** person is cruel and does not forgive a person they believe has caused them problems. They may try to get revenge (even for small things) in an unpleasant and unkind way.
- A ***cold caller*** is a telesales rep who phones you unexpectedly (usually while you are in the bath or having dinner) to try and sell you something.
- Perks are the extra benefits you get when you do a job, e.g. a company car, subsidized meals, free medical insurance, etc.
- If someone is ***obnoxious***, they are extremely unpleasant to know or to talk to. Their offensive attitude and rude behaviour disgusts you.
- If people ***behave like pigs***, they behave very badly, e.g. causing damage, leaving rubbish behind them, being extremely rude, offending people, etc.

2 **2.17**

- Ask students to read the statements first. They then listen to the recording again and tick the information that is mentioned.

1, 2, 4, 5 and 7 are mentioned.

3

- Students read the expressions 1–6 and decide which job or jobs they are referring to.
- They then look at tapescript 2.17 on page 159 and check their answers.

1 traffic wardens
2 telesales reps
3 footballers
4 reality TV show contestants
5 PR people and politicians
6 armed forces; rescue workers; nurses; vets; teachers; ambulance drivers; firefighters

4

- Pairwork. Students discuss the questions.
- You could then ask students what the most hated profession is in their country, and see if there is a consensus in the class.

FUNCTIONAL LANGUAGE: contrast

1

- Students rewrite each of the sentences by replacing *but* with the linker in bold.

1 *In spite of the fact that firefighters are extremely* badly-paid, they are very well respected. / In spite of being extremely badly-paid, firefighters are very well respected. / In spite of being very well-respected, firefighters are badly-paid.
2 Even though there are more and more traffic wardens on the streets, drivers continue to park badly.
3 In spite of the fact that the paparazzi are very unpopular, they were not on the list. / In spite of being very unpopular, the paparazzi were not on the list.
4 Although members of the armed forces are highly respected, recruitment is at an all-time low.
5 Despite the fact that estate agents have a very bad reputation, they perform a very useful service. / Despite having a very bad reputation, estate agents perform an extremely useful service.
6 Some people love footballers although others hate them. / Although some people love footballers, others hate them.

[illegible] notes: contrast

- The language in this grammar section focuses on ways of contrasting two pieces of information. The contrast is often surprising. The four items all mean very much the same but are used in different grammatical structures.
- ***Although*** and ***even though*** mean the same. *Although* is slightly more formal than *even though*.
- *Although* and *even though* need to be followed by a clause (i.e. a sentence or part of a sentence containing a subject and a verb).
- An alternative item, *though* (not discussed in the Student's Book) is common in spoken English.
- The use of ***even*** sometimes adds emphasis to the word *though* in spoken English. The speaker may give extra stress to the first syllable of even, e.g. *You mean you're still dating him even though he lied to you?*
- *Although, even though* and *though* often mean *in spite of the fact that*, e.g. *Although Mary attended seven auditions, she never heard from any of the directors again. (In spite of the fact that Mary attended seven auditions, she never heard from any of the directors again.) Even though we arrived after midnight, we managed to find a hotel room. (In spite of the fact that we arrived after midnight, we managed to find a hotel room.)*
- If the subject of both clauses is the same, and the verb *be* is used, these words can sometimes be omitted, e.g. *Although tired, we decided to run up one more hill. (Although we were tired, we decided to run up one more hill.)*
- *Although, even though* and *though* are sometimes used with a different meaning, indicating that extra information is going to be added, e.g. *We loved the north corner of the lake, although I'm not sure what attracted us to it.*
- The contrast made by *although, even though* and *though* can be emphasized by the use of *nevertheless* or *still* in the main clause, e.g. *Although she showed her passport, the officer still didn't believe that she was who she claimed to be. Even though they paid a large deposit, the house was nevertheless sold to another couple.*
- ***Despite*** and ***in spite of*** mean the same. They are both followed by a noun, noun phrase or a present participle.
- ✗ ~~Despite of~~ is a common (and very natural) mistake.
- ***Despite the fact that*** and ***In spite of the fact that*** mean the same. They are both followed by a clause (i.e. they follow the same structure as *although* and *even though*).
- The table summarizes the grammatical structures that can be used with these different items:

Contrast clauses

	noun	noun phrase	*-ing*	clause
Although				✓
Even though				✓
Though				✓
Despite	✓	✓	✓	
In spite of	✓	✓	✓	
Despite the fact that				✓
In spite of the fact that				✓

2

Communication activities, Student's Book pages 144, 148 and 138

- Groupwork. Put students into groups of threes. Ask them to turn to their respective pages and read the information.
- Students take it in turns to read out their sentence openings, and one of their partners completes it with the correct sentence ending.

1 f 2 e 3 a 4 d 5 b 6 c

3

- Students work on their own. They read the story and then complete it with their own ideas.

Possible answer:
Although Terry became a security guard, he had always wanted to be a police officer. Even though he studied really hard, he failed all his exams and he realized he would have to choose another career. In spite of some disappointments, he remained optimistic that he would get a good job. A careers adviser suggested that he become a security guard, although he had never considered it before. After six interviews, he finally got a job, despite having no qualifications. Even though he's got a well-paid job now, he still dreams of becoming a police officer.

4

- Pairwork. Students compare their stories in exercise 3 with a partner.

PRONUNCIATION: intonation (completion & non-completion)

1 2.18

- Ask students to read the information about intonation.
- Students then listen to the four phrases and decide which ones are the beginnings of sentences and which ones are endings.

1 beginning 2 end 3 end 4 beginning

2 2.19

- Students listen to the complete sentences one at a time, and try and repeat them from memory.

2.19

1 Although it all turned out OK in the end, we never thought it would.
2 We failed completely, despite all our efforts.
3 She never said thank you in spite of everything he'd done for her.
4 Even though we needed the money, we gave it all away.

3

- Pairwork. Students work with a partner and take it in turns to read out each sentence. They can use either intonation in which their voice goes up or down. Their partner decides if the sentence is finished or not by judging the intonation that was used. If they think the sentence isn't complete, they must finish it with an appropriate ending.

Developing methodology (23) Template worksheets for study out of class

- *An excellent way of encouraging useful reading and listening work outside class is to offer some standard template worksheets.*
- *Template worksheets are fairly quick and simple to make. They will typically have short questions and large blank spaces for filling in answers. They can be photocopied and sets of the worksheet given out to students to use whenever they want to.*
- *The questions are similar to the kind of tasks students will be familiar with from the Student's Book, but rather than applying to just a single text, they are usable with any text of a certain type.*
- *Using these template worksheets means that students will have a clear task-focussed purpose in the reading or listening work that they do outside class. They will also be able to build up a set of these filled-in forms as a record, reminder and evidence of the work that they have done.*
- *Here is an example of a simple template worksheet that could be used when watching virtually any feature film:*

Feature film worksheet
Name of film:
Main actors:
Summary of plot:
Best scene(s) or moment(s) in the film:
Low point(s):
Memorable quote(s):
Your critical evaluation of the film:
Would you recommend a friend to see this? Why or why not?
Web research *Go online and find an internet review of the film. Summarize the reviewer's opinion and show how it differs from or agrees with yours.*

- *Template worksheets can also focus more heavily on the language used. Here are some ideas for headings that could be used in a template worksheet for looking at a magazine article:* Article headline, date published, topic of article, summary of main points, writer's conclusions, my own opinion about the article and its topic, useful new words or expressions, ten interesting adjective-noun collocations, five interesting chunks of language (four words or longer), five useful noun-verb collocations, comments on the style of the article, *etc.*

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 246*
- *Teacher's notes, page 205*

WRITING

5 A story

- *Student's Book pages 134–135*
- *Teacher's notes, pages 186–187*

Answer key

REVIEW

Student's Book page 172

middle-aged Alabaman
pointed metallic
beautiful Swedish
4 small dangerous
5 long black

Students' own answers

1 absolutely
2 totally
3 slightly
4 completely
5 very
6 quite
7 extremely
8 pretty

1 although / even though
2 although / even though
3 Despite / In spite of
4 Despite / In spite of
5 despite / in spite of

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

1 hijack
2 murder
3 vandalism
4 smuggling
5 kidnapping
6 armed robbery

10A | Good deeds

What the lesson is about

Theme	Altruistic behaviour
Speaking	Pairwork: comparing Howard Drew and Li Ka-Shing's generosity
Reading	*Why are humans good?* Article about why humans have evolved to act in an altruistic way
Vocabulary	Reflexive verbs

If you want a lead-in ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Have you heard of any famous rich people who do a lot for charity? Who? What do they do?*
- *Can you recall any people who were not rich, but still became famous for their generosity to others?*
- *What else can people do to help others apart from giving money?*
- *Have you ever given blood? Why or why not?*
- *Is it easier to be generous if you are very rich?*

Test before you teach: reflexive verbs

Methodology guidelines: Test before you teach, page xiv

- Write the following sentences on the board:
  1 *She wrote a note on the palm of her hand to remind about the afternoon appointment.*
  2 *I really pride on the high quality of products produced by our factory.*
  3 *Young children don't typically have problems expressing.*
- Tell students that each sentence has one missing word and that the words are different, but all have something similar. Give pairs a few minutes to see if they can work out what the three missing words are, then check with other pairs. Collect ideas in the whole class, then confirm that the missing words are: *herself, myself, themselves.* Elicit what the similarity is, that all are reflexive, i.e. the pronoun refers back to the subject of the verb.

Pre-teach key word: altruism

- Before students open their Student's Books and do *Speaking* exercises 1 and 2, tell them about a friend you once had. Use a true story of your own or use this one:
  My friend Alice worked as a shop assistant till six every day, yet three evenings a week she also went out to do volunteer duty at the Samaritans (an organization that answers phone calls from people who are feeling depressed or suicidal). She worked for three to four hours a night, offering support and help to distressed people. I don't know how she did it on top of a full-time job, but she said that it was more important to her than her normal job.
- Ask students for any words that describe your friend's character. Many answers are possible, e.g. *selfless, kind, humane, considerate, unselfish, thoughtful,* etc. Read aloud the definition of *altruistic* from the Student's Book and ask if students can think of a word that describes Alice and fits that definition. Teach *altruistic* if no one says it.

Speaking

1

- *Pairwork. Students read the information about the two* men in the photos, then discuss with a partner which mar they think is the most generous, and why.
- When they have finished their discussion, have a vote to see which one the class thinks is the most generous.

Language notes

- A ***blood donor*** is someone who gives their own blood, usually to be stored and used when needed by a doctor to help a patient, e.g. during a surgical operation.
- ***Countless*** refers to a very large number, i.e. too large to count.
- A ***blood transfusion*** is a medical treatment. One person receives blood donated by another person.
- A ***philanthropist*** is someone who helps other people and society in general, usually by giving money but perhaps by doing good things.
- A ***tsunami*** is a very large wave (or series of waves) in the sea that causes destruction and floods when it hits land. A tsunami is often caused by an underwater earthquake. A particularly terrible tsunami struck many Asian countries on December 26th 2004, killing over 230,000 people. Tsunamis are also known as *tidal waves* (though this term is scientifically wrong as it has nothing to do with the tide).

2

- Groupwork. Read the dictionary definitions with the class. Then put students into small groups and ask them to tell each other any examples of altruistic behaviour that they know about.
- You could then get students to decide in their groups, which of the examples they talked about they thought was the most altruistic.

3

- Pairwork. Students discuss the questions.
- You could then ask students to report back to the class on anything interesting that they found out in their discussion.

Reading

The reading is an article about how humans have evolved to behave in an altruistic way, and that societies have a better chance of survival if they behave in a cooperative way.

1

- Ask students to look at the title of the article. Allow them a few minutes to imagine how they would answer this question, were they asked it by a visitor from outer space.
- Elicit a few answers from the class.

2

- Students read the article and choose the best summary.

3 Human beings have evolved to behave in an altruistic way.

Language notes: reading

- The ***gene*** is the pattern of chemical storage that passes on information between different generations of living organisms. The adjective is ***genetic***. Our ***genetic make-up*** is the information contained and organized in our genes.
- ***Troop*** is a collective noun for monkeys.
- If you ***sacrifice yourself***, you allow yourself to die in order to save someone else.
- A ***dilemma*** is a difficult decision which you find hard to make.

Cultural notes: Charles Darwin

- ***Charles Darwin*** (1809–1882) was a British scientist who proposed the theories of *evolution* and *natural selection* in his 1859 book *Origin of Species*. He worked out his ideas during a famous five-year sea voyage to South America on the ship *Beagle*.
- ***Evolution*** is the process by which species of living things change slowly over time. This is the reason why there is so much diversity of life on the planet.
- ***Natural selection*** is the mechanism by which evolution happens. When a situation changes (e.g. the climate gets hotter) individuals that have characteristics that help them to cope well with this change are more likely to survive and have children (and those that do not cope well are more likely to die off). Over time, the stronger line of offspring survives and lives on – and the species has changed.

3

- Students read the article again and complete it with sentences 1–6.
- They could then compare their answers with a partner before you check with the class.

a) 3 b) 2 c) 6 d) 4 e) 5 f) 1

Cultural notes: altruistic people

- ***Nelson Mandela*** was the first President of a free, democratic, multi-racial South Africa. He had been a prominent member of the ANC (African National Congress – an organization fighting against the apartheid political system) and was kept in prison for 27 years. He won the Nobel Peace Prize in 1993.
- ***Aung San Su Kyi*** has spent many years conducting a non-violent struggle to achieve democracy in her native Myanmar (formerly called Burma), often while imprisoned in her own home. At the date of writing this book, she was still imprisoned by the military dictatorship running the country. She was awarded the Nobel Peace Prize in 1991.
- ***Mother Theresa*** was a Catholic nun who was responsible for starting and running a number of charitable organizations including hospices, orphanages and care centres in Kolkata (formerly called Calcutta), India. She won the Nobel Peace Prize in 1979.

4

- Students discuss whether they agree with the arguments in the text.
- Find out from students if any of them can remember what their last three good deeds were.

VOCABULARY: reflexive verbs

1

- Students look back at the article and underline all the reflexive verbs that they can find.

Seven: consider (line 1); pride (line 3); distinguish (line 7); endanger (line 16); sacrifice (line 19); ask (line 30); destroy (line 40)

Language notes: reflexive verbs

- Reflexive verbs are made up of a verb and a reflexive pronoun. Reflexive pronouns are words ending in *-self* (singular) or *-selves* (plural). The following are reflexive pronouns: *myself, yourself, himself, herself, itself, oneself, ourselves, yourselves, themselves.*
- When used with a verb, reflexive pronouns often show that the person doing the action and the person the action was done to are the same, e.g. *He kicked himself for being so stupid.*
- Make sure that your students are clear that the following two sentences have a different meaning:
  1 Mike reminded himself about the party.
  2 Mike reminded him about the party.
  In the first sentence, Mike reminded Mike. In the second sentence, Mike reminded another person.
- N.B. Many verbs that may be reflexive in your students' first language may not be reflexive in English, e.g. *concentrate, feel, sit.* ✗ *I feel ~~myself~~ very happy today.*
- Sometimes reflexive pronouns have a meaning of *on one's own without help*, e.g. *I wanted to try and finish the exercise myself.*

2

- Students complete the sentences with a word from the box.

1 deceive	3 express	5 adapt
2 pride	4 content	6 remind

Language notes

- If you ***adapt yourself*** to something, you change the way you think or do things.
- If you ***content yourself*** with something, you find a way to be comfortable and happy with it.
- If you ***deceive yourself*** about something, you lie to yourself about it.
- If you ***express yourself***, you say or show what you think and feel.
- If you ***pride yourself*** on something, you are proud of it.
- If you ***remind yourself*** about something, you remember it.

3

- Pairwork. Students discuss with a partner whether or not they agree with the statements in exercise 2.

IF YOU WANT SOMETHING EXTRA ...

- *Photocopiable activity, page 247*
- *Teacher's notes, page 206*

10B | Giving

WHAT THE LESSON IS ABOUT

Theme	Moral dilemmas; giving to charity
Speaking	Groupwork: Good Samaritan maze
Listening	A conversation about finding money in a pocket of a coat left in a Charity shop
Vocabulary	Collocations with *give*
Grammar	Reporting
Did you know?	Poppy badges and charity in the UK

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *In your home town, do people often stop you on the street asking for money? How do you feel about them?*
- *Rather than just begging, do people in your home town try to earn money by doing some small tasks, e.g. cleaning car windscreens, pointing out parking spaces, playing music or singing songs, etc.? How do you feel about these people? Is it better or worse than just begging?*
- *In the UK (and many other countries), homeless people can make a living by selling a magazine specially produced for them called* The Big Issue. *Does this exist in your country? Do you think it's a good idea or not?*
- *Do you know of any begging scams, i.e. lies or tricks that cunning people use to get money out of naïve passers-by?*

Test before you teach: give

Methodology guidelines: Test before you teach, page xiv

- Write the word *give* in the centre of the board. Elicit an example of an expression with two or more words including *give*, e.g. *give someone a call.* Ask students, in pairs, to think of as many more expressions as they can think of that include *give.*
- After a while, collect their expressions on the board. Elicit examples of how each can be used.

Introducing the theme: charity shops

- Tell students that many charities in the UK have shops where they sell donated second-hand goods. Ask: *Do shops like this operate in your country? Are they popular or not? Which charities do they support? What sort of things do they sell?*

SPEAKING

Communication activities, Student's Book pages 144 & 147

1

- This speaking activity is a communication task known as a 'maze'. Students discuss a situation, which is the beginning of a story. They must then decide in their group which course of action between a choice of two they should take. The choice they make will affect how the story continues, as they are led to read different situations and make different choices. When they reach the end of the maze, groups of students will have read different stories. They will have the chance to compare their stories in exercise 2.
- Groupwork. Put students into groups of three to four and ask them to read the text and imagine themselves in that situation. Allow them a time limit of three minutes to decide between them what they would do.
- Students then turn to page 144 or 147 depending on their answer. They read their new situation, and again decide between them what they would do.
- Students continue reading and discussing the situations, and deciding what to do, until they reach the end of the maze.

2

- Groupwork. Students now compare their stories with students from another group. Ask them if they thought their group made good decisions.

LISTENING

This listening is a conversation between a woman, who works in a charity shop, and her husband. She tells him about a leather coat which somebody had given the shop and about two different men who come to the shop to claim it as theirs, and that it had been left at the shop by mistake. It was then discovered to have an envelope with £2,000 pounds in one of its pockets.

1 **2.20**

- Ask students if there are any charity shops in their town, and what charities they support. You could also ask students if they ever buy anything from charity shops, or give charity shops anything they own that they no longer need.
- Students listen to the conversation and answer the questions.

1 a black leather coat
2 Moira took it to one of the customers who came into the shop to ask for it.
3 £2,500

2.20

W = Woman M = Man

W: An extraordinary thing happened at work today.
M: What? Moira turned up on time for once?
W: No – she was the usual fifteen minutes late!
M: So what happened then?
W: Well, a few weeks ago, I was giving Moira a hand going through the clothes from the recycling bin as usual, and there was this black leather coat, a man's one, and it was quite nice, much nicer than most of the stuff we get, and Moira said she thought we could probably get three or four hundred pounds for it, so we put it in the window, and, you'll never guess what.
M: What?
W: Well, we sold it the same day, after only a couple of hours as a matter of fact. This woman came in and she said she'd seen it in the window and without asking how much it was or anything, she said she'd give us five hundred pounds for it.
M: Five hundred quid. That's all right, innit?
W: Yes, not bad at all – but that's not the funny bit about it.

M: Oh? So?
W: Well, the thing is, the next day, this man walked in – smart, good-looking, expensive suit …
M: Just Moira's type!
W: A City type, merchant banker or something, but he seemed all embarrassed, he sort of gave the impression that he'd rather be anywhere in the world than there, you know, in a second-hand clothes shop. He could probably have bought the whole shop if he'd wanted to. Anyway, after a minute or two, he came up to us and asked if we had any black leather coats. So Moira told him that we'd sold a really nice one just the day before, but we didn't have any others. So then he asked us if we could describe the coat, which we did, and his face sort of lit up. 'That's my coat!' he said.
M: So why had he given it away?
W: Well, Moira asked him the same question. She fancied him a bit actually, well, actually, more than a bit, you know Moira, and the man explained that his girlfriend – his ex-girlfriend – had put the coat, which was his favourite coat, in the recycling bin after they'd had an argument. And now he wanted to know if there was any way to get it back. So Moira took his phone number and said she'd give him a call if she saw the woman who bought it again.
M: You're not going to tell me that Moira and this man are, um, …
W: Hang on, I'm getting to it. Give me a second. Anyway, so, this was, what, I don't know a week or two ago, and we never saw the woman again, and then this morning, me and Moira were going through a new pile of stuff from the recycling bin and Moira was saying how she'd been thinking about the man, the one who wanted his coat back, and how, maybe, she might give him a call, anyway, you know, just to say that we hadn't seen the woman, but then, there, at the bottom of the pile of stuff, there it was.
M: What? The black coat?
W: Yes.
M: The same one?
W: Yes, there it was. The very same black coat. Moira was on the phone in a flash and she told him that we'd found his coat, and that, if he wanted, she'd take it round to him.
M: And did she?
W: Well, yes, I think so, I mean, that's what she said she was going to do … but I haven't heard from her since lunchtime, because, erm, so we gave the coat a quick clean, got rid of the fluff and stuff, and then I felt that there was something in one of the pockets. There was this envelope and when we opened it – inside there was two thousand pounds in twenty pound notes. Two thousand. Can you imagine? That's more than we make in a week. So then Moira said we, she said it was a bit risky having that much money in the shop and that she'd take it to the bank on the way to meeting the coat man. I haven't seen her since.
M: What do you mean, you haven't seen her since? Wasn't she supposed to come back to the shop?
W: Yes, but well, it wasn't that busy and you … they might have got talking or whatever, you know … but anyway, that's not the end of the story, because later on this afternoon, another man came into the shop, and he came straight up to the counter and asked me if we had a black leather coat. I just shook my head and said sorry, no, and he started to give me this long explanation about how his wife had given him this coat, but he really didn't like it and the smell of the leather gave him a headache, bla, bla, bla, so he told her, his wife, that it had been stolen from his office, but, in fact, he'd put it in the recycling bin. But then he realized that he'd left some money in the pocket and that's why he wanted to get the coat back.
M: So did you tell him?
W: No, no, I didn't. I took his number and said I'd call him if his coat turned up.
M: But what about the money? I mean, it's his, isn't it? He must be worried sick …
W: I know, I know, but I was waiting to see what Moira thought. Oh, that must be her now. Hello? Moira?

Language and cultural notes: charity shops

- In the UK many town high streets have a number of ***charity shops***, i.e. shops where things are sold to make money for a charity. In my own town we have shops for cancer relief, animal welfare, famine relief, childcare overseas, a local hospice, etc. Most of the products for sale in charity shops are second-hand items that have been donated by people, e.g. clothes, books, decorations etc. However, many shops also offer their own line of goods, often connected to their charitable work in some way, e.g. greetings cards, fair-trade coffee, cosmetics, etc
- A ***recycling bin*** is a container in which members of the public can deposit things they don't want. You can find recycling bins for clothes, books, bottles, etc.
- A ***City type*** is the kind of person that you would expect to find in the City of London (or another similar business centre). It suggests jobs such as banker, insurance broker, share dealer, etc.
- A ***merchant banker*** is someone who works for a bank that serves businesses rather than private individuals.
- If you say that someone's ***face lit up***, you mean that it suddenly showed some emotion, usually recognition, awareness or happiness.
- ***She fancied him a bit*** means that she thought that he was quite (but not very) attractive.
- ***Hang on. I'm getting to it*** means *Wait. I haven't finished my story yet, and I will tell you soon.*
- ***Fluff*** refers to the tiny pieces of material, hair, dust, etc. that you find sticking to your clothes or skin.

2 **2.20**

- Students listen again to the conversation and complete the sentences.
- They could then compare their answers with a partner before you check with the class.

1 they had expected to get three or four hundred pounds
2 they had had an argument
3 she could call him if she saw the woman who had bought the coat again
4 they were going through a new pile of things from the recycling bin
5 they were cleaning the coat and felt something in one of the pockets
6 she thought it was too much to keep in the shop
7 it smelled of leather and gave him a headache
8 she wanted Moira's opinion first

3

- Pairwork. Students discuss the questions with a partner. When they have finished, find out from the class what they think the shop should do.

GRAMMAR: reporting

Language reference, Student's Book page 104
Methodology guidelines: Grammar boxes, page xiv

1

- Students read the sentences and correct the mistakes.

1 She said ~~she's~~ she'd seen it in the window.
2 She asked how much ~~did it cost~~ it cost.
3 We hadn't thought how much ~~should we~~ we should ask for it.
4 We couldn't help wondering what he ~~is~~ was doing.
5 He asked us if/whether we had any black leather coats.
6 She told him that we had sold a really nice one the day before.
7 He explained that his wife had put the coat in the bin.
8 He wanted to know ~~was there~~ if there was any way to get it back.

Language notes: reported speech & thought

- The commonly-given classroom guideline about reported speech is: the tenses in the reported part move one tense backwards (but you can't go further back than the past perfect).
- In other words, if the direct speech sentence is in the present simple, the reported version is in the past simple. Similarly, if the original sentence is in the past simple, the reported version is in the past perfect.

direct	**reported (one step backwards)**
present simple	past simple
present continuous	past continuous
present perfect	past perfect
past simple	past perfect
past continuous	past perfect continuous
past perfect	past perfect
going to	*was going to*
will	*would*
can	*could*
may	*might*
must	*had to*

- Although these guidelines can be useful, they are not always true, e.g. a situation that is still true can be reported using a present tense, e.g. Direct: *'I work at LBC.'* Reported: *He said he works at LBC.* (N.B. *He said he worked at LBC* is also perfectly correct.)
- Some students may find it more helpful simply to consider the question: *What is the natural tense to use in this sentence?* In other words, follow the usual grammar rules for tenses! If you are talking about the past, it is natural to report any words spoken as also in the past. If the events spoken about happened before the conversation, it is natural to use the past perfect to report them. If the events are still true now, we can use the present tense. If this 'natural tense' guideline sounds strange, consider this example. Imagine that Marigold says: *I'm not enjoying this film.* When you report this later on, it would be rather strange to say: *Marigold said that she is not enjoying this film* because the film has already finished. It is much more logical to report the sentence in the past: *Marigold said that she wasn't enjoying the film.*
- Many speakers tend to avoid the past perfect simple / past perfect continuous unless they are really essential for clarifying the time sequence of events. It is quite normal to use the same verb as in the direct speech sentence. Look at these three examples: a), b) and c).

direct	**example sentence**
a) present perfect	*'I've been there.'*
b) past simple	*'I met him.'*
c) past continuous	*'I was walking to the park.'*
'grammar book' reported tense (one step backwards)	
a) past perfect	*She said she'd been there.*
b) past perfect	*He said he'd met him.*
c) past perfect continuous	*She said she'd been walking to the park.*
alternative colloquial reported speech	
a) present perfect	*She said she's been there.*
b) past simple	*He said he met him.*
c) past continuous	*She said she was walking to the park.*

- When we report, we need to make changes to pronouns and time expressions as well as verb tenses. Again, these follow normal grammar rules, e.g. if someone is talking about *me* and *now* and *here*, the words may not be appropriate if the speech is reported in a different location at another time. It is logical to say *him* or *her*, *then* and *there* instead. However, we still need to consider the context, e.g. if the conversation is reported in the same location as it was spoken, it may be appropriate to say *here* when reporting.
- For some students the following guidelines may help (but remind them that these are not rules):

Pronouns

direct	**reported**
I	he/she
you	I/you
me	him/her
we	they
they	they
me	him/her
my	his/her

Expressions of time and place

direct	**reported**
now	then / at that time
today	that day / then
yesterday	the day before (that)
tomorrow	the next day / the following day
last weekend	the weekend before
this week	that week / the same week
here	there
this	that

- In normal spoken language, use we tend to report more that we quote direct speech, so this is an important area for students to study. However we also use *quote structures* in which we repeat the exact words a person says, e.g. *Maisie said, 'I'm coming home at three o'clock today.'* In written English stories, novels, etc. quote structure is used more than reported speech.

- Although *say*, *tell* and *ask* are commonly used reporting verbs, there are a large number of other possible verbs. These usually add some extra information, e.g. *demand* means 'to ask in a forceful way', *confess* means 'to say that you have done something shameful or wrong'.
- You can also report thoughts as well as speech using verbs such as: *feel, doubt, decide, plan, remember, wish, worry*, etc.
- We usually use the verb *ask* when reporting questions, although it's also possible to use *enquire, wonder, want to know*, etc. We don't use *say* or *tell* to report questions.
- We make reported questions that have a yes or no answer using *if* or *whether*. *Whether* is more formal and more likely to be used in written English. The clause being reported follows a normal *subject object* word order, i.e. the verb does not invert, e.g. '*Are you going?*' *He asked me whether I was going.* ✗ ~~*He asked me whether was I going*~~. A question mark is not used.
- *If* and *whether* mean almost exactly the same thing. Some reference books suggest that we use *if* when the speaker is thinking of one possible answer, e.g. *He asked if we were coming* and *whether* when there are also other possibilities, particularly the opposite of the idea suggested, e.g. *He asked if we were coming or not* but this is not a clear-cut guideline, and generally both words are possible.
- The words *or not* are frequently used after *whether*, e.g. *They wanted to find out whether or not Tom Cruise was in the hotel. She demanded to know whether I was going or not.*

2

- Students look back at the sentences in exercise 1 and change them to direct speech or thought.

1 'I saw it in the window.'
2 'How much does it cost?'
3 'How much should we ask for it?'
4 'What is he doing?'
5 'Do you have / Have you got any black leather coats?'
6 'We sold a nice one yesterday.'
7 'I put the coat in the bin.'
8 'Is there any way to get it back?'

3

- Students could work with a partner to put the sentences into reported speech.

1 She told her husband that an extraordinary thing had happened at work that day.
2 He asked her if/whether Moira had arrived on time.
3 She said that he could probably have bought the whole shop if he'd wanted to.
4 He asked her what she was going to do.
5 She said (that) she'd take it to the bank on her way.
6 She wondered if Moira had gone out for lunch.

4

- Pairwork. Students imagine the telephone conversation between the woman in the recording and her friend, Moira, and make notes on what they might have said. Refer them to the grammar box at the bottom of the page in the Student's Book for help with forming reported speech.

5

- Pairwork. Students then join up with another pair. They take it in turns to tell the other pair about the telephone conversation between the two women, using reported speech.

VOCABULARY: collocations with *give*

1

- Students look at tapescript 2.20 on page 160. They find and underline examples of *give* and the objects of the verb.

giving Moira a hand; give us five hundred pounds; gave the impression that; give it away; give him a call; Give me a second; gave the coat a quick clean; give me this long explanation; had given him this coat; gave him a headache

2

- Students choose the best way to complete the sentences.

1 a headache
2 damn
3 lot of thought
4 try
5 the impression
6 the benefit
7 a hand
8 a call

Language notes: collocations with give

- In this exercise, the wrong answers are also correct *give* expressions, but are just wrong in this context or with this meaning. The notes below give information about both right and wrong answers.
- If you ***give consideration*** to something, you think carefully about it before accepting, rejecting it, doing it, etc.
- If I say that something ***gives me a headache***, I mean either that it (a) literally causes me to have a headache or (b) it is difficult and problematic and causes trouble for me. The meaning is (a) in question 1. An example of meaning (b) would be: *Organizing all the details of the overseas visit really gives me a headache.*
- If you ***don't give a damn*** about something, you don't care at all about it. N.B. Although possible, the expression is rarely used in the positive, e.g. *I **do** give a damn about the problem.* If you say this, the word *do* must be stressed.
- If you ***give a speech***, you deliver a monologue to an audience.
- If you ***give a lot of thought*** to something, you think about it very hard, carefully and in detail.
- If ***you give someone a piece of your mind***, you angrily tell them why you are annoyed with them, what they have done wrong, how they should behave, etc.
- If you ***give something a try***, you try it in order to see if it is suitable or not. Using the word *give* allows the speaker to change *try* from a verb to a noun.
- If you ***give a warning***, you warn about something.
- If you ***give someone permission*** to do something, you allow them to do it.
- If you ***give the impression*** that you are older than you are, people interpret your appearance, behaviour, comments, etc. and think that you are older than you are.
- If you ***give someone a lecture*** about something, you tell them what you think forcefully (and probably at some length).

- If you ***give someone the benefit of the doubt***, you are not absolutely certain if they are right or not, but you make a decision in their favour anyway.
- If you ***give someone a hand***, you help them (usually with a physical task, e.g. carrying things).
- If you ***give someone problems***, you create new problems for them.
- If you ***give someone a call***, you phone them.
- If a number of people are waiting (e.g. for an appointment, etc.), ***you give someone priority*** when you consider their need is urgent or important, and allow them to be seen or dealt with before other people who are also waiting.

Cultural notes: I don't give a damn

The phrase *I don't give a damn* was most famously used as the closing line to the epic film *Gone with the wind* when Clark Gable playing Rhett Butler said: *Frankly, my dear, I don't give a damn.* As the expression was considered rude, the film makers were only permitted to use it if it was said with an unnatural stress on *give* instead of on *damn* (perhaps the best-known instance of stress playing an important part in film history!).

3

- Pairwork. Students say if the sentences in exercise 2 are true for them, and give more information about their answer for each one.

DID YOU KNOW?

1

- Pairwork. Students read the information and discuss the questions.
- You could then ask students to report back briefly on anything interesting they heard in their discussions.

Culture notes: flag days

- Tell students that in the UK, many charities have *flag days* when you can donate money to collectors in the street and in exchange you receive a little pin badge (usually made of paper or plastic). The badge indicates that you have donated (and won't be troubled again by the collectors!). Ask: *Do you have anything similar in your country?*

Web research task

Methodology guidelines: Web research tasks, page xiv

Charities

- Pairwork. (1) Find out the names of five of the most popular and successful charities in the UK. (2) Choose one charity and go to its own website. Find five interesting facts or brief stories about the charity and its work (e.g. how long it has been working, famous people who are associated with it, successes it has had, etc.).
- Report back to other pairs or to the class.

Web search key words

- *popular charities UK*

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 248
Teacher's notes, page 206

10c | Aid worker

WHAT THE LESSON IS ABOUT

Theme	Describing the responsibilities of a job as a communications coordinator for the Rainforest Protection Agency
Speaking	Pairwork: discussing responsibilities in a job
Reading	*A day in the life of...* A communications coordinator for the Rainforest Protection Agency describes what things he would do in his job on an average day
Vocabulary	Job responsibilities
Grammar	Reporting verbs & patterns

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Do you often look at job advertisements? Do you think these ads generally give honest, clear information? What tempts you to apply, e.g. interesting work, location, responsibility, salary, car, people you'll work with, something else?*
- *Are rainforests really worth saving – or is it just a lot of fuss about nothing?*
- *Imagine that you see two job ads in the paper, both of which you stand a good chance of getting. One is for a very high-paying (but boring) job that involves selling environmentally-polluting machinery; the other is for a low-paying (but satisfying) job that would really benefit the environment. Which one will you go for? Why?*

SPEAKING & VOCABULARY: job responsibilities

1

- Pairwork. Students look at the advert and answer the questions.
- Don't check answers for question 2 at this stage. This will be done in the next exercise.

1 Communications coordinator for Central America

2

- Students read the job description and check their answers to the second question in exercise 1.

2 The job involves promoting the Rainforest Protection Agency's work in Central America; liaising between local projects and the central organization; overseeing translation to and from Spanish; participating in conferences; coordinating the work of local volunteers and visiting local projects; seeking out and encouraging potential projects in the region; facilitating applications for grants.

Language notes: job responsibilities

- An ***ecosystem*** is the complete environment of an area.
- If you ***liaise***, you talk with and consult with others rather than working independently or making decisions just on your own.
- If you ***oversee*** something, you supervise it.
- If you ***facilitate*** something, you help it to happen.

3

- Students match the words in bold in the job description to the definitions 1–8.

1 *track*	5 *promote*
2 liaise	6 coordinate
3 seek out	7 oversee
4 participate	8 facilitate

4

- Pairwork. Students look back at the job description and read the list of main responsibilities of the job. They then decide with their partner which of the responsibilities would be the most interesting, the most time consuming, and the hardest work. Tell them that they must justify their answers.

5

- Pairwork. Students tell their partner about their job or the job of someone that they know well. They say what the job is and describe what the responsibilities are.

READING

In the reading text, John Betterman describes a typical day in his working life as the communications coordinator for the Rainforest Protection Agency in Central America. N.B. His job was advertised in the *Speaking & vocabulary* section.

1

- *Students read the article and answer the two questions.*

1 promoting the RPA's work; overseeing translation to and from Spanish; coordinating the work of local volunteers; visiting local projects and tracking developments; seeking out and actively encouraging potential projects in the region; facilitating the applications for grants

2 keeping up to date with the national and international news and passing on the information; writing press releases; persuading businesses to sponsor projects; meeting journalists

Language notes: reading

- A ***veranda*** is a partially open area outside a house, but still considered part of the building. Verandas may have roofs and low walls, but not full-height walls.
- If you say that ***people are counting on me***, you mean that they rely on you and the things you do.
- The term ***grassroots*** refers to the lower levels of an organization where ordinary people are involved and affected by things.
- A ***delegation*** is a group of people representing a company, organisation, school, club, country, etc. who travel to another place for meetings, discussions or to observe or study something.

2

- Ask students to read the statements, then read the article again and correct the statements.

1 He spends about half of his time travelling.
2 He can access his email anywhere.
3 He spends about half his time preparing promotional materials.
4 He loves this aspect of his work.
5 He prefers travelling to writing.
6 He likes helping people to make decisions.
7 He doesn't find it difficult to get volunteers.
8 He's moving to south-east Asia at the end of the year.

3

- Students discuss which aspect of John's job they would find the most interesting, and give their reasons why.

GRAMMAR: reporting verbs & patterns

Language reference, Student's Book page 104
Methodology guidelines: Grammar boxes, page xiv

1

- Ask students to look back at the article and at the highlighted verbs. Ask them to underline the verb that follows them and add them to the appropriate list of verbs in the grammar box. You could do an example with the class first.

1–2 propose; suggest
3–4 promise; agree
5–9 warn; encourage; persuade; convince; invite

Language notes: reporting verbs & patterns

- The example sentences and answers from exercise 1 are laid out in these tables for clarity.

	Reporting verb	**+ verb + *-ing***
They	mentioned	wanting
One of the elders	proposed	spending
Others	suggested	inviting

	Reporting verb	**+ *to* + infinitive**
They	offered	to sponsor
I	promised	to find
I've	agreed	to show

Reporting verb	**object**	**+ (*not*) + *to* + infinitive**
advised	them	to ask
warning	coffee growers	not to sell
encouraging	big businesses	to see
persuade	them	to give money
convince	them	to make changes
invited	me	to take part
persuade	them	to come

- If you ***mention*** something, you say it, but do not spend a long time talking about it, or go into many details.
- If you ***deny*** something, you say that something is not true, or that you didn't do something.
- If you ***propose*** something, you make a suggestion about what to do.
- If you ***convince*** someone to do something, you persuade them to do something.

2

- Students change the sentences in direct speech into reported speech, using the verbs from the grammar box.

Suggested answers:
1 He/She denied having anything to do with it.
2 He/She encouraged/persuaded me/us to have another one. *Or* He/She suggested having another one.
3 He/She promised to have it done by the end of the day.
4 He/She suggested leaving it till tomorrow / the following day.
5 He/She asked/invited me/us to join them.
6 He/She warned me/us not to cross (the road) as there was a car coming.
7 He/She told/persuaded me/us not to worry and that he/she was sure I'd/we'd do better next time.
8 He/She said that he/she was sorry and refused to do it. He/She said he/she didn't think it was fair.

3

- Pairwork. Students look back at the sentences they have changed to reported speech in exercise 2, and answer the questions.

Extra task: reporting verbs & patterns

- Groupwork. Give students, in groups of three, a topic to discuss (anything that might interest them). Warn students that they should listen carefully to what each other says and make notes, but don't yet tell them the specific task they will have to do.
- After a few minutes of conversation, split up the groups. Hand out a list of all the reporting verbs from the lesson (*mention, deny, admit, offer, refuse, threaten, propose, suggest, promise, agree, advise, persuade, convince, decide, tell, ask, invite*).
- Ask everyone to meet up in a pair (or group of three) with people from other groups. They must now report what they heard other people say in the previous discussion, e.g. *Joanna admitted that she was very wasteful with things. Pete mentioned that he wouldn't like to go to the Amazon*, etc. They can put a tick next to a verb in the list if they use it. This isn't a competition, but students might like to see if they can use all verbs appropriately.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 249
Teacher's notes, page 207

10D | A good job

WHAT THE LESSON IS ABOUT

Theme	Preparing and taking part in a job interview
Speaking	Pairwork: helping a friend with a job interview Roleplay: a job interview
Listening	A model job interview for a Communications Coordinator at the Rainforest Protection Agency
Functional language	Job interviews
Pronunciation	Intonation (questions & statements)

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Job interviews – useful chances to learn about a company, or dreadful, stressful experiences?*
- *Have you attended a job interview yourself? Describe what happened. What sort of questions did they ask?*
- *Are job interviews a fair way to decide who to employ?*
- *Are some people naturally better at interviews than others?*
- *Is it OK for a potential employer to ask about your private life in a job interview, e.g. Is it OK to ask about your political views? Is it OK to ask if you are planning to get married? Is it OK to ask a woman if she is planning to have a baby?*

SPEAKING

1

- Pairwork. Students read the situation and think about what advice they would give their friend to help them prepare for the interview. You could ask them to note down their ideas. They then discuss with a partner what advice they would give this person.

2

- Students read the advice sheet and answer the questions.

LISTENING

In this listening, Annette is being interviewed for the job of Communications Coordinator at the Rainforest Protection Agency, which was advertised in the previous lesson. It is a good model for an interview, in which Annette follows most of the tips in the advice sheet in *Speaking* exercise 2.

1 2.21

- Refer students back to the job as Communications Coordinator on page 100 of the Student's Book and tell them that they are going to listen to a woman being interviewed for the job. As they listen to the interview, they should mark the tips that Anette follows from the advice sheet.

Mostly yes.

2.21

I = Interviewer A = Annette

I: Hello, come in, please sit down.
A: Thank you.
I: So, erm ... Annette? Can you tell us something about your work experience to date?
A: Erm, yes, well, I've been working in the communications sector since I left university. To start with I worked as a volunteer at a local radio station, covering local news and human interest stories. More recently I've been working as a press officer for a local homeless charity. Um, the job involves attending conferences, giving talks and, most importantly, taking part in the grassroots work of the charity, on the street, coordinating the work of the volunteers and setting up self-help groups for the homeless people we work with.
I: I see, and why are you interested in the post of Communications Coordinator?
A: Um, well, for several reasons. First of all, because it would be the logical next step in my career. In my current job I write press releases for the local press and liaise with local volunteers to develop stories and case studies and I think this post would give me the chance to develop my skills in this area. Um, secondly because I want to keep working in the non-profit sector and I'm particularly interested in the grassroots development work, er, you know, facilitating the local projects, and coordinating the work of the local volunteers. That's an area that I would really like to learn more about. When I was studying at university I took three months out to travel around Latin America and I was lucky enough to get involved in some voluntary conservation work in Costa Rica. I actually came across some volunteers who were working for the RPA ...
I: Ah, so you know something about our work out there already?
A: Yes, I do, and I was very impressed by what I saw.
I: I'm sorry, I interrupted you, you were saying?
A: Erm, yes, and thirdly because I would love to live and work in Central America. I fell in love with that part of the world when I was out there and I've always wanted to go back.
I: I see. Thank you. And what do you think you personally *can bring to this job*?
A: Well, as my CV shows, I've got quite a lot of experience of writing promotional materials, um, I've been running the press office single handed in my current position since our senior communications officer retired last year. I've worked on various projects where I had to coordinate the work of small groups of volunteer workers. I'm aware of – and interested in – the issues surrounding your work in Central America. And maybe most importantly, I'm hardworking, keen and enthusiastic.
I: Fine, erm, what do you see as your strengths, Annette?
A: Well, I enjoy a challenge. When I started my present job, I'd never written a press release before, but I soon learnt. I think I'm a quick learner and I take pride in my ability to meet tight schedules and deadlines. I think I work well under pressure and I'm usually good at setting priorities and keeping to them. I think this is probably important in this post as there are so many different responsibilities that need juggling.
I: Um, and what about your weaknesses?

A: Well, I know I have a tendency to get carried away sometimes and that I can sometimes spend far too long on one project to the detriment of others, so, as I said before, I always make sure I set my priorities and don't waste time on tasks that can be dealt with later.
I: Are there any aspects of the job that worry you? Any aspect you think you may need extra help or support with?
A: No, not really. Um, although the context is new and the job is probably a lot bigger than anything I've tackled before, I don't think I'll have any particular problems. In fact I'm really looking forward to being able to improve my Spanish.
I: Ah, and your level of Spanish is pretty good, then?
A: Yes, I think so. I'm certainly capable of getting by in most day-to-day situations.
I: Right, thank you Annette and now, let's turn to some more practical issues, if we may ...

Language notes: listening

- ***To date*** means up until now.
- A ***self-help group*** is a group of people who have a problem or are interested in or affected by a common issue. They get together to discuss and actively try to deal with the issue themselves rather than waiting for help from elsewhere.
- A ***press release*** is a text document that is prepared by people who work for an organization or business. It is then sent to newspapers, TV, reporters, etc. The aim of a press release is to clearly present the organization's message and communicate it to a wider public.
- A ***sector*** is a part of the economy. The ***non-profit sector*** is the part that does not aim to make money from what they do, i.e. charitable groups, social organizations, etc.
- The question ***What can you bring to the job?*** means *What skills or qualities do you have that would be useful for the work or beneficial for the place you are working at?*
- If you ***run something single-handed***, you manage it yourself, doing all the organizational work on your own.
- The question ***What do you see as your strengths?*** is asking the candidate to list their positive skills and qualities to make them successful in the job.
- If you have a tendency ***to get carried away***, you are often easily excited by things and get completely involved in one thing, possibly at the expense of another.
- If something is done ***to the detriment of others***, it means that thing is done but other things suffer because of it, e.g. because there is not enough time or manpower left for them.
- When Annette says the ***context*** is new, she means that the general situation is new and different.
- When you ***tackle*** a problem, you attempt to solve it.

2 **2.21**

- Students listen to the recording again and complete the interviewer's questions.
- They could then compare their answers with a partner before you check with the class.

1 us something about your work experience to date?
2 you interested in the post of Communications Coordinator?
3 you think you personally can bring to this job?
4 you see as your strengths, Annette?
5 your weaknesses?
6 any aspects of the job that worry you?

3 **2.21**

- Students listen to the interview one more time and make notes about Annette's answers to the questions in exercise 2.
- You could then put students into pairs to compare their information and add to their notes.

Suggested answers:
1 worked in communications sector – local radio volunteer; worked as press officer – attended conferences / given talks / coordinated volunteers / set up self-help groups
2 logical step to develop skills; wants to work in non-profit sector / grassroots development / Central America
3 experience in writing promotional materials / running a press office / coordinating groups of volunteer workers; interested in Central America; hardworking, keen and enthusiastic
4 enjoys a challenge; a quick learner; meets tight schedules and deadlines; works well under pressure; sets and keeps to priorities
5 gets carried away; spends too long on one project to the detriment of others
6 not really; new context and bigger job than any she's had

4

- Pairwork. Students discuss the questions and give reasons for their answers.

FUNCTIONAL LANGUAGE: job interviews

1

- Students complete the sentences 1–8 with the phases a–h.
- They then look at tapescript 2.21 on page 160 and check their answers.

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

2

- Students match the sentences in exercise 1 to the four categories.

a) 7 b) 1, 2 c) 3, 5 d) 4, 6, 8

3

- Students write five sentences about their own past experiences in work, their strengths and their weaknesses, using the expressions from exercise 1.

4

- Pairwork. Students work with a partner and show them their sentences. Their partner should advise them on what kind job they think would best suit them based on the information from the sentences.

Language notes: job interviews

- Your students may be actively seeking work or interested in the possibility of changing jobs. If you want to offer them some more job interview expressions, here is a handy selection of some common questions:
- **The new job**: *Why have you applied for this job? Would you be good at it? What can you bring to it? Why do you want to work for this organization? How good are you at handling responsibility? Do you want to take on more responsibility? Would you be prepared to travel? What salary do you hope to get?*
- **Previous and current jobs**: *What do you do in your current job? Are you good at it? What is your current employer like? Why do you want to leave your current job? What was the high point of your current/last job? What was the low point of your current/last job? Describe your ideal job. Are there any other jobs you are applying for?*
- **Relationships with colleagues**: *How well do you get on with others? Do you work well in teams? What annoys you about colleagues? What would your colleagues criticise about you? Would you happily work under a manager younger than you?*
- **You, your character and skills**: *What are your strengths? What are your weaknesses? What hobbies or leisure interests have you got? Should we be worried about your age? Should we be worried about your qualifications / lack of qualifications?*

5

- Students look at tapescript 2.21 on page 160 again and underline any other language that they think might be useful in a job interview. Tell them to keep a note of any useful phrases as this will help them with the roleplay in *Speaking* exercise 2 later in the lesson.

Developing methodology (24) Running a simulation (part 1) – job interviews

- *Although many teachers do pairwork roleplays in class, far fewer offer simulations, despite the fact that they can be very rewarding, extremely useful and not terribly complicated to set up.*
- *A simulation is really just a more complex roleplay. It typically involves more than two participants and often aims to recreate a real world situation. Rather than just having role cards, a simulation may introduce a number of other elements to make the experience interesting and memorable, especially printed documents that students need to read and interpret, often while the simulation is happening. The basic simulation situation itself may even change during the time that the simulation runs.*
- *Let's look at some ideas for running a job interview simulation as students who have studied lesson 10D may well want to get practice in doing such interviews themselves. We'll start with a simple route map for running a basic simulation:*
  1. *Pick out two suitable job advertisements from a newspaper. Give copies to students and discuss them a little, making sure that they are well understood.*
  2. *Divide the class in half. Ask half the class to imagine they are the employers for one of the adverts, and the other half for the second advert.*
  3. *Employers now all work in pairs or groups to prepare a list of job interview questions for the job advert they have been allocated.*
  4. *When everybody is ready, put students into groups of six made up of three employer-interviewers for one job with three candidates (from the other half of the class). The panel of three interviewers can all interview the candidates one by one. Tell students how long to make each interview (this is entirely up to you and how much time you can spare in class).*
  5. *At the end, the panel of interviewers should award the job to one of the candidates (and give reasons why the other people weren't accepted).*
  6. *When finished, you can swap all the roles over and the other half of the class interview their candidates in the same way.*
- *To make a more complex or challenging simulation, simply add some extra elements to this basic plan, e.g. tell candidates not to be themselves, but to roleplay a candidate whose description you give them. Invent some things that will interrupt the simulation and take it in new directions. Introduce a new surprise character during the interview.*

PRONUNCIATION: intonation (questions & statements)

1 2.22

- Students read the information and listen to the examples on the recording.

2 2.23

- Students read the sentences as they listen to the recording and decide if the sentences are statements or questions.

Statements: 1; 5; 6 *Questions:* 2; 3; 4

2.23

1 It's the first time you've applied to work for us.
2 You don't mind us contacting your referees?
3 You've already seen the details about pay and conditions?
4 You're happy with the salary?
5 You would be free to start at the beginning of next week.
6 You'd like some time to think about it.

Language notes: intonation (questions & statements)

- In colloquial speech many questions have no grammatical marker to show that they are questions. Virtually any statement can be changed into a question by using rising intonation.
- In many cases, this kind of ***declaration as question*** has an answer that the questioner partially knows or has predicted based on his current knowledge, e.g. *You don't mind us contacting your referees?* (In the recording, the interviewer is probably reading through an application form as they ask the question.) This use is similar to question tags with rising intonation, which aim to get a real answer to a question even though the speaker already has an idea what the answer may be, e.g. *You don't mind us contacting your referees, do you?*

- *Declarations as questions* quite often repeat something that the previous speaker has written or has just said, as if giving it back to the writer/speaker for confirmation or expanding on, e.g.
  A: *I used to work in Tokyo, then I moved to Paris.*
  B: *You used to work in Tokyo?*
- Falling intonation can sometimes be used to make a declaration into a question, though this may add the meaning that the questioner feels very sure about the answer and may be mainly looking for confirmation that their information or interpretation is correct, e.g.
  A: *And you're British?*
  B: *Yes.*
- This is similar to the use of question tags with falling intonation, e.g. *You're British, aren't you?*

3

- Pairwork. Students take it in turns to say the sentences from exercise 2. Their partner then tells them if they are asking a question or making a statement.

SPEAKING

Roleplay

1

Communication activities, Student's Book pages 145 & 149

- Groupwork. Divide the class into Groups A and B. Tell them that they are going to prepare for a job interview and ask them to turn to their respective pages.
- Students A read the instructions and the job description. They then prepare five questions to ask a candidate for the job.
- Students B read the instructions, the job description and handwritten notes about their work experience. They then prepare for an interview for the job, using the advice on page 102 of the Student's Book to help them.
- Remind students also of the useful job interview language they underlined in tapescript 2.21 in *Functional language* exercise 5.

2

- Pairwork. Each student in Group A now pairs up with a student from Group B to roleplay the job interview.
- Go round monitoring and give help where needed.

3

- Ask students to return to their original group and discuss the questions.
- Students in Group B could decide on three candidates they wish to call back for a further interview.

Web research task

Methodology guidelines: Web research tasks, page xiv

Job interview tips

- Find ten top tips for performing well in job interviews.

Web search key words

- *job interview tips*

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 250
Teacher's notes, page 207

Answer key

10 REVIEW

Student's Book page 173

1

2 Liz asked John if he was all right and where he was.
3 John replied that he was fine and that he was in the town centre. He told Liz to be quick and to get there as fast as she could.
4 Liz asked why. She asked what was up.
5 John told Liz that she would never believe what had happened. He said that a guy had just thrown hundreds of bank notes all over the place.
6 Liz told him he was joking.
7 John replied that it was true. He said that people were going crazy trying to pick them up.
8 Liz told him that she would be there in about two minutes, then said goodbye.

2

1 the crowd	6 had been
2 wanted	7 that
3 not to be named	8 had drunk
4 had probably thrown	9 to
5 picking	

3

Correct order: 5, 3, 4, 2, 1

4

1 Never endanger yourself for other people.
2 Be careful not to deceive yourself about your true personality.
3 Make a point of expressing yourself clearly.
4 You should learn to content yourself with what you have.
5 Try to distinguish yourself in at least one area of your life.
6 Always remind yourself that there are people who are worse-off than you.

5

Students' own answers

6

1 headache	4 impression	6 hand
2 benefit	5 warning	7 call
3 permission		

11A | Globe-trotting

WHAT THE LESSON IS ABOUT

Theme	The story of the discovery of America by the Chinese explorer Zheng He
Reading	*1421: The Year China Discovered America?* Story of the discovery of America by Zheng He
Vocabulary	Geographical features
Grammar	*the* & geographical names

IF YOU WANT A LEAD-IN ...

Discussion starters

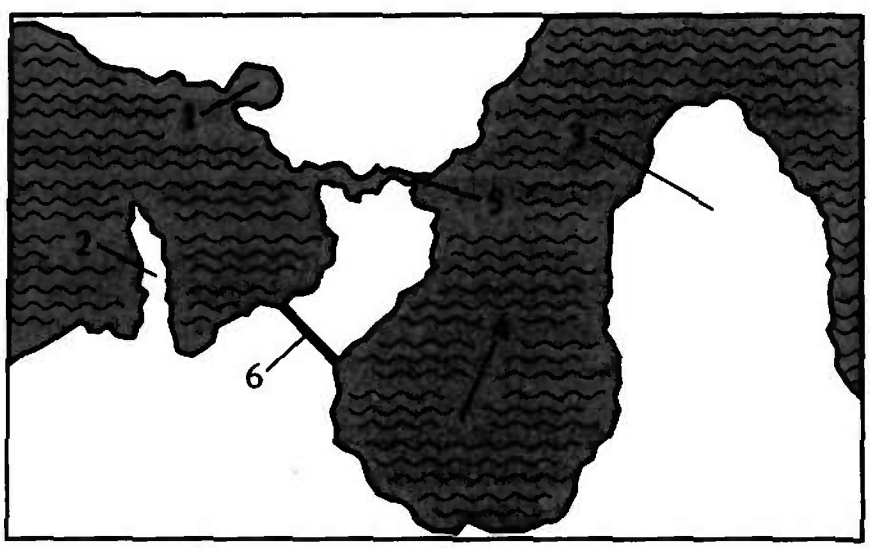
Methodology guidelines: Discussion starters, page xiii

- *Is geography an interesting subject?*
- *How can studying geography help humanity?*
- *How many names of famous explorers from the past can you remember?*
- *Who discovered America? (Columbus? How can you be sure he was the first?)*

Test before you teach: geographical features

Methodology guidelines: Test before you teach, page xiv

Fortunately, some of the more difficult geographical items in the first vocabulary exercise lend themselves nicely to quick sketches. Test what students know by putting a map like this on the board and giving students a minute or two to see how many items they can name. For checking, bilingual dictionaries would be useful. (Answers: 1 bay; 2 peninsula; 3 cape; 4 gulf; 5 straits; 6 canal.)



VOCABULARY: geographical features

1

- Students complete the phrases with a word from the box.
- They could then compare their answers with a partner before you check with the class.

1 Mount	5 Cape	8 Desert
2 Falls	6 Ocean	9 Peninsula / Desert
3 Bay	7 Gulf	10 Canal
4 Straits		

Language notes: geographical features

- A ***bay*** is an area of coastline where the land has an inward curve, i.e. the water usually has land on three sides. Famous bays include the Bay of Biscay (by France and Spain), the Bay of Bengal (by India and Bangladesh) and Baffin Bay (by Greenland and Canada).
- A ***gulf*** is a very large bay. A gulf may have a number of smaller bays within it. In practice the difference between a gulf and a bay may simply be historical rather than to do with difference in size. Famous gulfs include the Gulf of Mexico (Mexico, USA) and the Gulf of Bothnia (Finland, Sweden). The Persian Gulf (Iran, Iraq, Saudi Arabia, Kuwait) is often referred to as *the* Gulf.
- A ***canal*** is a human-made waterway, similar to a natural river. Canals may be built to allow transportation to move along them (e.g. ships, barges, etc.) or for irrigation. Famous canals include the Suez Canal and the Panama Canal. The town of Venice in northern Italy has many canals including the Grand Canal.
- A ***mount*** is a mountain. This word is usually used as part of the name of mountains, rather than when talking about mountains generally. Famous uses of the word are in the names Mount Everest (Nepal, China), Mount Kilimanjaro (Tanzania), Mount Fuji (Japan) and Mount Ararat (Turkey).
- A ***peninsula*** is an area of land that projects into the sea, i.e. it is surrounded on the three sides by water. Peninsulas are typically finger-shaped.
- A ***cape*** is a large peninsula. It is sufficiently big to affect the movement of sea currents. Famous capes include the Cape of Good Hope (South Africa), Cape Horn (Chile) and Cape Canaveral (USA).
- Nearly three quarters of the planet is covered by ***oceans***, i.e. large areas of sea: the Pacific, the Atlantic, the Indian, The Southern (Antarctic) and the Arctic.
- A ***desert*** is an area of land with limited rainfall, very sparse vegetation and limited natural life forms. Deserts often contain rock or sand. About one fifth of our planet's land is desert. Famous deserts include the Sahara desert (N. Africa), the Gobi desert (Mongolia) and the Kalahari desert (S. Africa).
- ***Falls*** are waterfalls. The word must be in the plural to have this meaning. The word is usually used as part of the name of a waterfall, e.g. Niagara Falls, Iguazu Falls.
- ***Straits*** are narrow passages of water between two pieces of land, connecting two larger areas of water. Famous straits include the Strait of Gibraltar (connecting the Atlantic ocean and the Mediterranean Sea), the Strait of Dover (connecting the North Sea and the Channel), the Bering Strait (between Alaska and Siberia). *Strait* is a countable noun and is usually used in the plural. However, the same place can often be referred to with the singular or plural; there is no difference of meaning between, e.g. the Strait of Gibraltar and the Straits of Gibraltar.

2

- Pairwork. Students discuss the questions.
- You could ask students to write up a list of places in their pairs and then elicit examples of the places on the board.

See Language notes above for possible answers to the first question.

Developing methodology (25) Running a simulation (part 2) – creating a simulation from scratch

- *Simulations typically feature work, office or business contexts, and provide a good way of giving realistic classroom practice of necessary skills in these areas. However, if you find that you suddenly have some free space in your timetable, you could create a simulation linked to whichever coursebook topic you are currently working on.*
- *When I'm preparing a lesson, one of my priorities is that it shouldn't take up an inordinate amount of time to research ideas, make materials, etc. Simulations have a bad reputation for requiring loads of photocopies and resources. But they don't have to be like that; if you can find a simple enough idea, and plan a clever sequence of stages, it's possible to have a simulation that requires little other preparation.*
- *The starting points for preparation are (a) the topic area, (b) the language you want students to work on, and (c) the speaking skills you want to work on.*
- *Let's look at lesson 11A with these eyes. The topic (a) is geographical locations and exploration. The language (b) we might choose to focus on is the vocabulary of geographical features and the use of* the *with geographical names. The skills (c) might be practice in giving persuasive monologues, negotiating, arguing formally, etc.*
- *Right, here's the creative bit! All you have to do now is come up with a task that marries those three points together. When I'm trying to think of a task, I just let the words and topics bounce around my head a bit and hope that something might pop up as a result. I find that it's important not to immediately dismiss apparently silly ideas, because quite often these later turn out to be not quite as silly as they first seemed, and can actually become great simulations.*
- *So, in my own initial brainstorm on possible simulations for this lesson, I came up with these two ideas:*
  (1) Imagine it's the 18th century. Some students are sailors/explorers and must plan a trip of exploration somewhere. Others are sponsors/royalty who will only give money if they are convinced the journey is worthwhile. The explorers must make their case for the journey to the sponsors. They will need to explain in detail the route they intend to take, what they hope to discover, bring back, etc. The sponsors/royalty must make demands on them, e.g. naming any new lands after them.
  (2) The government has decided to rename three geographical features in your country after famous people. About a quarter of the class are a committee who must make the final decision on what will be renamed after whom. Most of the other students form small private pressure groups who will (a) decide on the person whose name they wish to put forward, (b) say which geographical feature they want to have renamed, and (c) attend a public meeting and make a strong case to the committee about why their candidate should be chosen.
- *After a bit of thought, I decided that option 1 was too complicated and required a lot of research and historical knowledge, and perhaps too much acting ability from students. Given time to prepare, it might be interesting but I didn't feel it would justify the work that would go into it. Option 2, however, was relatively simple to explain and organize and it provided a variety of stages and roles, interesting discussion and yet didn't ask students to get too much into a particular character … and didn't need any further preparation for me beyond thinking through the sequence of stages!*
- *In class I followed this plan: (1) Make groups. (2) Explain the situation/problem. (3) Allow groups to discuss and prepare their ideas separately. (4) Bring the whole class together. Hold a public meeting. Groups make presentations to the committee. (5) Announce a break, i.e. allow committee and public to mingle and chat over an imaginary cup of tea. (6) Meet back formally. Have an open debate between all parties. (7) Committee retires to discuss privately and make its decisions. Other groups discuss what they think the outcome will be. (8) Formal announcement of decision. Applause, protests, etc. (9) End simulation. Feedback.*
- *When we did the simulation, it took around 40 minutes, and was very lively. As so often, I was amazed by students' creative response to unusual tasks. The debates, reasons given and outcomes were interesting, provocative and amusing. And I certainly hadn't expected a beach to be renamed after a cartoon character (Homer Simpson Sands)!*

READING

In this reading article, Gavin Menzies, a retired British submarine commander, tries to prove that the Chinese explorer Zheng He, crossed the Atlantic with a fleet of ships and discovered America nearly seventy years before Christopher Columbus did.

1

- Pairwork. Students look at the map on page 107 of the Student's Book and discuss the questions.

2

- Students read the article and answer the questions.
- They could then check their answers with a partner before you check with the class.

1 Columbus 'discovered' America for the Europeans. But before him, Zheng He 'discovered' it for the Chinese.
2 He travelled much further and much earlier.
3 They were huge.
4 Chinese artefacts and settlements in Sri Lanka, Africa, the United States. Astronomical evidence and computer simulations.
5 Because all papers relating to Zheng He's voyage were destroyed.

Language notes: reading

- A ***fleet*** is a group of a number of ships.
- ***Dragon ships*** is a colourful description of Chinese ships, referring to the common use of dragons as a decorative element.
- When an expedition is exploring new territory, they may need to set up one or more ***supply posts*** along their route. These are small bases where they can safely leave stocks of supplies, e.g. food, ammunition, etc. If the expedition runs low on supplies, they can come back to these supply posts instead of having to return all the way back to the start of their journey.
- An ***artefact*** is something made by people, e.g. a tool, an item connected with eating food or a decorative object. Historically, ancient artefacts can tell us a lot about the society their makers came from and their level of civilization.
- ***Settlements*** are places where people have started to live. In some cases the word suggests a smaller size and less permanence than the word *village*.
- If something ***deters*** you, it puts you off, discourages you, or makes you decide not to do something.
- If you are ***adamant*** about something, you cannot be persuaded to change your mind and your belief cannot be shaken
- A person who ***circumnavigates the globe*** sails completely around the planet.

3

- Students read the article again and underline all the alternative words and expressions that are used that mean the word *sailed*.

set sail; cruised through; took his fleet; rounded; continued their voyage; navigating; headed; circumnavigated

4

- Pairwork. Students discuss the questions.
- If any of the students know about other explorers who are said to have reached America before Columbus, ask them to tell the class about these people.

GRAMMAR: *the* & geographical names

Language reference, Student's Book page 114
Methodology guidelines: Grammar boxes, page xiv

1

- Students look at the article again and underline all the geographical names in it. They then add these names to the correct place in the grammar box.

1 Africa; Nanjing; Canton; Thailand; Malaysia; Sri Lanka; Calicut; South India; Mogadishu; Somalia; Brazil; Europe; Puerto Rico; Guadeloupe; Argentina; Antarctica; New Zealand; Australia
2 the United States
3 the River Yangtze; the Japanese Sea; the Indian Ocean; the Atlantic
4 Puerto Rico

Language notes: the *& geographical names*

This table provides a handy summary of the guidelines for using *the* with geographical features:

	the?	**Examples**
Rivers	✓	the Amazon, the Nile
Lakes	✗	Lake Balaton, Lake Baikal
Individual mountains …	✗	Mount Everest, Mount Fuji
except:	✓	The Matterhorn, The Eiger (and a few others)
Ranges of mountains	✓	the Alps, the Himalayas, the Caucasus
Oceans	✓	the Atlantic Ocean, the Indian Ocean
Seas	✓	the Mediterranean, the Black Sea
Continents	✗	Asia, Africa
Countries that include the word *state, republic, union* or *kingdom*	✓	the United States of America, the People's Republic of China
Other countries …	✗	Scotland, Thailand
except:	✓	the Sudan, the Netherlands, the Gambia (and a few others)
Cities …	✗	London, Nairobi
except:	✓	the Vatican, the Hague (and a few others)
Deserts	✓	the Sahara desert, the Gobi desert
Single islands …	✗	Mallorca, Fiji
except if the word *island* or *isle* is included	✓	the Isle of Wight, the Isle of Man
Groups of islands	✓	the Bahamas, the South Sandwich Islands

2

- Students add *the* to the place names where necessary.

the Azores; the Atlantic; the Mediterranean; the Med; the Straits of Gibraltar; the Rif Mountains; the Balearic Islands

Language notes: the *& geographical names*

- A ***tall ship*** is an old-style sailing ship with large sails on tall masts.
- ***Mainland Europe*** refers to the single main body of European land excluding islands. ***The UK*** is in Europe but is not part of Mainland Europe.
- ***The Med*** is an abbreviation of the Mediterranean.

3

- Pairwork. Students read the instructions, then decide on the route they are going to take, what they are going to see on the route, and to draw up their itinerary for their cruise.

IF YOU WANT SOMETHING EXTRA …

Photocopiable activity, page 251
Teacher's notes, page 207

11B | South is up

WHAT THE LESSON IS ABOUT

Theme	Places in the world that are important to you
Speaking	Groupwork: discussing five important places for you on a map of the world
Listening	A conversation about a website 'Mapping the World', the MacArthur universal corrective map, and creating your own personal map
Vocabulary	Binomials
Functional language	Vague language

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Do you like using maps? Do you find them easy to use?*
- *Imagine that you are going to travel round the world on a sailing ship without electronic equipment or satellite help. What are the most important things you would expect from your maps?*
- *How would your maps be different if, instead of sailing, you are going book a plane seat to different countries on business trips?*
- *When you see a map of the world, do you consider it an honest, factual representation of the globe? Why might a map not show the whole truth?*
- *Why do world maps have north at the top? (Is it because north IS at the top?)*
- *Why do you think people in Australia might find traditional maps of the world objectionable?*

Test before you teach: binomials

Methodology guidelines: Test before you teach, page xiv

- Write a large number of words from *Vocabulary* exercises 1 and 2 randomly all over the board in a mixed-up order, e.g. *tried, white, blood, short, pieces, tested, forget, black, sweet, flesh, bits, forgive*, etc.
- Elicit or give one well-known example, e.g. *black and white*, and then allow pairs a few minutes to see how many other pairs they can find. (Answers: *tried and tested; flesh and blood; short and sweet; bits and pieces; forgive and forget.*)

LISTENING

This listening is a conversation between two friends, Gavin and Mark. Gavin tells Mark about a website called 'Mapping the World', and shows him a 'south-is-up' map he found on it (showing the world with the south at the top). Gavin explains that in the website you can also design your own map, and allows you to magnify places that have importance for you from a basic map. They go on to discuss Gavin's personal map and the places that are important him.

1

- Pairwork. Students look at the map and discuss the questions.

The map is upside down. It shows the world with the south at the top rather than the north.

2 2.24

- Point out the magnified areas on the map. Tell students that they are going to listen to two friends discussing the map, and that they need to match these magnified areas to the list of reasons why they have been highlighted.

1 D (Koh Tao) 3 E (Zambujeira) 5 C (Melbourne)
2 B (New Zealand) 4 A (Washington)

2.24

G = Gavin M = Mark

M: What's this, then?
G: A map of the world.
M: Not as I know it!
G: Yeah, well it wouldn't be, would it? You'd have London at the centre, with England about five times the size of the United States!
M: Yeah, yeah, but what is it? I mean, where did you get it?
G: On the internet. There's this great website, 'Mapping the World', it's got loads of really interesting stuff, just about every map that was ever drawn, from the Romans to the Aussies!
M: Is that what this is, then, the Aussie map of the world?
G: Sort of. It's based on an Australian map ...
M: Yeah, I can see ... it's upside down!
G: You're bound to say that, aren't you? And why is it 'upside down' then?
M: Well, because all maps have north at the top ...
G: All maps, eh? All the maps you've seen, maybe. So north is up, is it? Is that some kind of absolute truth?
M: I don't know. I suppose not, but it is weird though, isn't it?
G: Yeah, that's what everybody says ... and every time someone sees it for the first time, they do exactly what you're doing now too!
M: What's that? What am I doing?
G: Trying to turn it around!
M: What do you mean?
G: Well, look at you, with your head on one side like that, trying to put north back on top!
M: Oh yeah, sorry! It just takes some getting used to!
G: Yeah, you Pom! That's why it was designed, to get people like you to rethink your prejudices! There's a good story to it actually. Want to hear it?
M: Have I got any choice?
G: No!
M: Go on then, if you must.
G: Well, back in the sixties there was this schoolboy, Stuart McArthur his name was, and he drew a *south-is-up* map for his geography homework. Thought it was pretty cool, but his teacher told him he'd have to draw it the 'right' way up if he was going to pass his assignment and it got him thinking. Then a couple of years later he was on a school exchange in Japan with a load of other exchange students, mainly from the States, and he got sick and tired of them going on and on about how he came from 'down under' and 'the bottom of the world' and all that stuff, so he decided to put things right and designed the first *south-is-up* map, took him a couple of years, but in 1979, when he was just 21 years old, he published his map with Australia right there in the middle and on top of the world.

M: Hmm, and this is it?
G: Yeah, this is it. With a couple of bits and pieces that I've added.
M: What? You've added?
G: Yeah, right. On this website I was telling you about you design your own map. You select the basic map you want to use as your background and then you pick and choose the places that are most important to you. And you magnify them.
M: Oh, right. Nice idea!
G: And each of the places you choose can be magnified as much as you like. Like here, on the Melbourne map, see the smaller circle inside?
M: Yeah ...
G: That's where my mum lives!
M: And what about the others?
G: Well, this is a beach on Koh Tao, turtle island, the best holiday of my life, just after finishing school, me and some mates, travelled around Thailand for a couple of months looking for the perfect beach ... and this is it! Probably crawling with tourists by now. But at the time it was practically deserted, each of us had our own personal palm tree!
M: Not bad. Ever been back?
G: No, I think about it more or less every day, but it was a once in a lifetime holiday, couldn't be repeated.
M: What's this one then? You've actually highlighted something in Europe? Oh, I see, it's your wife's, Bel's, parents' place, isn't it? Somewhere in the south of Portugal? The Alentejo or something, isn't it?
G: Yeah, that's right. Zambujeira. Not a bad place for a holiday, either! You ever been?
M: No.
G: You should go.
M: More beautiful beaches?
G: Yeah, of course! And the surf's not bad ... well, for Europe.
M: How's Bel doing, by the way?
G: She's loving it. Things are going really well for her. All the people in Washington are really great, and she's doing a lot of travelling. To and fro between Washington and New York every couple of days. Sounds fun. For her. But she's coming back home on Sunday for a week or so. Short and sweet, but better than nothing.
M: Yeah, I guess. OK, one more, what's this then? I mean, I can see it's New Zealand, but why is it highlighted?
G: Ah, that's a pipe dream.
M: What do you mean?
G: Well, I've always, always wanted to go there on holiday. I think maybe every Aussie I know wants to go! It's beautiful, the whole island is just one big natural paradise. It's got to be seen.
M: Planning on going there soon?
G: No, not unless I win the lottery!

Language notes: listening

- ***Aussie*** /'ɒzi/ is UK slang for an Australian person. The term ***Pom*** (or *Pommie*) is Australian slang for a UK person.
- ***You're bound to say that*** means 'it was almost certain that you would say that'. In this expression *bound* is an adjective and always goes with *to*; it isn't used in front of a noun, e.g. ✗ ~~*That was a bound thing for you to say*~~.
- An ***absolute truth*** is something that is completely and inarguably true to all people of all religions at all places and at all times, i.e. no one could sensibly deny it or argue against it. *The sun rises in the east* seems to be an example of an absolute truth, though philosophers would say that there is very little or nothing that we can be completely certain about.
- If someone is ***going on and on*** about something, they keep talking about it in an irritating way. They do not let the subject rest.
- A ***pipe dream*** is something that you would really like to do, but you know that this wish is very unrealistic because of expense or other reasons.

Cultural notes: maps

- Most people assume that maps are entirely factual objects, but there is a lot of subjective decision-making involved. A mapmaker has to find a way of representing the surface of a sphere in a two-dimensional drawing, and there are many possible ways of doing this. You must decide whether you mainly want to preserve the correct sizes of land masses or their correct shapes; it isn't possible to represent both correctly. As a result, some map projections exaggerate the size of northern land masses, and reduce the size of southern ones.
- The most widely-used map projection in the world, originally designed by Gerhardus Mercator in 1569, makes northern land look bigger than it is, and southern land look smaller. As the Mercator projection was mainly designed to help sailors find routes across the oceans, this map keeps the shape of coastlines as accurate as possible and in doing so, distorts continent sizes. The further land is away from the equator, the larger it looks, so Greenland looks much bigger than Africa.
- The Ancient Egyptian astronomer Ptolemy first placed northern countries at the top of his maps.
- The McArthur map is an example of a *south-up map* or *reversed map*, i.e. south is at the top rather than at the bottom as is traditional. South-up maps challenge our traditional ideas about the relative size and importance of countries and regions. In space there is no up or down, so it can be argued that the familiar north-up orientation of maps is simply a convention. Which suggests another discussion point: *Why not put east at the top?*

3 2.24

- Students listen to the recording again and choose the correct answers.
- They could then compare their answers with a partner before you check with the class.

1 on the internet
2 turn the map around in his head
3 change
4 in Melbourne
5 with some friends
6 good
7 weeks
8 does not plan

4

- Pairwork. Students discuss the questions.
- You could also ask students if they have satellite navigation in their cars, or know of anyone who has, and if they can explain to the class what it does, and if they often use it.

VOCABULARY: binomials

1

- Students underline the expressions listed in tapescript 2.24 on page 161.
- They could then work with a partner and explain what the expressions mean before you check with the class.

See Language notes on next page for answers.

Language notes: binomials (1)

- Binomials can be made up of singular/uncountable noun + singular/uncountable noun (e.g. *flesh and blood*), plural noun + plural noun (e.g. *bits and pieces*), adjective + adjective (e.g. *short and sweet*), verb infinitive + verb infinitive (e.g. *forgive and forget*), verb past participle + verb past participle (e.g. *tried and tested*), adverb + adverb (e.g. *to and fro*), and others.
- Binomials are fixed expressions. You cannot normally change the order (e.g. ✗ ~~*pieces and bits*~~) or substitute different words (e.g. ✗ ~~*bits and things*~~).
- Some other well-known binomials are: *trial and error*; *sweet and sour*; *bread and water*; *read and write*; *clean and tidy*; *ladies and gentlemen*; *house and home*; *research and development*; *fish and chips*; *hit and run*; *rock and roll*; *strengths and weaknesses.*
- If you are ***sick and tired*** of something, you feel very unhappy or angry about something that has been annoying you for some time. You have had enough of it.
- ***Bits and pieces*** are a quantity of small, usually unimportant, things. A less common alternative expression is *bits and bobs*.
- When you ***pick and choose***, you decide carefully which items you want to select.
- When you go ***to and fro***, you move backwards and forwards between places. The phrase can be used to describe the movement in a communication as well, e.g. *They argued to and fro by email for weeks. To and fro* can be used as a noun, e.g. *I found the endless toing and froing very exhausting.*
- If something is ***short and sweet***, it doesn't last long but is very pleasant.

2

- Students complete the binomial expressions with a word from the box.

1 bred	3 white	5 tested	7 forget
2 blood	4 now	6 out	8 hard

Language notes: binomials (2)

- If you are ***born and bred*** somewhere, you were born there and grew up there.
- Your ***flesh and blood*** is your own family, especially those related to you by blood rather than through marriage.
- If you give a ***black and white*** explanation, you make things absolutely clear with no ambiguity.
- If something is ***tried and tested***, it is known to be reliable and effective because others have done it or used it successfully before you.
- If a person is ***down and out***, they are extremely poor and homeless.
- If you think ***long and hard*** about something, you consider it very carefully, and for a long time.
- ***Here and now*** and ***forgive and forget*** mean exactly what they say; they should present no problems of understanding.

3

- Pairwork. Students tell their partner which sentences in exercise 2 are true about themselves.

Extra task: binomials

- You can help students to remember which words go together by using the game of Pelmanism (also known as the memory game).
- Ask students to prepare the materials themselves in class. Ask each pair of students to tear or cut up pieces of card or paper into 26 small blank cards.
- Ask students to write one word from exercises 1 and 2 on each card (i.e. to make thirteen binomial pairs).
- Pairwork. Play the game by placing all the cards face down on the table. In their turn a student can turn over two cards, making sure that their partner can see them. If the cards match and make a correct pair, the student must say them in the correct order e.g. *tried and tested.* If their partner agrees they are a pair in the right order, they can keep them, and have another go. When a player picks a pair that doesn't match, that's the end of their go. The cards are then turned upside down again and the other player has a go. As the game goes on, players should try to remember where words are so that they can find them again.
- The winner is the player with the most cards at the end.

FUNCTIONAL LANGUAGE: vague language

1

- Students find and underline ten vague expressions in the text.

like; and stuff like that; you know; or so; or somewhere; more or less; and so on; kind of; or something; sort of

Language notes: vague language

- We sometimes need to be very precise in our communication (e.g. when making a telephone order for components), but in social conversation, such precision may seem out of place, unnatural or even rude. In such communication, we often make use of vague language in order to soften our tone, and appear friendlier and less direct. There are different kinds of vague language. In exercise 1, we can recognize *fillers*, *softeners*, *imprecise descriptions* and *approximations*.
- **Fillers:** ***Like*** and ***you know*** are basically fillers and add no real extra meaning to a sentence. They take a little time to say, and so give the speaker a few extra seconds for thinking about what they are going to say. Some speakers of English use such fillers a great deal (even many times within one sentence), though this is not always considered articulate or educated. Fillers may have a secondary purpose of seeming to include the listener more in what is being said.
- **Softeners:** ***Kind of*** and ***sort of*** soften a meaning and make it sound less definite or certain, e.g. If you say that something *kind of worries* you, it sounds as if it worries you less than when you say that something *worries* you.
- **Imprecise descriptions:** Some expressions indicate that the speaker does not know the precise details of something, or does not feel it is necessary to list every possibility, detail or example, e.g. ***or somewhere, or something, stuff like that, and so on.***
- **Approximations:** Some expressions mean that a number stated is approximate, e.g. ***or so, more or less***. *Six months more or less* and *Six months or so* both mean 'approximately six months, but possibly longer or shorter'. *More or less* typically comes after numerical expressions rather than in front of them, e.g. *We lived there for two years, more or less.* ✗ ~~*We lived there for more or less two years*~~. The expression is most commonly used to give an approximate feeling to non-numeric things, e.g. *She was more or less ready by the time we arrive. The directors are more or less unanimous about their next action.*

Extra task: vague language

- Ask each student to think a little about something that happened to them, e.g. last summer. After a few minutes, get students to stand up and mingle (i.e. walk around and find someone to talk to).
- Students should tell their story to the person they meet and hear their partner's story.
- After a few minutes, tell students to move on and walk around the room some more. After a short time, ask them to stop and talk to a person they are near. This time they should not tell their own story, but should tell the story they heard from their last partner! This will allow a lot of use of vague language – as they will be unclear or uncertain of many details.
- After a while, tell students to mingle again, and when they meet a new partner, this time they should retell the last story they heard.
- It doesn't contribute to the aim, but it might be amusing for students to now meet up with the person their story was originally told by and tell it back to them! How far has it strayed from the truth?

2 **2.25**

- Students could work in pairs to complete the text with expressions from exercise 1. Make sure they realize that more than one answer is possible.
- Students then listen to the recording and compare their answers.

1 you know / like
2 or something / you know
3 or so
4 or somewhere
5 like / you know / sort of / kind of
6 and stuff like that / and so on
7 kind of / sort of
8 you know / and so on
9 you know / and so on / and stuff like that
10 more or less

2.25

Her favourite place is called, like, Mount McKinley or something, where she went a couple of years ago or so. It's in Canada or Alaska or somewhere – I've always been sort of hopeless at remembering names of mountains and places and so on. I kind of enjoy looking at her photos, you know, and listening to her stories, and stuff like that, but it's more or less all she talks about.

3

- Pairwork. Ask students to think back to the conversation between Gavin and Mark in *Listening* exercise 2. Together with their partner they recall the conversation, using the vague expressions from exercise 1.

SPEAKING

1

- Ask students to look back at the map from *Listening* exercise 1, choose five areas of the world that interest them and circle these areas. Tell them to think carefully about the areas they chose and why they interest them, as they will discuss why they have chosen them in the next exercise.

2

- Groupwork. Students work in small groups and take it in turns to tell each other about the areas they circled in exercise 1 and the reasons why they chose them.

Web research task

Methodology guidelines: Web research tasks, page xiv

World maps

- Research different kinds of world map. Find example images of the following and print out samples:
  (1) Ptolemy's map of the world
  (2) A Mercator projection map of the world
  (3) A Peters projection map of the world
  (4) A Dymaxion map of the world.
- Bring your printouts together in a small group and discus (a) which ones are most unusual, interesting, helpful, etc and (b) whether any of them have made you change the way you think about the world.

Web search key words

- Do image searches on these words:
  (1) *Ptolemy map*
  (2) *Mercator projection map*
  (3) *A Peters projection map*
  (4) *Dymaxion map*
- Teacher's note: You may also wish to download the programme *Google Earth* (free at the time of this book's publication) as an interesting talking-point and comparison with traditional two-dimensional maps.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 252
Teacher's notes, page 208

11c | Positive psychology

WHAT THE LESSON IS ABOUT

Theme	Discussing what makes a country a happy to live in
Speaking	Groupwork: discussing your views on happiness
Reading	Magazine article which discusses the issue of happiness throughout the world
Grammar	Articles
Pronunciation	*the*

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Are you happy? What makes you happy? How do you know if you are happy?*
- *How could you be happier than you are now?*
- *What might help people in general to feel happier?*
- *How closely is money related to happiness? Can you buy happiness? What about health? Family?*
- *What problems most prevent people from feeling happy?*
- *Imagine that you are a politician and you want to make people happy. Choose three policies that would help to quickly achieve this result.*
- *Imagine that you are a billionaire and want to donate a very large amount money to help make people happy. Where would your money go?*

Test before you teach: articles

Methodology guidelines: Test before you teach, page xiv

- Take any interesting word-processor text and de-article it, i.e. go through removing every occurrence of *a*, *an* and *the*. Dialogues are often most effective as there is a lot of referencing forwards and backwards. Print out copies of both the original text and your new doctored version.
- Hand the de-articled text out to students. Run the exercise in two phases: first, ask them to simply identify all the locations where articles should go. For quick feedback, ask students to add up the total number of locations (i.e. the number of missing articles), and tell you. Tell them the correct total, or if they are very far off, send them back to try again.
- After that, tell them how many instances of each article there are (e.g. 12 *a*; 7 *an*; 16 *the*), and ask them to use exactly that number of each article in completing their text.
- Go through students' answers together at the end, and discuss which article is correct and why each article is used. Hand out copies of the original text for consolidation.

READING

The reading section is an article that discusses the results of a recent survey into understanding happiness, and that wealth does not necessarily make people happier. It also discusses how people try to find happiness, and how politicians are now taking the issue of happiness seriously.

1

- Pairwork. Students discuss the questions.
- In classes with students from different countries, ask them to talk about their countries, and find out if there is a consensus about in which country people are happiest.

2

- Students read the article quickly and choose the best title for it.

1 In search of happiness

Language notes: perfect locations

- If people are ***affluent***, they are well-off and have more than enough money to do whatever they want to. The word is normally used to describe groups of people rather than individuals, e.g. *affluent inhabitants/readers/class/workforce/shoppers/colleagues*, etc. It also describes the areas where such people live or work, e.g. an *affluent country/district/suburb/area*, etc.
- ***League tables*** are lists in rank order showing the most and least of something, e.g. *the most and least successful/popular/hard-working/rich/happy*, etc.
- Your ***perceptions*** about something are your own personal views of that thing. These may differ from the objective facts or from other people's viewpoint.
- ***By and large*** is a binomial expression that means *generally speaking*.
- If there is a ***correlation*** between two things, there is a direct relationship between them, e.g. if one increases, the other increases as well.
- If something is ***crucial***, it is vitally important.
- If something is important ***up to a certain point***, it is important up to a certain amount, but not beyond that.
- ***Material possessions*** are the objects and things you own, e.g. clothes, car, jewellery, etc.
- If something is ***of paramount importance***, it is absolutely the most important thing.
- If you feel ***euphoric*** about something, you feel intensely, extraordinarily happy for a short time.
- If you say that something ***is relative***, you mean that its importance varies in relation to other things, e.g. if I say that *failure is relative*, I mean that failure may seem more or less serious or important depending on other factors.

3

- Students match the summary sentences to the paragraphs A–E. Point out to students that there are two extra summaries in the list 1–7 which are not needed.
- They could then compare their answers with a partner before you check with the class.

A 3 B 7 C 6 D 2 E 4
1 and 5 are not needed.

4

- Ask students to look at the definitions 1–7, then find the words in the text that match them.

1 affluent	4 crucial	6 euphoric
2 perceptions	5 glossy	7 tackle
3 correlation		

5

- Pairwork. If possible, pair up students with students from the same country to discuss the question.
- You could then ask pairs to join up with another pair and tell them about their three ways of improving the happiness of the people in their country.

GRAMMAR: articles

Language reference, Student's Book page 114
Methodology guidelines: Grammar boxes, page xiv

1

- Students complete the examples 1–5 in the grammar box with the highlighted phrases in the article.

1 The danger for societies ...
2 the European Union
3 a new survey
4 a fortnight in the sun
5 governments

Language notes: articles

- Students at Upper Intermediate level are still likely to have many slips with articles. This is a notoriously difficult area.
- Some of your students' mother tongues may use articles; others won't. This will obviously make a difference to your students' use of articles in English. Even if their own language has articles, there may be key differences in how they are used.
- This table summarizes the basic rules about whether we can or can't use articles:

	Is it possible to use:			
	the	*a/an*	Ø	Notes
singular countable nouns	✓	✓	✗	must have an article unless there is another determiner (e.g. *his, some, this,* etc.)
plural countable nouns	✓	✗	✓	can be used without any article
uncountable nouns	✓	✗	✓	can be used without any article

- The **indefinite article** (***a/an***) is used to introduce a new item to a conversation or when it isn't important which specific individual item is being referred to.
- The **definite article** (***the***) is used when we know exactly what is being referred to. The speaker/writer uses it to mark clearly that they are referring to shared knowledge with the listener/reader, i.e. to (1) something that has already been said/written in the current communication, (2) something that is already widely known about and can safely be assumed to part of the reader's/listener's general knowledge or (3) which is the only one of its kind. If the speaker/writer breaks these guidelines, it would be normal to (4) immediately define the thing being referred to.
- Here are examples of each of these uses:
  (1) A: *I bought a really interesting book last week.*
  B: *Is it the book I saw you with this morning?*
  Notice how the first mention of *book* uses *a* to introduce a new item to the dialogue, but, once it is part of the shared knowledge of the conversation, further references use *the*.
  (2) B: *Did you get it at the new bookshop? I heard an ad on local radio about it.*
  Here B uses *the* because they are making an assumption that A will know about the bookshop even though they haven't discussed it. B says *an* ad because it isn't important to specify exactly which ad is being referred to.
  (3) A: *Actually I didn't get it there but I saw the large poster in town advertising the opening day.*
  A uses *the* to refer to two unique things – the poster and the opening day.
  (4) B: *What's the book about?*
  A: *It's about the wiki-engine – you know that's a programme that lets you edit text on websites.*
  A says *the wiki-engine* and then immediately defines exactly what this new term means.

2

- Students read the sentences and choose the best way to complete them. Give students plenty of time to do this exercise, and remind them to refer back to the grammar box and Language reference on page 114 as they do it.
- Students can compare their answers with a partner before you check with the class.

1 the; the; Ø
2 a; Ø; a
3 the; the
4 a; an
5 a; Ø; Ø
6 an; the

3

- Pairwork. Students discuss whether they agree with the sentences in exercise 2.
- Students then write six more sentences that begin *Happiness is ...*
- You could then ask pairs to choose one or two of their sentences they like the best and tell the rest of the class.

PRONUNCIATION: *the*

1 **2.26**

- Focus students attention on the two groups of words and tell them that they are going to listen to a recording of these words, and that they should listen out for the pronunciation of *the*. Ask them to say what the difference is between the pronunciation *the* of these groups of words.

See Language notes below for the answer.

Language notes: the

- The word ***the*** has three possible pronunciations.
- The most common pronunciation of *the*, before consonant sounds, is /ðə/.
- When *the* comes before a vowel sound, it is pronounced /ði/. With this pronunciation there is often an intrusive extra /j/ sound, for example:
  the advertisements /ði j ædvɜːtɪsmənts/
  the importance /ði j ɪmpɔːtəns/
- If the word *the* is stressed (which is rarely done), it is pronounced /ðiː/. One use of stressed *the* is to say that something is unique or best or the most important one, e.g. *This isn't any old hamburger. This is* ***the*** *burger. / He's not just a boss. He is* ***the*** *boss.*

2

- Tell students that they have got twenty seconds to look at the words in the box and try and remember them. After twenty seconds, tell them to close their books.
- Pairwork. Students then work with a partner and between them they try and remember as many of the words as possible.

3

- Students make generalizations about the likes and dislikes of the nationality groups in exercise 2.
- In multi-national classes, make sure that this activity doesn't get out of hand, and be sensitive to the feeling of different nationalities in the class.

SPEAKING

1

- Groupwork. Students work in small groups and agree on an order for the list of how important these things are to their personal happiness.

2

- Working in the same groups, student now choose three different countries where they would all like to live, based on where they think they would be the happiest. To come to their decision, tell them they should look back at the categories in exercise 1, and to think about what they know about these countries.

Web research task

➲ *Methodology guidelines: Web research tasks, page xiv*

Happiest place in the world

- Before students do any work on the internet, ask them to first sit down in small groups and predict the results of this task: *If you enter the following words in a search engine:* happiest place in the world, *what do you think will come up as results?*
- Groups should list at least ten predicted answers. Take a little time in the whole class to compare ideas, then allow students to go online and check if they predicted well or not. They may be a little surprised at the results! Did anyone predict correctly?
- Teacher's note: When I did this search mid-2006, I found that the rather surprising results were, in order of quantity of hits: (1) Denmark (overwhelmingly!); (2) Disneyland; (3) A few other places, mainly islands like Vanuatu and Malta!

IF YOU WANT SOMETHING EXTRA ...

➲ *Photocopiable activity, page 253*
➲ *Teacher's notes, page 208*

11D | Perfect locations

WHAT THE LESSON IS ABOUT

Theme	The job of a location scout, and finding the perfect location for a film
Speaking	Pairwork: choosing locations for films
Listening	A radio interview with a location scout
Vocabulary	Describing landscape
Grammar	*So* & *such*
Did you know?	Californian film studios

IF YOU WANT A LEAD-IN ...

Discussion starters

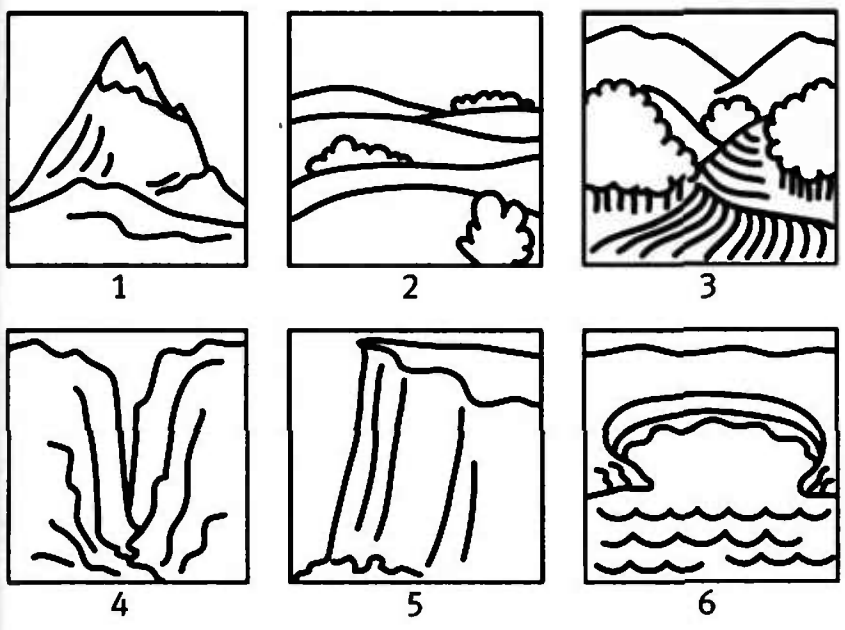
Methodology guidelines: Discussion starters, page xiii

- *What kind of natural landscape do you enjoy most?*
- *For your next holiday, would you prefer to go to an area of peaceful open countryside, a wild mountainous areas, or a rocky seacoast?*
- *What natural wonders of the world (i.e. not a town or other human creation) can you think of (e.g. Iguazu Falls, The Great African Rift Valley)?*
- *If you could travel to any natural location in the world, what would you most want to see?*
- *Can you think of any movies in which the landscape and scenery was an important element in the mood or the plot of the film?*

Test before you teach: natural landscape features

Methodology guidelines: Test before you teach, page xiv

- Draw simple sketches on the board of a number of landscape features, like these:



- These pictures are intended to represent features from exercise 1: (1) a jagged snowy peak; (2) gentle rolling hills; (3) a fertile wooded valley; (4) a deep narrow gorge; (5) a tall steep cliff; (6) a sandy sheltered cove. (You may notice that I haven't included a *bare rocky ridge*, because it isn't very easy to draw! But lack of teacher artistic skill can always be exploited! See below.)
- Write up the words from exercise 1 describing the features (including the words for *bare rocky ridge*), but in a mixed-up order, e.g. *jagged rolling cliff cove ridge narrow sandy wooded valley rocky snowy fertile sheltered hills peak bare gorge tall gentle deep steep.*
- Pairwork. Ask students to find the best three-word expressions to describe each of the things you have drawn. When students have been working for a few minutes, point out that they will have three words left over at the end. Explain that you couldn't find a way to draw this yourself, so it is their problem to do a sketch for it.
- Compare answers at the end. There will be quite a number of acceptable variations possible, e.g. *a tall rocky peak*. Check the meaning of words as you work. Finally, ask to see the sketches for the extra three words: *bare rocky ridge*, and award the best ones the 'artist of the month' prize. (N.B. It will also be interesting to see sketches from groups that didn't correctly get your original three words, but thought the leftover three words were something else!)

SPEAKING & VOCABULARY: describing landscape

1

- Students match the phrases 1–7 to the photos A–D.

1 C	3 A	5 C	7 B and D
2 B	4 A and C	6 D	

Language notes: describing landscape (1)

- If a landscape is ***bare***, the surface has no covering of grass, trees or other vegetation. You can only see the rocks or soil.
- If a landscape is ***rocky***, it has a lot of rocks.
- A ***ridge*** is a long, narrow, raised area of land that stretches for a distance in one direction (like a lengthened hill or mountain).
- A ***gorge*** is a very steep and narrow valley, probably cut over millions of years by the movement of a river.
- ***Rolling hills*** are hills that are easy to walk up and down. They are not steep. The expression can be with the word *gentle* or *gently* to suggest even milder slopes.
- A ***peak*** usually means the very top part of a mountain. Sometimes the word is used to refer to a whole mountain, e.g. *That's the tallest peak in the country.*
- If a mountain's peak is ***jagged***, it has a lot of sharp points and edges.
- A ***sheltered*** piece of land is an area that is protected from strong winds and other bad weather.
- A ***cove*** is a small area of the coast where the land curves inwards and makes a very small bay. There is usually land on three sides and possibly only a very small inlet where the seawater can come in.
- A ***cliff*** is the vertical (or nearly vertical) wall where land suddenly changes height and drops away to a different level.

2

- Students use the adjectives in exercise 1 to describe the landscape features a–e.

	a) estuary	b) field	c) forest	d) plain	e) mountain
bare	✗	✓	✗	✓	✓
rocky	✓	✓	✓	✓	✓
deep	✓	✗	(✓)	✗	✗
narrow	✓	✓	✓	✓	✗
fertile	✓	✓	✓	✓	✓
wooded	✓	✗	✗	✓	✓
gentle	✓	(✓)	✗	✗	✗
rolling	✗	✓	✓	✓	✓
jagged	✗	✗	✗	✗	✓
snowy	✓	✓	✓	✓	✓
sandy	✓	✗	✓	✓	✗
sheltered	✓	✓	✗	✗	✗
tall	✗	✗	✓	✗	✓
steep	✗	✓	✗	✗	✓

N.B. The brackets show a combination is possible, but unlikely.

Language notes: describing landscape (2)

- An ***estuary*** is the area around the mouth of a river where it widens and meets the sea.
- A ***plain*** is a large area of flat land.

3

- Pairwork. Students look at the four photos at the top of the page and discuss the questions.
- Elicit from students suggestions for types of films for the four photos.

1 A Switzerland B Japan C Italy D Portugal
2 *Student's own answers*

4

- Pairwork. Students read the list of film types 1–4 and imagine that they have to find a suitable location in their country for each of the films. Students discuss their ideas with a partner.
- In multi-national classes, try to put students in pairs with someone from their own country.

5

- Groupwork. Put students into small groups to compare their ideas and explain their reasons for their choice.
- Then they decide which were the best ideas in their group and present these to the rest of the class. You could then take a class vote to decide on one location for each of the four films.

Developing methodology (26) Writing poetry

- *Poetry writing is a motivating way of creatively practising language. Don't worry if you don't read or write poetry yourself. You don't need technical knowledge or special skills.*
- *Good poetry involves: (1) the quality of observation, i.e. how the writer sees things, and (2) the choice of interesting, or surprising, language, e.g. the use of unexpected collocations, similes and metaphors.*
- *Try to de-emphasize rhythm and rhyme when talking about students writing poetry. They often spend a lot of time on these and end up with dull writing because their energy went into getting machine-like tum-te-tum, dum-de-dum rhythm and rhymes and forgetting that it's the actual content that's important.*
- *(1) Take students somewhere where there is an interesting feature, e.g. a hill, wasteland, a country view, an old tree, a factory, etc. Don't mention the word poetry!*
- *(2) Point out that we pass by things every day and never really look at them. Ask students to look very carefully at the subject and really see it – as if they were viewing it for the first time, noticing details they have never seen before. No talking! No writing yet! N.B. Join in yourself and do it with them.*
- *(3) Ask students to write as many expressions, phrases and words as they can to describe the subject and their own reaction to it. They are not writing an essay – just aiming to make a lot of notes. After a while, invite students to look at each other's notes, ask questions, explain ideas, 'steal' phrases they like, etc. Monitor and help clear up any language problems.*
- *(4) Ask students to pick out a few of their favourite phrases, words, etc. and rewrite them onto a clean page, omitting, changing or adding things as they want to. Tell them to set it out 'like a poem', i.e. a few words on one line, then a few on the next, and so on. It doesn't need to be very long. Ask them to think carefully about choosing the best words to convey the feeling and images they want to get across to a reader. (N.B. You are not telling them to write a poem, just to set it out 'like a poem'!)*
- *(5) When ready, invite students to let others read their work. Join in yourself. Keep the mood positive and friendly. You may be surprised by what comes out of this simple task.*
- *Adapt this basic plan to writing poems about almost anything – but keep the principle of observation first. If one looks clearly and carefully enough, the poem almost writes itself.*

LISTENING

This listening is a radio interview with Sophie Matthews, who describes her job as a location scout, trying to find the perfect place to shoot films, TV programmes and adverts.

1 2.27

- Before you play the recording, quickly check if students know what a location scout is. Students then listen to an interview with a location scout, and put the topics in the order that she discusses them.

Correct order: 3, 5, 2, 4, 1

2.27

P = Presenter S = Sophie

P: Hello, and welcome to *Talking Pictures*. Today we've got Sophie Matthews in the studio with us. Sophie's a veteran location scout and she's going to let us in on some of the secrets of location hunting. Sophie, what exactly is a location scout?

S: Well, a location scout is someone who, as the name suggests, finds locations – for films, TV programmes or adverts. And it could be any kind of location: a street, a building, a historic setting, or a particular kind of landscape.

P: What kind of work do you usually do?

S: All sorts, I mean it very much depends on the kind of project you're working on. When I was starting out I used to do all sorts – and I used to work as a location manager as well – but that side of the job is just so stressful.

P: What's the difference?

S: Well, a scout finds the locations, and a manager makes sure the filming can happen.

P: Ah ha.

S: Yeah, you know, finds out who owns the location, gets permission to film there, finds accommodation for everyone, even makes the tea and sandwiches, if necessary! It was fine to start with, I mean, I really enjoyed the buzz of it all, you know, meeting the stars and all that, but there's always so much to do and so little time to do it – it's such hard work and everything has to be done so quickly! It gets really exhausting. Now I just do the scouting – the fun bit!

P: And what kind of locations do you scout for?

S: I still do all kinds, but I particularly enjoy hunting out natural landscapes.

P: And what exactly does that involve? A lot of travelling I imagine?

S: Yes, it does and I really love the travelling. But I also do a lot of the research work from home – surfing the internet, watching travel documentaries, reading photography journals and travel magazines and then once I've got some clear ideas, I start travelling.

P: Do you work on your own?

S: Yeah, usually, just me and my camera. I get as much footage as I can of the locations I'm interested in and then take them back to see if they match the image in the director's head. That is definitely the most difficult thing to do. I mean, the script might just say 'rolling green hills' so off you go looking for rolling green hills. You reckon you've found exactly what the director wants, a wide green valley surrounded by wooded hills, and when you take the photos back to the studio, they say, 'Where are the corn fields?' or 'I wanted some mountain peaks in the background' and then it's back to the drawing board.

P: So what are you working on at the moment?

S: I'm looking at locations for a new big budget adaptation of *Gulliver's Travels*.

P: Ah, *Gulliver's Travels*?

S: Yeah, it's going to be an epic – it's going to cover all four voyages – which means a lot of locations to find – and just to add a bit of spice, the studios have asked for them all to be within easy reach of each other!

P: That sounds like a tall order.

S: Yes, it is, and there are so many factors to take into account: accessibility – film needs to be sent back to the studios for processing every day, so we need to be within easy reach of an airport. Accommodation – there are so many people involved in the making of the film – it can be up to 100, 150 people all told and there has to be somewhere for them all to stay. So it's best if the location is within easy reach of a sizeable town. But for a big budget movie like this, it's not too important. The main challenge for us with Gulliver is translating the imaginary world into a real one on the screen. It needs to be spectacular enough to make a really strong first impression, but spectacular scenery tends to be well known.

P: Though sometimes it's the film that puts the scenery on the map.

S: Very true, take Cappadocia in Turkey, for example.

P: Yeah …

S: It's an incredible place – a maze of narrow valleys and gorges, full of incredible rock formations and caves. When the *Star Wars* producers first found it, it was a quiet little place – now it's a buzzing tourist resort. It was a perfect location, so out of the way, so untouched by the modern world – and that's so important. There were no roads, or power lines or modern buildings in the way. And it's such an incredible place, there's nowhere else like it in the world. That's the scout's challenge: to find somewhere that looks like it only exists in the film.

P: Like Middle Earth in the *Lord of the Rings* trilogy?

S: That's right. That's another excellent example – all the filming there was done on location in New Zealand – the director's home – and the scenery really is amazing – and so varied too.

P: And the films have done a lot to boost the tourist industry over there too, haven't they?

S: Yes, there are so many tour operators offering tours of Middle Earth, it's incredible.

P: So going back to *Gulliver's Travels* then. Have you come up with anything?

S: Yeah, we think we have, it's not totally decided yet and things could change but it's looking like it could be the Azores.

P: The Azores? Why the Azores?

S: For a number of reasons. First of all, the islands are so remote, so far from everywhere, it feels like a world apart already. Then they've got such a huge variety of scenery and landscapes. They've got golden beaches and gentle rolling hills, but they've also got dramatic cliff faces and dark, dense rainforest. It's just such a magical place. And more importantly, so few people know it, I mean, so few people visit the islands that they're practically unknown. We had looked at the Canary Islands as another possibility, I mean, the Canary Islands have got the same variety of landscapes – if not more – but they're too well known – so many people go there on holiday, and there's so much footage of the islands on holiday programmes and friends' photos that they're not such a good choice. When you're creating an imaginary world, it needs to be a world apart, the landscape needs to be out of the ordinary – something you're seeing for the first time, and we think the Azores will give us all that.

P: So, what's the next step?

S: Well, if the director goes for it, then I need to go back again, do some more detailed scouting and match places to scenes in the film, and then it'll be time for me to step back and let the location manager take over from there … and good luck to her!

P: And what about you? Back to your armchair?

S: No, not at the moment. I haven't got any other projects pending so I'm going to do a bit of non work-related travelling.

P: Ah! Anywhere interesting?

S: Yes, the fjords of Norway.

P: Plenty of scope there for more locations …

S: Yes, one day, you never know.

P: Well, thanks a lot for being with us today, Sophie.

S: Thank you.

Language notes: listening

- If you enjoy ***the buzz of it all***, you get a strong positive feeling from the lively, exciting, creative atmosphere around you.
- ***Footage*** is movie film that has been filmed. N.B. In contrast, film that is still unexposed is not *footage*.
- When Sophie uses the expression ***and just to add a bit of spice***, she means 'and to add an even more interesting problem to my list of problems'.
- ***All told*** means 'when you have counted everything'.
- A ***sizeable*** town is quite large, but not very large.
- If you ***put something on the map***, you make it famous, or better known than it was before.
- If something is ***a world apart***, it seems to be completely separate and different from everything around it. The term is normally used positively and may suggest a wonderful place or a paradise.
- A ***fjord*** /fiːjɔːd/ is a narrow finger of sea between very steep, high cliffs. Fjords are mainly associated with the Norwegian coast.
- If something has ***plenty of scope***, it has lots of potential.
- N.B. This text is a particularly good passage for chunk-spotting (see *Developing methodology (8)* on page 45) as there are a lot of surprisingly long stretches of text that seem to be 'ready-made' single pieces of language. Here are a few chunks:
  We've got ... in the studio with us; she's going to let us in on some of the secrets of ...; What exactly is a ...?; as the name suggests; what kind of work do you usually do?; it very much depends on; just so stressful; it was fine to start with; I really enjoyed the buzz of it all; but there's always so much to do; it's such hard work; And what exactly does that involve?; the most difficult thing to do; what are you working on at the moment?; just to add a bit of spice; within easy reach of; that sounds like a tall order; there are so many factors to take into account; take ... for example; a buzzing tourist resort; so out of the way; untouched by the modern world; there's nowhere else like it in the world; that's another excellent example; it's incredible; for a number of reasons; First of all; not such a good choice; what's the next step?; and good luck to her; and what about you?; No, not at the moment; one day, you never know; thanks a lot for being with us today.

2 2.27

- Ask students to read the sentences first, then play the recording again for them to choose the best way to complete each. You may wish to play the recording a second time before you check with the class.

1 more
2 before
3 four different areas
4 quite close to
5 has changed a lot
6 tourist
7 the islands have a wide variety of landscapes
8 they are too well-known

3

- Ask students find and underline the phrases 1–5 in tapescript 2.27 on page 162, and explain what the words in bold refer to.
- They could discuss their answers with a partner before you check with the class.

1 being a location manager
2 finding four different locations which are close to each other
3 being close to a sizeable town
4 what we are looking for
5 the idea of the Azores

4

- Allow students a few minutes to think about whether they would like work as a location scout. Ask them to consider the problems they might have doing this job, as well as the benefits of the job. Students then discuss with the class whether they would like to be a location scout or not, and give reasons for their opinions.

GRAMMAR: *so* & *such*

Language reference, Student's Book page 114
Methodology guidelines: Grammar boxes, page xiv

1

- Students look at tapescript 2.27 on page 162 and complete the examples in the grammar box.

1 varied / remote
2 quickly
3 footage
4 factors / people (involved) / tour operators / people (go there)
5 people
6 time
7 incredible place / magical place / good choice
8 work
9 few people

Language notes: so & such

- The following table summarizes the main form issues with *so* and *such* featured in this lesson and gives more example sentences:

(not) so	+ adjective	It isn't so important.
(not) so	+ adverb	He's driving so carefully these days.
(not) so much	+ uncountable noun	There's so much work to do still.
(not) so many	+ plural countable noun	There aren't so many temples here as in Thailand.
(not) so little	+ uncountable noun	I've got so little cash left.
(not) so few	+ plural countable noun	There are so few public telephones these days.
(not) such a/an	+ singular countable noun	Don't be such an idiot.
(not) such a/an	+ (singular) noun phrase	He was such a boring history lecturer.
(not) such	+ uncountable noun	I've never seen such anger in a room.
(not) such	+ (plural) noun phrase	They were such generous visitors.
(not) so	+ adjective / adverb + that	It was so rainy that we had to cancel the afternoon trip.
(not) such a/an	+ noun phrase + that	He wasn't such a bad boss that we couldn't tell him our problems.

- In the sentences we are studying here, ***so*** has two main meanings.
- It often means the same as *very* or *really*. Compare these two sentences: (a) *It was very hot yesterday*. (b) *It was so hot yesterday*. Sentence (b) has the same meaning as (a), but sounds slightly stronger. The speaker will probably emphasize the word *so*, to add to this impression.
- The second meaning is harder to describe. In the sentence *I apologize for being so slow with the paperwork*, the words *so slow* mean *as slow as I was*. In the sentence *I couldn't get the arrangements to work out so smoothly*, the words *so smoothly* mean *as smoothly as I/you wanted/intended*.
- In practice, the second meaning is similar to and easily mistaken for the first, and won't cause students any problems if they do mix it up.
- The construction *so* + adjective/adverb ... *that* tells us of a cause and a result. The adjective or adverb is so strong, or so extreme, or in such quantity, that it leads directly to the outcome given in the following *that* clause, e.g. *He was running so quickly down the hill that he knocked over the vicar coming out of the post office.* It is not the running that leads to the outcome, but the fact that it is done very quickly (or too quickly), and the vicar-toppling is a direct result of the manner of the action shown by the adverb.
- The construction *such a/an* + noun phrase ... *that* is very similar, but is used with noun phrases rather than just adjectives/adverbs. Compare these sentences which both mean the same: (1) *The place was so beautiful that I stayed there for hours.* (2) *It was such a beautiful place that I stayed there for hours.*
- Students often mix up elements of the two constructions *so... that* and *such a/an ... that*, e.g. ✗ ~~*He was so a handsome man that everybody fell in love with him. I was such a proud when I got the award*~~.
- Students may also get confused about the use of articles with different kinds of nouns, e.g. ✗ ~~*It was such a hot weather that we all went to the beach*~~.
- You cannot use *so* before an adjective in front of a noun, e.g. ✗ ~~*It was a so boring journey*~~. Compare these examples: *The weather was so nice.* ✗ ~~*It was so nice weather*~~. N.B. *Such* would be possible here: *It was such nice weather.*
- Because we can create two sentences using different grammar, but with identical meanings, *so ... that* and *such a/an ... that* are very popular with exam writers. A very common exam question is to transform a sentence of one kind into the other; there are some examples of this type of task in exercise 3.
- N.B. There are very many other uses of *so* not dealt with in this unit.

2

- Students work on their own to complete the text with *so* or *such*.

1 so 2 such 3 so 4 such 5 so 6 such 7 so

3

- Students rewrite the sentences with *so* or *such*, so that the meaning stays the same.

1 The location was so remote that they had to be flown in by helicopter.
2 It's such a beautiful spot that it would be perfect for a film set.
3 There were so many people working on the set that they had to rent an entire ski resort to house them.
4 It was so surprising / It was such a surprise, when the owner turned up and said they couldn't film there.
5 So few tickets had been sold for the film's first night that they cancelled the showing.

4

- Students choose *so* or *such* to complete the phrases.

1 so 2 such 3 so 4 so

5

- Tell students that they are going to talk about something that happened to them recently. They need to choose one of the phrases in exercise 4 with which to start their story. You may wish to model this exercise first by telling them about something that happened to you recently, starting with one of the phrases in exercise 4.
- Pairwork. Allow students a few minutes to think about their stories and write brief notes if they wish. They then work with a partner and tell each other about what happened to them.

Extra task: so & such

- Tell students that a billionaire has selected them for a special award. They will be given a home and legal residential status in any location of their choice in any country in the world.
- Each student works on their own at first, taking five minutes to decide which place they would choose and then writing down as many *so/such* sentences as they can to outline the advantages of their choice. There is lots of scope in this task for *so/such* sentences, e.g. *It's such a beautiful place. There are so many hills and lakes. It's not such a long distance to a big town if you need one*, etc.
- Pairwork. After this preparation they can discuss their choices with their partner (who should look for and point out any disadvantages!).

Did you know?

1

- Pairwork. Students read the information and discuss the questions.
- You could then ask students to report back briefly on anything interesting they heard in their discussions.

If you want something extra ...

Photocopiable activity, page 254
Teacher's notes, page 208

Writing

6 A report

Student's Book pages 136–137
Teacher's notes, pages 188–189

Answer key

11 Review

Student's Book page 174

1

1 Ø	4 Ø	7 The	10 Ø	13 the	16 Ø
2 Ø	5 the	8 the	11 The	14 Ø	17 Ø
3 A	6 the	9 the	12 the	15 the	

2

1 such	3 so	5 so	7 so
2 so	4 such	6 such	8 Such

3

Suggested answers:
2 beautiful at this time of year
3 few tourists who can speak English
4 good service. Indeed, it is impossible to find fault in any way
5 The buses are even slower than walking
6 a shame that we couldn't see more
7 while we were there
8 I don't think we'll go back again.

4

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

9 *From north to south*: the Baltic Sea, Lake Superior, Tibet, Hawaii, the Amazon, the Seychelles, the Kalahari Desert

5

1 here; now	4 short; sweet	6 sick; tired
2 black; white	5 forgive; forget	7 long; hard
3 born; bred		

12A | Loot

WHAT THE LESSON IS ABOUT

Theme	Pirate treasure and treasure hunters
Speaking	Groupwork: discussing films about pirates and treasure
Reading	*Cocos Island.* The history of the island as a hideaway for pirate treasure and a magnet for treasure hunters
Grammar	Passives review

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *When you were young, did you like stories about pirates?*
- *Have you seen any good pirate films recently? Why were they good?*
- *Do you find it at all strange that stories about cruel, murdering, heartless villains should catch people's imagination, and seem romantic? What is it about pirates that appeals to us?*
- *Are there still pirates in the modern world? Are they romantic?*
- *People are still searching for hidden pirate treasure. Would such a treasure hunt appeal to you?*

Introducing the theme: pirates

- Pairwork. Ask students to list some of the typical things that traditional pirates did. Elicit one example, e.g. *buried treasure*. Tell students not to worry about having the correct language. If they don't know how to say something in English, they can write it in their own language.
- Write up these words and phrases on the board: *drew a treasure map, stole all the gold, kidnapped people, found the treasure chest, were buried at sea, raided coastal towns, buried the treasure, set sail, flew the skull and crossbones flag, treasure map, parrot, dug up the treasure, attacked government ships, made them walk the plank, X marked the spot, fought their enemy*. Explain any unfamiliar vocabulary.
- Ask pairs to invent a story about a pirate called *Redheart* (or maybe your students can invent a better name)! They should use all the words and expressions on the board in in any order. Students may add as many other details as they wish, but they must include all items you wrote up.
- When they are ready, pairs share and compare stories with other pairs.

SPEAKING

1

- Groupwork. Students look at the two film posters and discuss the questions.
- After they have finished, ask students to tell you the other films or books about pirates and treasure that they discussed.

Possible answers:
1 They're both film adaptations of famous children's books about pirates.
2 See *Cultural notes* below for stories.

Cultural notes: Treasure Island & Peter Pan

- ***Treasure Island*** is a novel by Robert Louis Stevenson, first published in 1883. It tells the story of young Jim Hawkins and his adventures searching for a mysterious island where people believed that treasure was buried. Along the way he meets the pirate Long John Silver, who is also after the gold and always has a parrot (called Captain Flint) on his shoulder. This influential book is the classic pirate story and is responsible for giving us many of our romantic ideas about pirate life, including treasure maps with 'X marks the spot' (where the treasure is hidden). It has been made into a film many times.
- ***Peter Pan*** is a novel by J.M. Barrie, first published in 1911. Peter Pan is a boy who never grows up. He lives in a magical place called Neverland with some other children called 'the Lost Boys'. In the story he takes a girl called Wendy and her brothers back to Neverland so that Wendy can be a 'mother' for the lost boys. They all have many adventures, especially when dealing with Peter's great enemy, the pirate Captain Hook. Other memorable characters in the story are Tinkerbell, a rather moody fairy, and a crocodile who once ate a clock and follows Captain Hook around, wanting to eat him (he has already eaten his hand). Peter Pan has been filmed many times and was also made into a famous Disney cartoon.

READING

The text is about the history of the Cocos Island, which was, in the past, a hiding place for pirate treasure, and how this island still attracts treasure hunters to it, who are hoping to find buried treasure.

1

- Students read the text and answer the questions.
- They could then compare their answers with a partner before you check with the class.

1 Pirate's treasure. 2 No, it hasn't. 3 In 1966.

Language notes: reading

- A ***string of pirates*** means many pirates, one after the other.
- If somewhere is a ***magnet*** for people, it strongly attracts them to come to that place.
- If something has ***not yet yielded up all it secrets***, it has not yet revealed all the secrets that it contains.
- If people are ***still drawn to*** a place, they still feel the desire or need to go there.
- A ***raid*** is a short, surprising attack on a place.
- If you ***make off with*** something, you steal it or escape with something that isn't really yours.
- A ***haul*** is the total of all the stolen goods taken in a single raid, robbery, etc.
- If someone ***never made it***, they didn't succeed in doing what they intended to do.
- If someone makes attempts to ***track down*** something that is lost, they try to find out where it is, using any information and clues they can find.
- When a person ***jumps overboard***, they jump off the side of a ship into the sea.
- A ***whaling ship*** is a ship that hunts whales.

2

- Students read the text again and match the headings 1–5 with the sections A–E.

1 D 2 B 3 C 4 E 5 A

3

- Students find the words in the text, then explain in their own words what they mean.

1 a large number of / many
2 given up / revealed
3 treasure
4 stolen treasure
5 large amount of something that's been hidden
6 searched thoroughly
7 held tightly

4

- Students tell the class about any stories of buried treasure that they know about in their country.

GRAMMAR: passives review

Language reference, Student's Book page 124
Methodology guidelines: Grammar boxes, page xiv

1

- Students read the sentences and underline the passive verbs in them.

1 has been used
2 can still be found
3 was killed
4 have been made
5 was rescued
6 could be found

Language notes: passives

- Although classic 'active into passive' exam transformation exercises may have encouraged us to think of active and passive sentences as being two different ways to convey identical meanings, this isn't wholly true. When we use passives, it is usually for a clear reason, and there is a specific meaning that we wish to convey. The Student's Book lists some important reasons.
- **Emphasizing who/what the action is done to:** When we want to emphasize who or what the action is done to (rather than the doer), by moving the person or thing affected by the action towards the front of the sentence, we place it in a position of prominence where it is more noticed and sets the main theme. Compare these two sentences:
  (1) *Melinda punched Joseph.*
  (2) *Joseph was punched by Melinda.*
  In the first sentence we seem most interested in the fact that Melinda did it, whereas in the second, it is the fact that Joseph received the punch that demands most of our attention. However, note that in different contexts, or when giving different stress to the sentences, this emphasis can change, e.g. *Did you hear who attacked him? Joseph was punched by Melinda.*
- **Emphasizing the action itself:** When we want to emphasize the action itself (rather than the doer or the recipient), we can use the passive. Compare:
  (1) *A demolition company knocked the houses down.*
  (2) *The houses were knocked down.*
  In the second sentence the *knocking down* has far more impact because the sentence isn't cluttered up with information about who did the action.
- **We don't know who did the action:** In this use, the passive often saves us from making sentences with the word *someone* or *some people*, *e.g.* instead of saying *Someone built it in the 17th century* we can say *It was built in the 17th century.*
- **The doer of the action isn't important or worth mentioning:** Consider this example: *We queued outside for three hours and the theatre doors were finally opened at 7.15.* This sentence would not benefit at all from having the job title or name of the theatre worker who opened the doors.
- **The doer of the action is obvious:** In English, we often try to avoid stating things that are obvious, maybe to avoid talking down to the reader/listener or to make our conversation more interesting. Look at this excerpt from a description of a visit to a house: *All around the high-chair small pieces of half-eaten food had been thrown onto the floor.* In this case, the writer does not name the perpetrator of the food-dropping, but an intelligent reader can reasonably assume that there must be a baby in the household. By requiring the reader to do a little thinking in this way, the writing becomes more interesting and interactive.
- A further reason for using the passive in impersonal reporting styles is looked at in the next lesson.
- It is relatively easy to form the passive correctly. Only the verb *be* needs to change to reflect the tense, i.e. subject + *be* in correct tense + past participle.

	be in correct tense
present simple	*is*
present continuous	*is being*
past simple	*was*
past continuous	*was being*
present perfect simple	*has been*
present perfect continuous	*has been being*
past perfect simple	*had been*
past perfect continuous	*had been being*
going to	*is going to be*
used to	*used to be*
modal (simple)	*could/will/must* (etc.) *be*
modal (continuous)	*could/will/must* (etc.) *be being*
modal (perfect)	*could/will/must* (etc.) *have been*
modal (perfect continuous)	*could/will/must* (etc.) *have been being*

- N.B. Although it is theoretically possible to say a sentence like *That building must have been being painted for months now*, passive forms that combine *perfect* and *continuous* are very rare and hardly ever used in normal speech.

2

- Students find the sentences from exercise 1 in the text about the Cocos Island and underline them.
- *Pairwork.* They then discuss why the writer has decided to use the passive rather active in these sentences. Refer students to the grammar box to help them.
- They then rewrite the sentences in the passive.

The passive is used in sentences 1, 2, 5 and 6 to emphasize the object, and in sentences 3 and 4 because the subject of the verb is unknown.

1 At least three pirates have used the Cocos Island for holding treasure.
2 Treasure hunters are hoping that they can still find some of its riches.
3 Two years later someone killed Bonito in a fight.
4 Treasure hunters have made many attempts to track down the Cocos Island treasure.
5 A passing ship rescued him.
6 On his deathbed, he told a friend, John Keating, where he could find the loot.

3 2.28

- Students read the text *Saxon treasure found in garden* and rewrite the sentences in italics in the passive. Point out that they shouldn't include the agent unless it is necessary.
- Students then listen to the recording and check their answers.

1 A priceless hoard of 3,000 Saxon coins was found ...
2 The coins had been packed ...
3 it was being dug out ...
4 ... they are being cleaned ...
5 They will then be taken ...
6 ... they could still be ruled (as the property of the state) by the local authorities.

2.28

A priceless hoard of 3,000 Saxon coins was found yesterday as a woman was digging in her back garden. The coins had been packed into a wooden box which broke as it was being dug out of the ground. The coins are in the care of a local museum where they are being cleaned in a special laboratory. *They will then be taken to the museum in* York for further examination. A legal expert said that even though the coins were found on Mrs Barrett's property they could still be ruled as the property of the state by the local authorities.

4

- Pairwork. Ask students to look at the headline *Hidden treasure found in children's park* and imagine the story behind the headline with their partner, using at least five passive verbs. Tell them that they can use the verbs in the box for ideas, or any other verbs that they like.
- You could ask students to make notes about their stories, and write the story for homework.

Extra tasks: practising the passive

- Here are some ideas that could be used as starting points for further written or spoken practice of passives. Choose one and ask students to either (a) write the description/ story or (b) first to make notes then tell it to each other in pairs.
- You walk into the town centre. Something has happened that has changed the whole place dramatically. What has happened? What can you see?
- There was a serious accident in a local factory today. You are a news reporter who has just arrived on the scene. Describe what normally happens in the factory and then contrast this what happened today.
- Think of a building or an artefact from ancient history that you find interesting. Write what you know about it and what you think might be its story, e.g. who made it, why it was made, etc. Don't research it; if you don't know the facts, speculate.
- You are a detective. Last night you were called to the scene of a very unusual crime. You investigated the scene and found some extremely strange evidence. Prepare your report. Include your conclusions about what you think might have happened.
- Think of a modern gadget or machine that you have a little technical knowledge about, e.g. a mobile phone, an MP3 player, etc. Your friend knows how to use the item, but wants to know more about how they work, e.g. how does an MP3 player keep all those tunes inside it? In simple terms, explain the science of the machine.
- Make up a story using all the following verbs in the passive: *discovered, made, hidden, overheard, filmed, forged, forgotten.* (You can have as many other verbs as you wish.)

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 255
Teacher's notes, page 209

12B | Bounty hunter

WHAT THE LESSON IS ABOUT

Theme	The life story of a young female bounty hunter
Speaking	Pairwork: discussing stories that illustrate proverbs about money Pairwork: answering questions about money; then discussing ways to make money
Listening	The story of Domino Harvey
Vocabulary	Idioms (money)
Grammar	Passive reporting structures
Pronunciation	Sentence stress

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Money! Do you love it, hate it or not have strong feelings about it?*
- *Would you prefer your own children to be rich or poor?*
- *If all the money in the world suddenly vanished, what would happen? Would everything collapse into chaos? Or would the world become a better place?*
- *A company is offering large rewards if you can find certain people who owe it money. Would you consider doing this job?*
- *How much would moral considerations prevent you from taking a high paying job? What sort of work would you never consider?*

SPEAKING & VOCABULARY: idioms (money)

1

- Pairwork. Students read the proverbs, then discuss with a partner any stories they know that could illustrate the proverbs.
- You could then ask students if they have similar proverbs in their own language.

Language notes: idioms (money) (1)

- ***Money is the root of all evil*** means that money is the reason behind all the bad things in this world. This quote, although usually said like this, is actually a mis-quotation. The original quote is by the apostle Paul in the Christian Bible, and says *The love of money is the root of all evil.*
- ***Money makes the world go round*** means either that (1) money is the most important thing in the world and everything only operates successfully because money exists and is used, or (2) you need money in order to achieve things. The line features in a song in the musical *Cabaret*. Other writers have suggested more hopefully that *love makes the world go round.*
- ***There's one law for the rich, another for the poor*** means that people get treated differently and more favourably especially (but not only) by the legal system depending on whether they are wealthy or not.

Cultural notes: money quotations

- Your students might enjoy hearing a few more quotes about money.
  Money can't buy you happiness, but it does bring you a more pleasant form of misery. Spike Milligan, British humorous writer (1918–2002)
  A bank is a place that will lend you money if you don't need it. Bob Hope, US comedian (1903–2003)
  I used to sell furniture for a living. Unfortunately it was my own. Les Dawson, Brtish comedian (1931–1993)

2

- Students group the idioms in the box into (a) ones about being rich, and (b) ones about being poor.
- They can then compare their answers with a partner before you check with the class.

a) have money to burn; in the lap of luxury; worth a fortune
b) hard up; in the red; live hand to mouth; on the breadline; be without a penny to your name

Language notes: idioms (money) (2)

Idioms meaning 'poor'

- If you are ***hard up***, you don't have much money and have difficulty paying for basics like food and heating.
- If you are ***in the red***, your bank account is overdrawn, i.e. you owe money to the bank. The opposite is ***in the black***. These terms have their origins in the different colours of ink that accountants used to use for accounts in credit or debit.
- If you ***live hand to mouth*** or are ***on the breadline***, you are desperately poor and have trouble finding food.
- If you are ***without a penny to your name***, you have no money at all.

Idioms meaning 'rich'

- If you have ***money to burn***, you have more money than you need, and can afford to waste some of it.
- If you are living ***in the lap of luxury***, you are living in a very rich and luxurious way.
- If you are ***worth a fortune***, you are fabulously rich.

3

- Students rewrite the sentences, replacing the words in italics with the appropriate form of the expressions in exercise 2.

1 had money to burn
2 were without a penny to your name
3 in the lap of luxury
4 hard up
5 on the breadline
6 in the red

4

- Pairwork. Students work with a partner and take it in turns to ask and answer the questions in exercise 3.

5

- Pairwork. Students read the list about the top ten ways to make money. They then work with a partner and add any other ideas that they can think of about making money to the list.
- Students then discuss which of the ideas is the quickest, the hardest work, or the most unlikely way to make money.
- Finally, ask students which of the ideas they would choose to make money.

Language notes

- A ***metal detector*** is a hand-held machine that can give an alert if there is anything metallic under the ground. Many people use these as a hobby, especially in fields, near old buildings and on beaches. Many old coins and valuable artefacts have been discovered in this way, though their use remains controversial as professional archaeologists and historians fear that hobbyists will not necessarily declare what they have found, and might damage important sites in order to make a profit.
- If you ***speculate on the stock exchange***, you invest your money in potentially risky stocks, bonds or shares in the hope of earning a large profit.

Extra task: money idioms

- Tell the class that many cities are now deciding to close down *soup kitchens* (i.e. organizations that serve very poor people with free food) to discourage poor and homeless people from congregating in city centres, and because having poor people in an area has a negative impact on other people spending money in shops.
- Set up a pair roleplay of a meeting between two contrasting people: (a) a local business millionaire shop owner and (b) a homeless person. The meeting is for the poor person to complain about the proposed closure of a local soup kitchen in the town centre next to the millionaire's shop.
- Allow students time to prepare their arguments, then have their conversation. Encourage them to use as many of the money idioms as they can to draw contrasts between the lives of the rich and poor, e.g. *It's easy for you to say 'Don't worry' – you live in the lap of luxury and will never know how it feels to live on the breadline.*
- After a few minutes of conversation, announce that, as the proposal has proved so controversial, a public meeting will be held to discuss it. Continue the activity in a whole class public meeting with questions and debate. Invite a few key people on stage as a panel and have the rest as (loud and argumentative) audience members.
- N.B. After students have studied *Grammar: passive reporting structures* (on the next page), the debate would make a good subject for a short written report.

LISTENING

The listening section is about the story of an unconventional English woman, Domino Harvey, who came from a privileged background, but was unsatisfied with the glamorous life she led in London. She moved to America, and in her twenties trained to become a bounty hunter - searching for criminals on the run. Her life story was made into a film, but at the time of its release, Domino Harvey had died of a drugs overdose.

1 2.29

- Students listen to the story and answer the questions about Domino Harvey.
- They could then discuss their answers with a partner before you check with the class.

1 Someone who tries to make a living from finding fugitives and collecting the reward for their capture.
2 Because she (a) was a woman (b) came from Britain (c) came from a privileged background.
3 Through an article in a newspaper which was followed by a film about her life.

2.29

Ask most people what they know about bounty hunters and they'll probably think of a Clint Eastwood-like hero from a Hollywood cowboy movie. In the wild Wild West of Hollywood fantasy, the bounty hunter is the ultimate macho man, on the trail of a bank robber who is wanted dead or alive. If he manages to catch up with him, the bounty hunter will collect the reward money before identifying another desperado and riding off, once more, into the sunset.

In twenty-first century America, the 'dead or alive' posters have long gone, but it may come as a surprise to learn that bounty hunters are still alive and well.

If you are arrested for many crimes in the US, you can remain free, until the time of your trial, if you pay bail or a sum of money to the court. If you're too hard up to pay the money yourself, you can often borrow it from a 'bail bondsman'. When you appear in court, the money is returned, but if you don't turn up for your court appearance, you lose the money. This is where the bounty hunter comes in. If someone has borrowed money from a bail bondsman and then doesn't appear in court, the bondsman will employ a bounty hunter to find the person and get the money back.

It's an unpleasant job and one that is illegal in most countries. Bounty hunters are tough and cynical and many are ex-criminals themselves. When times are good they have money to burn, but most of their lives are spent on the breadline. It is perhaps the last job in the world where you would expect to find someone like Domino Harvey.

Domino was born in Britain. Her father, Laurence, was a well-known actor and her mother, Pauline Stone, was a model for Vogue. From birth, Domino wanted for nothing, living in the lap of luxury, but all the money and the glamour and the privileges could not make up for the loss of her father who died of stomach cancer when she was only four years old. Domino was suddenly worth a fortune and never needed to worry about money again. But, she was said to be a very difficult child. She was described as aggressive and ungirly, preferring to fight with the boys, rather than play with dolls. By the time she was old enough to leave school, she had already been expelled from four of them.

Domino moved into an apartment in west London and worked briefly as a DJ and she designed and sold T-shirts in a market. Friends say that she was relaxed and happy and seemed to be enjoying her life but again boredom set in and she was soon looking for new sources of excitement. It has been reported that she started a career in modelling. She certainly had the looks for it, and her mother had all the necessary contacts. She was said to have worked with the Ford modelling agency, but when questioned, none of the staff there could recall ever having come across anyone with the name of Domino Harvey. It's also believed that she took a course in acting – possibly with the intention of following in her father's footsteps. But, once again, if this is true, there is no firm evidence for it.

In 1989, she moved to the States to join her mother, but instead of joining the Hollywood jet set, she embarked on a series of adventures. She is rumoured to have worked first as a ranch hand in San Diego and then as a volunteer firefighter on the border of Mexico. It was during this period that she took a two-week course to become a bounty hunter. The instructor on the course, Ed Martinez, later became her partner. In their time together as bounty hunters, Domino and Ed are known to have caught more than 50 fugitives.
While she was working with Ed Martinez, chasing criminals across California and beyond, news got to journalists in the UK of a beautiful teenage model who had decided to become a bounty hunter. An interview in a Sunday newspaper came to the notice of Tony Scott, a Hollywood producer. He tracked Domino down and persuaded her to sell him her life story. He is said to have paid more than $300,000 for it.
The film was finally released in 2005 but this was one Hollywood story that was not to have a happy ending. Domino was reported to be feeling unhappy with the way her life had been portrayed in the film. She was thinking of making a documentary to tell the real story, but her time was running out. After a lifetime of excess, she was arrested for possession of drugs. Domino had no problems organizing bail, but she never made it to court. At the age of 35, while she was under house arrest in her luxury home in the Hollywood Hills, Domino Harvey was found dead of a drug overdose.

Language notes: listening

- A ***bounty hunter*** is someone who finds and arrests people in order to collect the reward being offered. A *bounty* is a monetary reward.
- If a man is considered to be ***a macho man***, people think that he represents many traditional and possibly outdated stereotypes of a strong, rough, tough, emotionless, always-ready-to-fight man.
- A ***desperado*** is a dangerous and violent criminal who is on the run from the law, e.g. an uncaptured bank robber or an escaped criminal. The word is typically used in a US context, especially to do with the Wild West; if used to refer to modern criminals in the UK, it may be intended humorously.
- If you say that someone is ***riding off into the sunset***, you usually mean that they are leaving quietly and discreetly after having done some important work. It suggests that the person and his whereabouts will once again become unknown and secret until the next time he is urgently needed. *Riding off into the sunset* is a cultural reference to Hollywood westerns in which the hero typically ended the film by leaving with his trusted horse as the sun went down.
- ***Bail*** is money a person pays to a court as a promise that he will return for his trial. If he didn't pay bail, he would probably be kept in prison instead. The money will be returned if he does what was agreed. If he *jumps bail* (i.e. does not return at the agreed time), he loses his bail (i.e. the money is not refunded). A ***bail bondsman*** is someone prepared to lend the money a person needs to pay their bail.
- If you are a ***cynical*** person, you don't generally trust other people. You think that they are not naturally honest or sincere, and you don't believe that their motives are genuine. You think that other people are mainly motivated by greed and personal concern for themselves.
- ***Glamour*** is the quality something has that makes it seem special, fashionable and desirable. Glamour is a quality associated with rich, famous people and their lifestyles.
- If you are ***expelled*** from school, you are forced to leave it, probably because you have done something serious to break its rules.
- A ***ranch*** is a farm in America or Canada covering a very wide area and with lots of animals, especially cattle and horses. A ***ranch hand*** is a person who works as a helper on a ranch.
- A ***fugitive*** is a person who is trying to escape from justice, e.g. a criminal that the police are trying to catch.

2 2.29

- Ask students to read the sentences first so that they know what information they need to listen out for. They then listen to the recording again and tick the information that is mentioned.

1, 2, 3, 5 and 7 are mentioned.

3

- Students complete the sentences with the missing words.
- They then look at tapescript 2.29 on page 162 and check their answers.

1 up 2 out 3 up 4 down 5 up

4

- Groupwork. Students discuss the questions in small groups.

PRONUNCIATION: sentence stress

1 2.30

- Play the recording. Students read the extract and underline the stressed words they hear.

See answers in the tapescript below.

2.30

My name is Domino Harvey. I am a bounty hunter. You're probably wondering how a girl like me arrived here. What I say will determine whether or not I spend the rest of my life in prison. Let's start at the beginning.

2 2.30

- Students read the text out loud as you play the recording a second time.

GRAMMAR: passive reporting structures

Language reference, Student's Book page 124
Methodology guidelines: Grammar boxes, page xiv

1

- Refer students to the grammar box. They then rewrite the sentences 1–6 with the words given.
- Students could then compare their answers with a partner before you check with the class.

It has been reported in some papers that she worked as a model.
2 It has been said by certain members of her family that she was a difficult child.
3 It is thought by a number of people that she was not comfortable in her mother's world.
4 It is widely rumoured that she was very unhappy with the film.
5 It is believed by people who knew her that the happiest years of her life were those spent on the streets of LA.
6 It was known by her bounty hunter colleagues that she carried a knife at all times.

Language notes: passive reporting structures

- In addition to the uses for the passive looked at in the last lesson, another important use is to make written English sound more formal and impersonal. This is commonly found in academic, legal, scientific and technical reports.
- As well as the common reporting verbs listed in the Student's Book lesson: *said, thought, believed, reported, known, rumoured,* other possible verbs include: *considered, found, revealed, announced, stated.*
- Notice the use of *it* in sentences such as *It is said that yak's milk is good for your health.* The use of *it* emphasizes the impersonal nature of the report, and that no individual is going to be credited with saying it. Beyond that, it's hard to give any simple clear meaning for the word *it* other than that it refers forward to, and introduces, the thing that is being reported.

2

- Students could work with a partner. They look at the wanted poster of the criminal and read the sentences about him. They then use the verbs in the box and the passive reporting structure *He is (said) to ...* to rewrite the sentences.

Possible answers:
1 He is known to use a number of different names.
2 He is believed to be carrying a knife.
3 He is said to be extremely dangerous.
4 He is reported to have a tattoo of a dragon on his left arm.
5 He is rumoured to be working as a barman.
6 He is thought to be travelling with a young woman and two small children.

3

- Pairwork. Ask students to read the instructions. Give them plenty of time to prepare their news stories with a partner. Try to put students working in multi-national classes into pairs from their own country. If this is not possible, tell students to think of international celebrities.
- Put students into small groups to compare their stories.
- Students then decide in their groups which story is the most believable, the least believable and the best story to help sell the magazine. They could then write the best story for homework.

Web research task

Methodology guidelines: Web research tasks, page xiv

Bounty hunter

- Imagine that you are bored with your current work and have decided to investigate a possible career in bounty hunting. Find out the answers to some of these key questions:
  1 *Can I get training? Where?*
  2 *What sort of things do I need to know about? What do I need to be skilful at?*
  3 *Is it actually legal?*
  4 *How are people likely to respond to me? Will they attack me? Will they try and escape?*
  5 *What should I wear? Do I need protective clothing?*
- Find one good trick or technique to help you succeed in your job.

Web search key words

- *bounty hunter career*

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 256
Teacher's notes, page 209

12c | Scam

WHAT THE LESSON IS ABOUT

Theme	Being tricked by people into giving away with bank details and losing money
Speaking	Pairwork: discussing meaning of phrasal verbs
Reading	Newspaper article about spam victims and their revenge
Vocabulary	Phrasal verbs 2
Grammar	Causitive

IF YOU WANT A LEAD-IN ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Do you get lots of spam emails?* (See *Language notes: reading* below for definitions.) *Are they a nuisance? What do you do with them? Do you ever read them?*
- *Why do you think people send spam?*
- *What's the difference between spam and a scam?*
- *Have you ever lost money because of a cheat or trick on the internet? Do you know anyone who has? Have you read or heard stories about this?*
- *Imagine that you receive an email from a person you don't know in another country saying they want to give you $200,000. Might there be any chance that you could make some money from this?*
- *Imagine you hear that a close relative of yours has been cheated by someone who sent them an email from another country. They foolishly told this person their bank account details and their account was immediately emptied. Would you encourage them to do anything to get justice?*

Test before you teach: causative

Methodology guidelines: Test before you teach, page xiv

- Write these words on the board:
  Mike had had got repair repainted checked her her my house essay whole
- Then write these gapped sentences:
  Shelley ... old car on Tuesday.
  I ... last week.
  June ... before she handed it in.
- Pairwork. Tell students that they can complete the sentences using all the words in exactly the form given. See if any pair can do this. The problem may prove harder than students expect as they are likely to start by trying to make normal active sentences, e.g. *Shelley repainted her old car on Tuesday.* This may be possible for a while, but they will not be able to successfully use all the words.
- Answers: *Shelley had Mike repair her old car on Tuesday. I got my whole house repainted last week. June had her essay checked before she handed it in.* N.B. Other answers may be possible.
- When students have succeeded (or given up in despair!), go through the correct sentences and ask questions about the meaning, especially checking that students are clear about who did the actions, e.g. *Who asked for the car to be repaired? (Shelley) Who actually did the repair work? (Mike).*

Pre-teach key word: scam

- Announce to students that you have received a very exciting email this morning. Read the beginning out aloud to them: *Dear Sir or Madam, I am a former senior advisor to King Rolypundra of the independent republic of Opwama. After the civil war we have an urgent need to deposit $500,000 in a neutral bank account. We have been recommended your name as a reliable and trustworthy person. If you are willing to help us, we will pay you 20% of this amount as a fee.*
- Roleplay a little. Pretend that you are very excited and believe you will soon be very rich. Get some advice from students about what you should do. Hopefully, they will tell you not to touch this offer but throw it in the bin immediately. Establish that the recipient of emails like this will never get any money, but the email sender is hoping to get your bank details (to steal money from you) or to get you to pay them a fee for some pretend service.
- After the discussion, ask students what the name is for this kind of trick designed to cheat you out of your money. Elicit or teach the word *scam*. Also tell students that the person doing this is a *scammer*.

SPEAKING & VOCABULARY: phrasal verbs 2

1

- Students match the phrasal verbs in bold in the questions to the definitions a–h.

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

Language notes: phrasal verbs 2

- If you ***hand something back***, you return it, probably to its owner.
- If you are ***ripped off*** (or *get ripped off*), someone cheats you of some money. The expression normally refers to being overcharged for something, e.g. when a taxi driver charges four times the normal rate for a journey. You can also use the noun *rip-off*, e.g. *Don't go to that new disco. It's a rip-off.*
- If you are ***turned away*** from somewhere, a person at the door of a place (e.g. a restaurant or a nightclub) refuses to let you in and asks you to go away.
- If you ***fall for*** something, you are successfully tricked or believe an untrue story.
- If you ***get your own back*** on someone, you get revenge.
- If you ***get away with*** something, no one discovers that you have done something naughty or wrong.
- If you ***make up something***, you invent it even though it isn't true.
- If you ***give away*** information, you allow other people to find out information that should be kept private.

2

- Pairwork. Students read the instructions. They take it in turns to cover the definitions, look at the questions and try to remember the definitions. Then they cover the questions, look at the definitions and try to remember the questions.

3

- Pairwork. Students take it in turns to ask and answer the questions in exercise 1.

READING

The article is about the problem of internet scams, in which people are tricked by spam emails into giving away their bank details and losing money to internet criminals. The article also discusses the various attempts by spam victims to take their revenge on scammers.

1

- Students look at the three headlines and work out what the connection is between them. They then try to predict what the reading article might be about.

They are all about internet crime.

Language notes: reading

- A ***scam*** is a dishonest trick designed to fool you into giving away your money. *Scam* is also a verb. Someone who scams is a *scammer*.
- ***Spam*** is unwanted email, often advertising products such as medicine or pornography, or trying to trick you into handing over your money. The contents of a spam email might be a scam.

2

- Tell students that they are going to read an article about internet crime. Tell them not to worry that the sections are not in the correct order – they will put them in the correct order in the next exercise. They must read the article quickly and choose the best headline from exercise 1 for it.

3 Spam victims fight back

Language notes: reading

- ***To the tune of*** is used to introduce an amount of money, and emphasize how large it is.
- If someone is ***singled out***, they are individually selected.
- If you ***take the bait***, you fall for a trick. The idiom comes from fishing. *Bait* is the worm or other tempting object that a fisherman places on the end of his fishing line to entice the fish to bite.
- A ***baiter*** is someone who deliberately sets out to annoy and cause problems for someone else, without it being immediately obvious to the victim what is being done. The aim may be to maintain the annoyance over a long period of time, during which the target is made to look increasingly foolish, or to extract money or other things from them. Baiting is increasingly being done as a response to online crimes.
- ***Scam baiting*** typically involves making a scammer believe that he has found a real victim, and then dragging out the communication for months, while asking the scammer to do increasingly ridiculous things, especially things that might give away his identity, so that he could be caught and arrested.
- A ***conman*** (plural: *conmen*) is a confidence trickster, i.e. someone who uses dishonest tricks, and cheats to try and cleverly separate you from your money.
- If you ***put up a fight***, you don't meekly accept defeat, but do everything you can to fight back.
- If you ***play someone at their own game***, you use the techniques and tricks used by your opponent in order to try and defeat them.
- If you give the police ***more teeth***, you give them stronger powers and more authority to enforce the law.

3

- Students now read the article again and put the sections in the correct order.

Correct order: 1, 6, 4, 2, 5, 3

4

- Students find and underline the idioms in the article. They could then work in pairs to choose the correct definition for each idiom.

1 a 2 b 3 a 4 b

5

- Pairwork. Students discuss the questions.

Web research task

Methodology guidelines: Web research tasks, page xiv

Scam baiting

- There are many extraordinary, unbelievably long and sometimes very funny examples of scam baiting on the internet. Find one example of correspondence between a scammer and a scam baiter. How does the scam baiter get the scammer to believe him? What kind of reactions and responses does he get? What are some of the things the scam baiter gets the scammer to do?

Web search key words

- *scam baiting*
- Teacher's note: A warning – most of the scam baiters' efforts are clever, funny and interesting, but there are a few that are crude, openly racist or dangerously cruel. It would be hard to prevent your students chancing upon such sites, but it may be worth monitoring and redirecting students elsewhere if you are not comfortable with what they have found.

GRAMMAR: causative

Language reference, Student's Book page 124
Methodology guidelines: Grammar boxes, page xiv

1

- Students choose the correct form of the verb in each sentence. They can then check their answers in the article.

1 transferred	4 tattooed	6 traced
2 to agree	5 to pay	7 to introduce
3 taken		

Language notes: causative

- The *causative* is a kind of passive. It is the language of making something happen, i.e. you cause it to happen. There are two main forms:
  (1) Someone gets someone to do something, e.g. *Gabi got him to clean the windows.*
  (2) Someone has/gets something done, e.g. *Gabi had the windows cleaned,* or *Gabi got the windows cleaned.*
- In both type (1) and type (2), Gabi did not clean the windows herself. In all the sentences, she arranged for the windows to be cleaned by someone else.
  In type (1) the word *got* could mean *asked, ordered, paid for, arranged for, persuaded, booked,* etc.
  In type (2) *got/had* could mean *asked to have, paid to have, arranged to have,* etc.

- In type (2) there is no significant difference of meaning between the verbs *have* and *get*, though *have* is a little more formal.
- Students may completely understand this grammar point in coursebook exercises, but will not always recognize it when it turns up unexpectedly in a text. The subtle difference in form between *I had mended my car* and *I had my car mended* may not leap out and be immediately noticeable. I have found that many very good students assume that they have completely understood a text, and yet have entirely missed this important difference in meaning. When you spot a causative in a text, it's worth drawing attention to it, and asking a few check questions about meaning, e.g. *Who did it?*
- You can use reflexive verbs with *get* causatives, e.g. *I got myself tangled up in the computer wires.* This suggests that, although the action happened accidentally, at least part of the fault was with the speaker.
- Some non-causative sentences can use the same grammatical structure as type (2), e.g. *We had our TV stolen last weekend while we were away at my mum's.* Clearly, the speaker did not cause or ask for this to happen.

Extra task: causative

- Write on the board: *I got my ... last week.*
- Ask students to write down six causative sentences by filling in two or more words in the gap for each sentence, e.g. *I got my mobile phone repaired last week.*
- Students should work on their own and keep their sentences secret from others.
- Pairwork. When students are ready, one student in the pair mimes the meaning of the sentence for their partner, who then tries to guess the exact sentence, word for word.
- Continue until all sentences have been mimed. Swap sentences, i.e. each student takes their partner's sentences. Rearrange the pairs and play again. This time students must mime their previous partner's sentences to their new partner.

2

- Students complete the sentences with a phrase from the box.
- They could then compare their answers with a partner before you check with the class.

1 caviar
2 his clothes; his personal fashion assistant
3 iron his newspaper
4 his portrait
5 buy tickets for the World Cup Final
6 his yacht
7 his money; the Bahamas

3

- Pairwork. Students work with a partner and think of other ways to complete each of the sentences in exercise 2.
- Students then join up with another pair and compare their sentences. They then decide who has the funniest or most interesting ideas.
- You could then ask groups to choose two of their sentences to read out to the rest of the class.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 257
Teacher's notes, page 210

12D | Dollar bill

What the lesson is about

Theme	Examining banknotes and credit cards, and making generalizations
Speaking	Pairwork: discussing money
Listening	A radio programme about the dollar bill
Vocabulary	US & UK English
Functional language	Generalizing
Did you know?	The history of credit cards

If you want a lead-in ...

Discussion starters

Methodology guidelines: Discussion starters, page xiii

- *Do you prefer to carry banknotes or coins? Why?*
- *Why do you think most countries use coins for small amounts of money, and notes for higher amounts?*
- *What is the most interesting, unusual or beautiful banknote you have ever seen?*
- *Would you like to have your own picture on a banknote?*
- *Do you ever have problems using high denomination notes in shops? Why do you think some shopkeepers are reluctant to accept them?*

Speaking

1

- Pairwork. Students discuss the questions.

2

- Groupwork. Ask students to look at a banknote or coin from their country, e.g. a ten euro note. They then read the questions and tell the other students in their group about the banknote or coin they have chosen.

3

- Pairwork. Students then pair up with a student from another group and compare their ideas from exercise 2.

Listening

The listening is an extract from a radio programme in which the dollar bill is examined in detail: what it is made of and what's on it, and the history and meaning of its symbols.

1

- Pairwork. Tell students that they have thirty seconds to look at the picture of the banknote at the bottom of pages 122 and 123, and try remember as many details as possible about it.
- Students then close their books. Give them two to three minutes to tell their partner everything they can remember about what is on the dollar bill. Then students can look at the picture again to check what they remembered.

2 2.31

- Ask students to quickly read the topics. They then listen to an extract from a radio programme, and put the topics in the order in which they are mentioned.

Correct order: 7, 5, 1, 3, 4, 2, 6

2.31

Next time you take a dollar bill out of your billfold, the chances are you won't give it a second's thought. Generally speaking, people are thinking more about the coffee they're about to buy than the dirty piece of paper money they're holding in their hand. They see dollar bills every day of their lives, but never look at them. They probably don't realize that the paper in their hand isn't actually paper at all. Dollar bills are a mixture of 75% cotton and 25% linen, and if you burn a bill, you'll see that it burns in a different way from paper. That's not to say that I would recommend you begin burning the money in your hand. Burning, damaging or in any way defacing a dollar bill is a federal crime. The maximum penalty is six months in prison and the law is enforced by the American Secret Service. So look out.

Every day, the Federal Reserve prints more than 540 million dollars worth of bills. Most of them are single dollar bills and, they mostly last less than two years before they are replaced. In those two years, they can change hands hundreds of times and they can be folded eight thousand times before they begin to fall apart. If you want to know who had your dollar bill before you, you can check out a website called 'Where's George?' Users of the site post the serial numbers of dollar bills in their possession. These serial numbers are then used to track a dollar bill from owner to owner across the country.

Regular visitors to the 'Where's George?' website sometimes specialize in particular denominations. Some folks are attracted to the rare two-dollar bill, but the best investment is anything over 100 dollars. Big bills haven't been printed for over 50 years, and, as a rule, a ten-thousand dollar bill can be sold for more than four times its face value.

The reverse side of a dollar bill shows both sides of the Great Seal of the United States. The bald eagle is our national symbol and the thirteen stars, the thirteen arrows and the thirteen bars on the shield all represent the thirteen original colonies that declared America independent from Britain. On the other side of the seal, at the bottom of the pyramid, you can read the date 1776 in Roman numerals. 1776 – the year of the Declaration of Independence. George Washington, whose portrait stares out at you from the middle of the bill, was, of course, the commander-in-chief of the revolutionary army that won the War of Independence and later became the country's first president.

It's easy to understand what these symbols are doing on our bills, but what is this broken pyramid and the strange eye in a triangle? It has been suggested that the pyramid and the eye are both symbols of the secret society of Freemasons. Others identify the all-seeing eye as a symbol of the Illuminati – another secret society of powerful men who are waiting for the opportunity to take control of the entire world. How did these secret societies manage to get their symbols on the Great Seal of the United States? Well, the Declaration of Independence was written by a committee of five men, but for the most part, the work was done by Thomas Jefferson. Thomas Jefferson, who became the third president of the United States, has his own portrait on the rare two-dollar bill. Jefferson, generally accepted to have been the most brilliant president this country has ever seen, was also accused of being a member of the Illuminati.

By and large, the stories that connect the symbols on the dollar bill to secret societies are more entertaining than probable. A simpler explanation for the pyramid is that it shows that the work of the country is not complete. The all-seeing eye is the Eye of Providence, or the Eye of Fortune, a symbol from ancient Egypt, and it simply means that fortune is smiling on the country. The Latin inscription Novus Ordo Seclorum means 'New order of the ages' and E Pluribus Unum above the eagle could be translated as 'From many, one'.
Whatever these things mean, just check that what you're holding in your hand is the real thing. The Treasury estimates there to be 70 million counterfeit dollars in circulation. If your bill turns out to be a fake, you can always burn it. Burning a counterfeit bill is not a crime, but check the Secret Service aren't watching you, just to be on the safe side.

Language notes: listening

- A ***bill*** (US) is a *banknote* or *note* (UK).
- A ***billfold*** (US) is a *wallet* (UK).
- A ***federal crime*** is a crime that is a crime in all the states of the Federation, i.e. across the whole of the USA.
- ***Serial numbers*** are unique numbers that identify individual banknotes, lottery tickets, plane tickets, etc.
- A ***seal*** is a three-dimensional mark or impression made on hot wax (or other substance) to signify that a document or object is genuine, legal or approved. The ***Great Seal of the United States*** is occasionally used to show that important documents are genuine.
- ***Freemasons*** are a long-established society that originally developed out of groupings of stonemasons, i.e. skilled builders. Over the years freemasonry has been associated with secret knowledge and mysterious rituals.
- A large number of secret societies through history have been known as ***Illuminati***. The word is mainly used nowadays to refer to a probably fictional secret group that is believed to be secretly controlling world economics and politics by manipulation behind the scenes.
- The ***Eye of Providence*** is related to the Eye of Horus used in Ancient Egyptian art. Interpretations vary about its exact meaning, but it may represent God, good fortune, power or a promise of success and prosperity.
- If a banknote is ***counterfeit***, it is a fake copy of a real one, intended to look like a real banknote in order to trick you.

3 2.31

- Students listen to the recording again and explain the significance of the numbers in the box.

75 – Dollar bills are 75% cotton.
six months – Six months in prison is the maximum penalty for damaging a dollar bill.
$540 – The Federal Reserve prints $540 million dollars worth of bills every day.
8,000 – Bills can be folded 8,000 times before they begin to fall apart.
over 50 – Big bills, over $100, haven't been printed for over 50 years.
1776 – This was the year of the Declaration of Independence.
five – The Declaration of Independence was written by a committee of five men.
70 – The Treasury estimates there to be 70 million counterfeit dollars in circulation.

4

- Pairwork. Students discuss with their partner what they can remember about the images in the US Great Seal.

FUNCTIONAL LANGUAGE: generalizing

1

- Students read the sentences and underline the expressions that show that the speaker is making a generalization.

1 Generally speaking
2 mostly
3 As a rule
4 For the most part
5 By and large
6 generally
7 On the whole
8 Broadly speaking
9 in general

Language notes: generalizing

- When you want to say that the things that you are about to say are generally true, use these expressions: *in general, generally, generally speaking, broadly speaking, as a rule, by and large.*
- When you want to say that the things that you are about to say are mostly true or true for the majority, use these expressions: *mostly, for the most part, on the whole.*
- There are many reasons for generalizing. Perhaps we want to draw a broad conclusion, even if we do not have all the evidence we need. Perhaps we don't know the exact facts we are talking about. Or perhaps we don't want to sound over-precise to our listener/reader, because in the context of our conversation and relationship, it isn't appropriate.
- Let's look at the third of those reasons. Consider this informal exchange:
  A: *Hi Pete. Did everyone enjoy that party last night?*
  B: *Well. Twenty seven percent thought it was excellent. Fifty two percent reported that it was good. Twelve people said that the food could be better. Three people were crying by the end of the evening.*
- This conversation clearly isn't normal in the real world. In an informal, social context, this kind of precision is usually impossible to achieve, but also inappropriate. The questioner was just asking for a brief personal impression. This would be a far more natural response:
  A: *Hi Pete. Did everyone enjoy that party last night?*
  B: *Well. By and large, yes. I think it mostly went very well. There were three people crying by the end though!*
- In this example, the main answer is a broad generalization, but the reply comes alive with one specific illustrative fact that the speaker thinks might interest the listener.
- Generalizing is often appropriate even in academic or formal writing. It provides a way of avoiding giving the impression that we are too fixed in our views or too certain about facts.
- However, in such writing we need to be careful not to *over-generalize*, i.e. generalizing in a way that misleads the reader or listener. This can involve expressing a personal viewpoint as if it was a universal truth; saying that something we have observed once or twice is always true when there is no evidence for it.
- Over-generalizing often uses words that imply that everyone (or almost everyone) feels, thinks or does the same, e.g. *all of us, everyone, the vast majority, the people of the UK, women, teenagers*, etc.

- Groupwork. Students take it in turns to make generalizations about the topics in the box. The other students listen to the generalization, then agree or disagree with the generalization being made.

VOCABULARY: US & UK English

1

- Pairwork. Students read the definitions, and say what the British English is for the word in italics.

1 football	4 bill	6 pavement
2 tap	5 aubergine	7 chips
3 subway		

Language notes: US & UK English

- Despite the fact that the word *football* is about as international as a word gets, the game is mainly known by its alternative name of ***soccer*** in the US. This is to distinguish it from American Football, a popular, but different game. The word soccer is believed to be a short form of *Association football*, the official name of the game in the 19th century.
- A ***faucet*** (US) is a *tap* (UK).
- An ***underpass*** (US) is a *subway* (UK), but be careful: A *subway* (US) is an *underground railway* (UK).
- A ***check*** (US) in a restaurant is a *bill* (UK), but be careful: A *check* (US) or *cheque* (UK) can also mean the piece of paper from the bank that you write on and use to pay for things.
- A ***sidewalk*** (US) is a *pavement* (UK), but be careful: A *pavement* (US) is the *road surface* (UK).
- ***Fries*** (US) (or *French fries*) are normally called *chips* (UK), but be careful: *chips* (US & widely used internationally) are *crisps* (UK). Sometimes British people use the words *fries* and *chips* to distinguish between two different types of fried potatoes, e.g. *fries* are very long and very thin, while *chips* are shorter and much fatter pieces of potato.

2

Communication activities, Student's Book pages 148 & 147

- Groupwork. Divide the class into two groups. Ask them to read the instructions and to turn to their respective pages.
- Students look at the pictures and write definitions for their four words.

3

- Pairwork. Students from group A pair up with a student from group B. They take it in turns to read a definition to their partner, and their partner guesses what the word is.

DID YOU KNOW?

1

- Pairwork. Students read the information and discuss the questions.
- You could then ask students to report back on anything interesting they heard in their discussions.

IF YOU WANT SOMETHING EXTRA ...

Photocopiable activity, page 258
Teacher's notes, page 210

Answer key

12 REVIEW

Student's Book page 175

1

1 sunk / was sunk	5 was found	8 included
2 were lost	6 was lifted	9 were worn
3 was watched	7 (was) placed	10 was found
4 died		

2

1 that	3 It	5 It's
2 to be	4 She was	6 to be

3

1 How often have you had your photo taken this year?
2 Have you ever had your fortune told?
3 When did you last have your hair cut?
4 Would you ever get a friend to lie for you?
5 What would you like to have changed in your home?
6 Have you ever got someone to help you with your work?
7 When will you next have your passport renewed?

4

Students' own answers

5

Correct order: 3, 2, 1, 6, 5, 4

6

aubergine – eggplant	football – soccer	petrol – gas
biscuit – cookie	lift – elevator	tap – faucet
bill – check	lorry – truck	taxi – cab
trousers – pants	waistcoat – vest	

toilet – bathroom (N.B. Americans also say restroom)

T	S	E	V	E	B	A	C
E	G	G	P	L	A	N	T
C	S	D	A	E	T	K	R
U	O	S	N	V	H	C	U
A	C	A	T	A	R	E	C
F	C	G	S	T	O	H	K
A	E	I	K	O	O	C	V
I	R	N	C	R	M	I	L

7

1 for	3 over	5 on
2 off	4 up	6 away

1 | Writing A job application

Developing methodology (27) Writing in the world; writing in the classroom (part 1)

- *It used to be a truism that younger people write far less than they speak. Interestingly new technology seems to have changed that. Nowadays, people write quite a lot, e.g. They text on their mobile phones. They post opinions on internet forums. They use instant messaging services and email. They create their own web spaces and websites. They write daily blogs (i.e. a web log or online diary). There is a whole new world of writing out there, but it may seem very different from the traditional writing that students are asked to do in the classroom.*
- *The new world of writing is international. It is concerned with communication rather than accuracy. Writing is instant, quickly written and quickly read. Mistakes are forgiven because everyone is making them, from the managing director in his email to the heavy metal fan posting his views on a band's new album. Mistakes are forgiven because everyone knows that the writing was done quickly, without drafts.*
- *So, more than for a long time, writing is once again an important part of everyday life. But as well as these new-technology writing skills, students do still need to be able to cope with more traditional writing demands. And the skills needed are quite different. The kinds of writing that* Straightforward *focuses on require thought, planning and accuracy. They require attention to layout, punctuation and spelling. More than in the past, you may need to remind students why they need to focus on these things. The reasons will be different for each class but might include some of the following:*
  a) Students who hope to go to college, university or do other courses that use English will need to be able to write well.
  b) Good writing is still important for work and business. Although the email is now preferred to the letter, there are many other writing tasks that retain their importance, e.g. writing reports, writing descriptions of items, writing publicity materials, writing minutes of meetings, writing text for presentations, and so on.
  c) Even if you are not going into work or study, having better written English will help you express yourself more clearly in all kinds of online communication (and help you to do it faster).
- *It's also worth pointing out to your class that writing really helps you improve your general English. Because formal writing tasks are slower and more accuracy-focussed, they require you to really think about your language, to research grammar and vocabulary points, to re-read and check what you have written, fine-tuning what you want to say in the best possible language. This has a knock-on effect to the quality of your English as a whole.*

Speaking

1

- Pairwork. Students read the quotes and answer the questions. Tell students to read the quotes out loud so that they can get the feeling of which sentence is being exaggerated, and ask them to underline the words which suggest the sentence is exaggerated.

Person A is probably exaggerating the truth.

2

- Go through the list of headings with the class and elicit an example of an exaggerated truth for one of headings, to check that students know what to do.
- Students work with their partner and discuss what they could write in a CV to exaggerate the truth.

Possible answers:
1 Fluent French, German, Urdu and English speaker
2 Excellent knowledge of a wide range of programmes (Word, Explorer, Outlook Express, etc.)
3 I was in charge of all the cleaning operations in the restaurant.
4 I am extremely honest, hard-working and reliable. I am respected and liked by all my colleagues.
5 I have extensive retail and catering experience.

Reading

1

- Students look at the job adverts and the CV. They then choose which job they think Antonia is interested in, and explain their reasons why.

Probable answer:
Job advert 1.
She's looking for short-term work, she's studying Sports Science and she speaks three foreign languages. She's also captain of the university women's football team so has a strong personal interest in football.

2

- Students look back at the CV and tick the information 1-6 that Antonia has included in her CV. They then write the name of the section that they are in.

1 her university studies – Education
3 the kind of job she's looking for – Personal Profile
4 the languages she speaks – Skills
6 the sports she's interested in – Interests

3

- Students read the information sheet about writing a good CV and say if Antonio has followed all the advice given; Y (for yes), N (for no) or D (for don't know).

Y, N, Y, Y, N, D, Y

LANGUAGE FOCUS

1

- Ask students to look back at the CV and find examples for each of the rules for using capital letters.

- to begin a sentence: An enthusiastic …; As part of my degree …; My duties …; As secretary of …; Initially I worked …; My duties …, etc.
- for names of people and their job titles: Antonia Piper; Part-time editor; Secretary; Retail assistant; Ms Gill Stallcott; Senior Lecturer
- for names of places (street names, towns): Newham
- for names of organizations: Newham University; Newham University Film Society; The Corner Shop
- for languages, nationalities and countries: Spanish; French; Italian
- for titles of books, films, etc: *The Word*
- for headings and subheadings: Personal Profile; Education; Work Experience; Skills; Interests; References

2

- Students read through the CV and add capital letters to it where necessary.
- They could then check their answers with a partner before you check with the class.

Skills
Fluent German and working knowledge of Hungarian
Full driving licence
Interests
Journalism and writing
I work as a voluntary reporter for the newsdesk at Newham FM Radio Station one or two nights a week, filing reports on local news and events.
I have contributed articles to the Arts and Culture section of the *Newham Gazette*, a local weekly newspaper.
References

Dr J.K. Smithers	Professor James Tann
The Old Vicarage	Newham Business School
12, Orchard Lane	Newham University
Newham	Newham

3

- Students read through the extract from the CV and underline the nine spelling mistakes in it and correct them.
- They could then check their answers with a partner before you check with the class.

secretary; brief; supporting; possible; assistant; independent; government; campaign; license

4

- Students look back at the main CV and find words and expressions that mean the same as the ones listed 1–8.

1 I am experienced in
2 supporting the work of others
3 My duties included
4 I am currently looking for
5 I was an active member of
6 currently
7 initially
8 subsequently

5

- Students look back once more at the CV and underline any phrases or expressions that they think are useful.

WRITING

1

- Students now write their own CV.
- Refer students to the information sheet on how to write a good CV in *Reading* exercise 3 and the *Remember to …* box at the bottom of the page to help them organize their work.
- Tell students that if they haven't had much or any work experience to invent the information. You should advise them to think of a particular job they would like to have, and write the information for their CV to suit that job.
- Students could write the CV in class or for homework.

Sample answer

Antonio Piper
24, High Street,
Newham NH1 2CJ
0156 233784
toniop@newmail.ac.uk

SKILLS AND ABILITIES
- Excellent communication skills
- Fluent Portuguese, Spanish and French speaker
- Experience of working under pressure
- Enjoy finding solutions to difficult problems

ACHIEVEMENTS
- Captain of college football team
- Winner: Young Driver of the Year (Under 18), Round Britain Rally
- My blog was short-listed for the Top Blog Prize

EDUCATION AND QUALIFICATIONS
2004–2007 Newham Road Institute
JTEC National Diploma Web Design (to be completed)
Subjects studied:

Basics of design	Scripts
Site architecture	Intermediate web design
html	Virtual design
Games and gaming	

1999–2004 Newham Gate School GCSEs:

Portuguese (A)	Art (B)
Spanish (A)	PE (A)
IT (B)	English Language (C)

EMPLOYMENT
2005–present: Catering assistant, Newham Stadium.
Part-time post

INTERESTS
- Football
- Web design
- Formula 1
- Travel

REFERENCES

Ms J Plumb	Mr A Oliveira
Director	Catering Manager
Newham Road Institute	Newham Stadium
Newham Road	Great East Road
Newham NH3 7PP	Newham NH19 4RT

2 | Writing A composition

Developing methodology (28) Writing in the world; writing in the classroom (part 2)

- *Despite the increased use of written language in the modern world, many students still have a block about writing in English. In some cases, this is a reflection of fears about revealing their own weaknesses in grammar and vocabulary, and often a real difficulty in getting started on the blank page, with a feeling that they have nothing to say and inadequate language to say it with – a student variation of the familiar 'writer's block'. You may find that making use of some of the writing strategies they are familiar and comfortable with may provide a route into more demanding writing. You could try some of these ideas, which could be used with a range of different writing tasks, including many of the Student's Book ones.*
- *Before students have a go at the first draft of a text (i.e. before they hit the blank page terrors), ask them to take out their mobile phones and text a brief version of the whole story/report, etc. to someone else in class – across the other side of the room is best! It's probably best if you tell each person who to text to. A standard text message has a limit of 160 characters (letters and spaces). This means that there is both an interesting challenge (i.e. condense a long thing into a small number of words), while the familiarity of texting takes away a lot of the pressure. Students can get feedback from the person they texted (orally or in another text!), and good example texts could be shared with more people to help inspire them.*
- *Before students write their first draft, ask them to imagine it as a web page. Tell them to use a new piece of paper, turned horizontally, and without including any of the small print, to take a few minutes just to write out the main headings and buttons/links. They can include sketches of any pictures as well, if appropriate. This task gets students thinking about the main content, sub-headings, keywords, etc. and although they are thinking in terms of a familiar web design, this thinking really helps the later translation into a more traditional text format.*
- *Students are often comfortable with online writing because it's fast and errors don't seem to matter much. One way of helping students overcome any blocks about writing is to mimic this in the classroom. Before students write any draft, tell them they are going to do some speedwriting. Tell them to take a clean piece of paper. Warn them what will happen, i.e:*
  (1) When you say go, they should start writing.
  (2) When you say stop, they should stop.
  (3) And in-between go and stop, they must write, write, write without taking their pen off the paper at all, i.e. non-stop. If they can't think of anything to say, they should just write I can't think what to say *or* blah blah *or anything! But they should aim to write as much as they can about the subject. And even if they find it hard, they mustn't make a fuss, complain aloud, disturb others, etc.*
  (4) Tell them not worry about accuracy at all. There will be no correction! The main aim is to get them started on writing. And to get their ideas flowing. They don't have to use their speedwriting at all in their final text, but it may just inspire them or suggest how they can start.
- *Once the instructions are clear, say go and let them write continuously for four to six minutes. When you do speedwriting the first time, students will probably be a little suspicious and unsure of it. However, after doing the task, with luck, many students will find that they do have some ideas, phrases, even whole sentences that are usable in a future draft. The spell of the blank page terror has hopefully been broken.*

SPEAKING

1

- Pairwork. Students look at the things in the box and discuss with their partner which they associate with India

2

- Discuss the question with the class.

READING

1

- Students read the composition and choose the best title 1–3.

3 The face of modern India

2

- Students read the composition again and match each paragraph to one of the summaries a–f. Remind students that three of the summaries do not match with any of the paragraphs and are not needed.

1 c 2 f 3 a

LANGUAGE FOCUS

1

- Students read the composition and divide it into three paragraphs.

1 Traditional tourist images …
2 Most people would agree, however, that these images …
3 It seems to me that a more accurate image …

2

- Students read the information in the *Useful language* box. They then look back at the composition about India in *Reading* exercise 1 and Wales in exercise 1 above, and underline the topic sentences.

India
1 When most people think of India ...
2 These images, however, do not do justice ...
3 For all these reasons, it could be argued ...
Wales
1 Traditional tourist images of Wales usually ...
2 Most people would agree, however, that ...
3 It seems to me that a more accurate image ...

3

- Students match the topic sentences 1–4 to the beginnings of paragraphs a–d.

1 d 2 b 3 c 4 a

4

- Students look at the expressions for giving opinions 1–9. They then look to see which composition, if any, they come from and mark them I (for India), W (for Wales) or N (for neither).

1 I 2 I 3 N 4 N 5 I 6 W 7 N 8 W 9 N

5

- Pairwork. If possible, pair up students with a partner from their own country. They complete the phrases in exercise 4 with nine different pieces of information about their own countries.
- If it is not possible to pair up students with someone from their own country, tell them to use the phrases in exercise 4 to write about the country they are studying in.

WRITING

1

- Groupwork. Put students into small groups. They read the instructions and decide on the best image to advertise their country.
- You could ask students to make brief notes of their decisions as they go along which they can use for their composition in exercise 2.
- Again, if students are not studying in their own country, they can decide on images to advertise the country they are studying in.

Extra idea: introducing the writing task

- Instead of asking students to follow the instruction in *Writing* exercise 1 in the Student's Book (*Think of at least six different images* ..., etc.), try this more visual variation.
- Ask students to take a new piece of paper and turn it so that it is horizontal (i.e. landscape rather than portrait). They should all draw a large TV screen frame on their paper. Tell students that they should now imagine that they are watching a TV programme made in an overseas country about their own country called *Past and present*. Give them a short time (e.g. two minutes) to draw a sketch inside their TV screen of at least nine separate things they would see in that programme. If students say they can't draw, just ignore their complaints and tell them to do their best, e.g. using matchstick figures.
- When the sketches are finished, ask students to meet up with others. They should show each other their TV screen, explain what they've drawn and discuss which of the images they think are good up-to-date representations of their country and which are outdated or untrue.

2

- Students use the ideas they discussed from exercise 1 and write a composition.
- Refer students to the *Remember to* ... box at the bottom of the page to help them organize their composition.
- Students could write the composition in class or for homework.

Sample answer

When most people abroad think of Belgium, they probably think of Brussels and the headquarters of the European Union. In fact, journalists in many countries use the word 'Brussels' to refer to Europe, but few people have a clear idea about the country of Belgium itself.

It is fair to say that Belgium consists of two very different regions, Flanders and Wallonia, whose symbols are the lion and the cock respectively. The largest city in the Flemish-speaking north of the country is Antwerp, a busy port and industrial centre. For French-speaking Wallonia, the capital is the smaller town of Namur.

There is no doubt that the country is very divided and some people in the richer Flemish north want independence from the south. For this reason, the lion and the cock, as the symbols of two very different communities, are the best images to use to represent the country.

3 | Writing A review

Speaking

1
- Students read the sentences and think about them for a couple of minutes.
- Pairwork. Students then work with a partner and discuss which sentences are true for them.

2
- Students work on their own. Ask them to look at the five components that make up a film and decide how each one influences their opinion of a film. Tell them for example that the plot is very important for you when you judge a film, whereas the setting is unimportant. Tell them to rank the ingredients 1 to 3. Point out that 1 is very important, 2 is quite important and 3 is unimportant.
- You can then discuss their ranking with the whole class.

Reading

1
- Students read the comments about the film *Girl with a Pearl Earring*, and say which reviewers liked the film.

1, 3, 4 and 5

2
- Students match the quotations in exercise 1 to the categories in *Speaking* exercise 2. Point out that they can use more than one category to match the quotations.

1 the plot
2 the cast and the action
3 the setting and the direction
4 *the cast, the script and the acting*
5 the setting, the direction
6 the cast, the direction, the setting, the plot and the action

3
- Students read the review and answer the questions.

1 It is generally positive.
2 the cast, the acting, the direction and the setting

4
- Students read the review again and put the questions in the order in which the reviewer answers them.

Correct order: 7, 5, 2, 8, 1, 6, 3, 4

Language focus

1
- Students complete the sentences with a preposition.

1 of 2 as 3 of 4 in 5 of 6 of

2
- Give students a few minutes to think of a film or TV programme that they liked. Remind them of the categories in *Speaking* exercise 2, so that they can recall as much detail as possible.
- Tell students that sentences 1–7 are a review of the film *Lost in Translation*. Ask them to replace the words in italics with information about the film or TV programme they have chosen.

3
- Students read the two short reviews about the plot of *Girl with a Pearl Earring*, and say what tense is used in them.

The present simple tense is used to give details of the plot.

4
- Students expand the notes to make the plot summary for the film *Lost in Translation*. Remind them that they need to use the present simple tense and to use any other words that are needed.

Model answer:
Charlotte meets Bob in a Tokyo hotel. They're both bored. They spend a few days together. He talks about his wife and children. She talks about her husband, who is a photographer. They become good friends. It's an important experience in their lives.

Extra idea: exposure to more language

- You could use this idea after students have studied the language focus, but before they start to plan their own writing. The aim is to get students to look at a range of different reviews and to notice some items of language in them (with the possibility of using these chunks themselves in their own reviews).
- Find at least five or six different examples of film or TV reviews, long and short. Look in magazines, newspapers, or on the internet (where there are now a large number of reviews available online).
- Print these out with one review to one piece of paper. Print enough so that each pair in your class can have one review. If there are any visual clues as to whether the reviewer liked or disliked the show (e.g. star ratings), make sure these are not printed or not visible. Write a letter (e.g. *A*, *B*, *C*) at the top of each review.

- Also prepare a simple worksheet with three columns. There should be one row for each review. In the first column write the letters *A*, *B*, *C*, etc. in the rows down the page. Leave the second and third columns blank, but head them *Positive or negative?* and *Example language*.

	Positive or negative?	Example language
A		
B		
C		

- Divide the class into pairs and give each pair a review. Tell students that they are going to read a lot of reviews and will have only a very short reading time for each – just thirty seconds or less. Each time a pair receives a review they should quickly look at it and, without reading it in detail, decide if the review is mainly positive or negative – and mark *P* or *N* in the second column next to the appropriate letter. (N.B. Students will not necessarily start with review A, so make sure they understand that they must fill in the row of the letter marked at the top of their review.) They should then select one sentence or phrase, or an item of vocabulary, that gave them the idea that it was positive or negative. They should copy this down exactly, word for word, in the third column.
- Allow thirty seconds for reading and a further thirty seconds for filling in the worksheet, i.e. just one minute for the whole thing. At this point, ring a bell or clap hands to indicate that students must pass their review to another pair, and receive a new review to look at themselves. Of course, they must now repeat the reading and note-taking about the new review, filling in a new row of the worksheet. Continue until students have seen at least five or six reviews (or are completely exhausted).
- Join pairs up into groups of six students. Ask students to compare their reactions to the same reviews, e.g. did all groups think review C was positive? Ask students to also note down the phrases chosen by others. When there is any disagreement or uncertainty, allow students to briefly have a look at the original reviews again, but don't let the activity get bogged down in silent reading of every word of all the reviews.
- Later, encourage students to consider using the phrases they noted from the reviews in their own writing.

WRITING

1

- Pairwork. Give students a few minutes to think of a film or TV programme that they have both seen and know enough details about.
- Students look at the questions in *Reading* exercise 4 and make notes on their answers to these questions about the film or TV programme they have chosen.

2

- Students work with their partner to decide on the best order in which to organize their information and opinions about the film or TV programme they have chosen.

3

- Students pair up to make groups of four, and discuss their films or TV programmes. Point out that they can use the questions in their discussion.

4

- Students use the ideas they discussed from exercises 1–3 and write a review.
- Refer students to the *Remember to …* box at the bottom of the page to help them with the review.
- Students could write the review in class or for homework.

Sample answer

True Romance is a romantic thriller that was written by Quentin Tarantino in the 1990s and directed by Tony Scott. It tells the story of a young couple who fall in love but have to leave Detroit quickly when they find themselves in possession of a large quantity of drugs. They are pursued by violent gangsters all the way to Hollywood. After a huge shoot-out between the gangsters and the cops, the young couple escape to Mexico and live happily ever after.

Christian Slater and Patricia Arquette are perfect in the main roles. In the all-star supporting cast, Brad Pitt, James Gandolfini, Dennis Hopper and Samuel L Jackson all give memorable performances.

Tarantino's script is stylish and witty and the excellent soundtrack includes songs by Elvis. The action is fast-paced, but sometimes very violent, and will not appeal to all tastes.

4 | Writing An email to a friend

Speaking

1

- Pairwork. Allow students a few minutes to think of three reasons why they would email a friend rather than phone or text them. They then discuss the three questions with a partner.

Reading

1

- Students read the email and answer the two questions.

1 They're friends.
2 She's inviting Polly and her boyfriend to stay in her rented holiday house in the Lake District for a weekend.

2

- Students read the email again and say if the sentences are true (T) or false (F).

1 T 2 F 3 F 4 T 5 F 6 F

3

- Pairwork. Refer students to the email and ask them to imagine that Kay has phoned Polly instead of writing the email. Students roleplay the conversation between Kay and Polly.

Language focus

1

- Students work on their own and put the words in the correct order to make sentences.

1 I'm sorry I was out when you phoned.
2 I'll phone you later on today.
3 I've got to go now, the phone's ringing.
4 That's all from me for the moment.
5 Write again soon and let me know.
6 Sorry I haven't been in touch for so long.
7 Hi, how are you doing?
8 Thanks for the photos, they're great!

2

- Students look back at the sentences in exercise 1 and decide which you would use to open an email and which you would use to close an email.

Open an email: 1, 6, 7, 8
Close an email: 2, 3, 4, 5

3

- Students choose the correct word in each sentence to complete the invitations.
- They can then compare their answers with a partner before you check with the class.

1 meeting 4 coming
2 to do 5 going
3 wondering 6 request

4

- Students could work with a partner to put the invitations in exercise 3 into the three categories: very informal, neutral or formal invitations.

a) 4 & 5 b) 1 & 2 c) 3 & 6

5

- Pairwork. Students take it in turns to invite their partner to do something this evening, and to make the necessary arrangements such as agreeing on where and when they should meet up.

Writing

1

- Pairwork. Tell students to write an email to a friend. Ask them to read the instructions and, with a partner, decide on which items listed they would want to put in their email and in what order.

Extra idea: emails

A few ideas about writing and reading emails in class:

- If you have a class with a good degree of trust, you could ask students to bring in examples of personal emails they have written or received in English. Of course, remind students that they will be looked at by others, so ask them to ensure that there is nothing they would be embarrassed for others to see. In class, get students to get together with one or two friends and share their emails. If you do this at the start of the lesson, you could use this to lead into the Speaking lead-in tasks in the Student's Book. If you do it after the language focus, you could ask students to see if there are any things they have learnt that would lead them to change any of their emails.
- A good alternative way of starting the activity off would be to write an email letter from you to the class. Prepare it in your normal email program and then print it off to give to students. Make it personal and natural. Remember the informality of email.
- Instead of strictly following the Student's Book writing task, you could allow students to actually write a real email to a friend, or edit and improve one of the real previously written emails they brought in to class.
- Remember, emails are a very computer-based thing. The task may not work particularly well if students do their writing using pen and paper. Wherever possible, get students to use a computer to write their email, whether in school time or for homework. Ask them to send it to you (and others if they wish) rather than just hand it in in class.

2

- Students now prepare to write their email based on the points listed. Allow students plenty of time to make their notes for their email and refer students to the *Useful language* box which lists useful phrases and ideas that they can use for their email.

3

- Students now write their email to their friend, using the notes they made in exercise 2 and include the points they discussed from exercise 1 in their email. Remind them that they should thank their friend for the email they sent and suggest meeting up soon.
- Refer students to the *Remember to …* box at the bottom of the page to help them write their email.
- Students could write the email in class or for homework.

Sample answer

Hi James, great to hear from you! The job sounds great, just your kind of thing. How long are you planning to stay? You mentioned you'd be back in December. Is that just for the Christmas holidays? We really have to meet up when you come over!

Have you been in touch with anyone else from uni? Did you know that Bob and Karen got married last month? You missed a great party – and you were greatly missed! Everyone was there. Rod and Bill have gone into business together – as landscape gardeners. Can you believe it? Julie's expecting her fourth child, yes, her fourth! They're talking about buying a house in the country and a minibus! They're going to need it!

We're trying to plan another get together over the Christmas break. If you're interested, let us know and we'll keep you up to date on what's happening.

Right, got to go. I've got a report to finish for tomorrow morning. Good luck with everything and remember to keep in touch!

Simone

5 | Writing A story

Speaking

1

- Pairwork. Students work with a partner and make up a story about a rescue using the words in the box.

2

- Pairwork. Ask students to work with a different partner from exercise 1. They tell each other their stories and discuss how similar they are to each other.

3

- Students work with the same partner as in exercise 2. Tell them that they are going to write a dramatic headline for one of their stories. Allow them plenty of time to choose the story and write the dramatic headline for it.

Reading

1

- Students read the story about Renée Zellweger.
- Pairwork. Students work with a partner and write a suitable headline for the story.

2

- Pairwork. Tell students to cover the story with a piece of paper and answer the questions.
- Students then read the story again to check their answers.

1 Runyan Canyan, LA, USA
2 She was with her personal trainer.
3 They were taking a walk.
4 They saw a fellow hiker collapse and slide off the path into the canyon below.
5 She ran to the walker's rescue, and stayed with her.
6 Her friend called for help.
7 They praised her for her quick thinking and said anything could have happened.
8 Renée and her friend were about 50 yards behind the lone woman hiker. Luckily, they saw her when she fainted and fell into the canyon.
9 Once Renée had made sure the woman was in good hands, she continued her workout as if nothing had happened.

3

- Students work on their own to match the words in bold to the three women in the story.

1 R and P; W; W
2 W; W; R

4

- Pairwork. Tell students that they are going to roleplay an interview between a journalist and Renée Zellweger about the experience. Ask students to decide which part they want to take and roleplay the interview.
- You could go round the class as they are doing the roleplay and give help if necessary.

Language focus

1

- Students look back at the story and underline three expressions used to refer to Renée Zellweger, and three to refer to the person she rescued.

Possible answers:
1 Oscar-winning; true life heroine; the actress; the Hollywood star; the Hollywood heroine
2 a walker; a fellow hiker; the lone woman hiker; the injured walker

2

- Pairwork. Students read the story about Harrison Ford and replace the words in italics with the phrases.

Possible answers:
boy scout – the lost teenager / the 13-year old
Harrison Ford – Mr Ford
Harrison Ford – the heroic superstar / the Hollywood actor
boy scout – the 13-year old / the unlucky lad
Harrison Ford – Indiana Jones himself

3

- Students read the explanation about punctuation, then punctuate sentences 1–5. You could do the first sentence as an example with the class.

1 'He's a real live hero,' said one fan.
2 'It was like something from the movies,' one onlooker said.
3 'Was that really who I think it was?' asked the young woman.
4 'She's just as beautiful in real life as she is on screen,' commented one of the people who witnessed the rescue.
5 'I just couldn't stop thanking him,' the boy's mother said.

Writing

1

- Pairwork. Students look at the pictures and discuss with their partner what they think is happening in them. Tell them to use the questions listed on the page in their discussion.

2

- Explain that students are going to write a short news story about the events in the pictures in exercise 1. Ask them to look at the points listed and decide with their partner which they will include in their story and in what order.

Extra idea: helping inspiration

- When asked to write a story, students sometimes say that they feel low on inspiration and creativity. A good way to help this can be to do as much of the ideas-gathering orally first before they have to put pen to paper. Here are a few ideas; try one or two of them.
- Divide students up into groups of four. Two people are newspaper reporters. The others are two people from the pictures. The reporters have just arrived on the scene after the story has finished. They should start interviewing the people, individually or in groups. If possible, do this with a sense of urgency, i.e. encourage the reporters to rush in excitedly asking lots of questions. Students will have to spontaneously invent the story as they answer the questions.
- Put students into pairs. Tell them that one of them is one of the people in the pictures. They have just got back from their adventure, and are dying to tell their friend/parent/partner, etc. all that happened. Get students to roleplay the phone call. When it's over, the students should swap over and do a new roleplay. The new caller should take a different character.
- Find a small bell (or other noise-maker) and a soft ball, or something else that you can throw round the class. Start telling the story yourself, and then after a few sentences ring the bell and throw the ball to a confident student. This student should continue telling the story. When you ring the bell, they stop and throw the ball to another person of their choice, who continues the story, and so on. If the first time you do this the story is told very quickly without much detail, get students to repeat the whole activity, but say that you want (a) far more adjectives and (b) far more reported speech from the characters. If you think it'll work, write the words *adjectives* and *speech* on the board, and point to them when you think students could add them to their portion of the story. Don't ring the bell until you are happy that the student has really done their best with their section.

Students now write their story. Remind them to include a headline and at least one quote from either one of the people concerned or a witness.
Refer students to the *Remember to ...* box at the bottom of the page to help them write their story.
Students could write the story in class or for homework.

Sample answer

Helicopter rescues climber from crevasse
Two climbers were recovering yesterday from their terrible ordeal on Mount Hood, Oregon. A helicopter rescue team was called out to save the pair when one of the climbers fell into the deadly Bergschrund crevasse.

Forty-three-year-old Ted Minelli lost his footing and dropped more than 100 metres into the crevasse. His partner, 28-year-old paramedic James Brown, struggled to hold on to his friend while a second climbing team, who had seen the incident happen, made a 911 call to the local sheriff.

'I didn't know how long we could stay like that,' said Brown. 'He could have disappeared into the crevasse at any moment.'

But, miraculously, James held on, and thanks to the prompt response of the Portland Mountain Rescue helicopter, the two friends lived to tell their tale. Ted sustained a broken leg in the fall, but was happy to be alive. 'I owe my life to Jim,' he said. 'If he hadn't been able to hold me, it could have been a very different story.'

6 | Writing A report

SPEAKING

1

- Students think of a film or TV documentary that they've seen recently, which showed spectacular scenery. They read the questions and make notes about the film or TV documentary so that they can tell a partner about it.

2

- Pairwork. Students take it in turns to tell their partner about their film, using the notes they made in exercise 1. Their partner then answers the questions in exercise 2.

READING

1

- Students complete the film location report with the headings a–e.

1 b 2 d 3 a 4 c 5 e

2

- Students put the notes the producer made about the film location report in the order in which she wrote them. Point out the students that she does not make notes on one of the sections, and makes two notes on another section.

Correct order: 3, 4, 1, 2, 5

3

- Pairwork. Students look back at the questions in exercise 2 and imagine they are film producers. They choose the question which they think is most important to them if they were the film producer.

LANGUAGE FOCUS

1

- Students divide the phrases into the two groups depending on whether they a) begin or b) end a report.

a) 2, 3, 4
b) 1, 5, 6

2

- Students complete the text with the words in the box.
- They can then compare their answers with a partner before you check with the class.

1 stands	5 surrounded
2 situated	6 drive
3 overlooks	7 neighbouring
4 views	8 offer

3

- Pairwork. Students think of a village that they know well (it doesn't have to be in their own country), and describe it to their partner, using the language in exercise 2.

4

- Students choose the correct word to complete the sentences.

1 Although
2 However
3 Despite

5

- Pairwork. Students think of different village or small town from the one they described in exercise 3, that is in their own country, and write its name in the yellow box. They then complete each sentence in three different ways.

WRITING

1

- Groupwork. Put students into small groups. Tell them that they are going to write a film location report. They read the instructions and follow the steps to prepare their report.

2

- Students now write their report, using their ideas from exercise 1.
- Refer students to the *Remember to …* box at the bottom of the page to help them write their report.
- Students could write the report in class or for homework.

Sample answer

Preliminary location report: stately home, Oxfordshire

The report below provides information about a potential location for the opening exterior shots for the drama series, *Country Life.*

1 Description
This superb mansion house is situated in extensive gardens, set well back from the main road. It has 400 acres of woodland and landscaped gardens featuring lawns, avenues and a lake.

2 Facilities
It is currently being used as a hotel and conference centre and has been used before on three occasions as a TV or film location. It has all the facilities one could expect of a five-star hotel, as well as a helipad.

3 Accommodation
The rooms and catering services available are of a very high standard and the centre would be able to house all the crew and cast.

4 Location
The centre is located 50 miles from the studios in London and is easily accessible from the M40 motorway.

Conclusion
From this preliminary report it would seem that the site is suitable for our purposes and I recommend organizing a visit before commissioning a further report.

Extra idea: real reports

- After your students have done the report writing task in the Student's Book, you may feel that they need further practice in this area, but you'll need to find new topics for reporting on! As with any classroom work, the most motivating option is often to provide a genuine real-world challenge rather than a purely imaginary one.
- It's worth asking around your school and locality to see if there are any real reports needed. Check with the school head or director; ask heads of department; ask the cleaners; ask staff and visitors at reception; ask students; ask local people. Find problems and issues. Get students to research and then write up a report. Obviously this will all take much longer than writing up an imaginary report, but a project like this will be inspiring, and is likely to produce a high standard of student work. Here are some examples of reports that students have written:
  1 A report on the school buffet summarizing the food and drinks on offer, how it is organized, successes and problems as seen from the buffet staff's perspective, successes and problems as seen from the students' and users' perspective, etc. The report could end with suggestions for changes and improvements.
  2 A report on local radio in the area: what stations there are, what kind of programmes are offered, how much advertising there is, what the presenters are like, how much local news there is, etc.
  3 A report on how students get to school: how long it takes them, difficulties, cost, etc.
  4 A report on two or three of the largest rooms in the building: their contents and facilities, their condition, what they are currently used for, whether they are fully used or not, ideas for possible new uses, etc.
- When the reports are ready, make sure that they are submitted to people who would benefit from reading them (e.g. the school head, the mayor, etc.) with a covering letter explaining what has been done. Expect, at the very least, to get a formal letter thanking your students; this should make them feel that they have really achieved something.

Resource materials

Worksheet	Interaction	Activity	Focus
1A Hobby day	Groupwork	Discussion	Theme: unusual hobbies.
1B The no 'no' game	Pairwork	Speaking game	Functional language: saying *no*.
1C Eventually ...	Pairwork	Storytelling	Time adverbials.
1D What I love about ...	Pairwork	Board game	*What* clauses. Expressions with *thing*.
2A Moan moan moan	Groupwork	Speaking game	Theme: complaining. Present habits.
2B It's only my opinion	Groupwork	Board game	Functional language: expressing opinions, disagreeing & arguing.
2C Animal bingo	Groupwork & whole class	Game	Vocabulary: animals.
2D I'm getting used to it	Groupwork	Roleplay	*Used to* & *be/get used to*.
3A Dedicated follower of fashion	Pairwork	Song	Listening. Theme: fashion.
3B Fashion debate	Groupwork	Roleplay	Theme: fashion. Expressions with *look*.
3C Supermodel interview	Pairwork	Roleplay	Theme: supermodels, beauty & fashion.
3D Slang bluff	Pairwork	Definition game	Vocabulary: slang.
4A A good explanation?	Pair or groupwork	Speaking game	Functional language: explaining reasons (*so that*, *in order to*, *in case*, *otherwise*).
4B Sentence-making challenge	Groupwork	Board game	Present perfect & past simple. Time expressions.
4C Word classes	Groupwork	Board game	Vocabulary: word classes.
4D Great work!	Pairwork	Roleplay	Present perfect simple & continuous.
5A Art gallery	Pairwork	Speaking game	Theme: art, artists & galleries.
5B Whatever!	Pair or groupwork	Speaking game	*-ever* words.
5C By the time we got to the top ...	Groupwork	Board game	Past perfect continuous.
5D Vowel maze	Pairwork	Pronunciation puzzle	Pronunciation: long vowel phonemes.
6A If Einstein met Darth Vader ...	Whole class & groupwork	Speaking game	Conditional sentences.
6B Class election	Groupwork & whole class	Simulation	Theme: politics & elections.
6C You shouldn't have ...	Pairwork	Speaking game	*Should have*. Vocabulary: embarrassment.
6D Vocabulary quiz	Pairwork	Quiz	Revision of vocabulary from Units 1 to 6.

Worksheet	Interaction	Activity	Focus
7A Big yellow taxi	Pairwork & whole class	Song & discussion	Listening. Theme: green issues.
7B Domin 'o's	Pair or groupwork	Game	Pronunciation of *o*.
7C You'll have made a million	Pairwork	Speaking game	Future perfect & future continuous.
7D The day before you came	Pairwork	Song	Listening. Theme: lifestyle descriptions & changes in life.
8A Aches & pains	Pairwork	Game	Vocabulary: illness & symptoms.
8B Weird!	Pairwork	Speaking game	Modals of speculation.
8C Office trouble	Groupwork	Roleplay	Modals of permission, obligation & prohibition.
8D Phrasal verb snap	Pair or groupwork	Game	Vocabulary: phrasal verbs with objects.
9A Adjective game	Pair or groupwork	Game	Adjective order.
9B Heroes	Pairwork	Song & discussion	Listening. Understanding lyrics.
9C Stupid criminals	Pairwork	Reading puzzle	Theme: crimes.
9D Crash! Bang! Pow!	Pairwork	Storytelling	Functional language: contrast.
10A Good deeds	Groupwork	Discussion	Theme: good deeds.
10B Promoting a charity	Individual & groupwork	Simulation	Theme: charity.
10C Reporting back	Whole class	Speaking game	Reported speech (including different verbs & verb patterns).
10D Do you prefer to work at night?	Groupwork	Speaking game	Functional language: job interviews.
11A Geography expert quiz	Individual & pairwork	Quiz	Vocabulary: geographical features.
11B Vague conversations	Pair or groupwork	Speaking game	Functional language: vague language.
11C Happiness	Pair & groupwork	Discussion	Theme: happiness.
11D Mozambique	Groupwork & whole class	Song & discussion	Listening. Theme: perfect locations.
12A Blackbeard the pirate	Pairwork	Jigsaw reading & retelling	Passives. Theme: pirates.
12B Money roleplays	Pairwork	Roleplay	Vocabulary: money idioms.
12C I had to get my hair done	Pairwork	Speaking game	Causative.
12D Summertime blues	Pairwork	Song	Listening. Theme: trying to make money. Vocabulary: US English.

Teacher's notes

1A Hobby day

Activity
Groupwork. Students tell each other about introductory courses for new hobbies, then decide which one they want to try.

Focus
Theme: unusual hobbies.

Preparation
Photocopy one worksheet for every six students. Cut the worksheet up into six separate information cards.

Procedure
- Divide the class into groups of three students. Explain that a company is offering free introductory courses in some unusual hobbies and that each group is going to choose one course to do together.
- Hand out cards 1, 2 and 3 to half the groups and cards 4, 5 and 6 to the other half. Tell students that the cards are written by the trainers who will lead the courses. Ask students to read one card each, then tell the rest of their group about the course.
- After each group has heard all three choices, they should discuss and agree which course they will all go on together.
- When students have decided, join each group up with another group who had different cards. They should now try to persuade the other group to join them on their course.
- At the end, have a class vote to see which hobby is the most popular.

1B The no 'no' game

Activity
Pairwork. Students read a list of questions to their partner who responds in the negative without saying *no*.

Focus
Functional language: saying *no*.

Preparation
Photocopy one worksheet for each pair of students. Cut the worksheet in half.

Procedure
- Explain that students are going to play a game where they mustn't use the word 'no' when answering questions.
- Divide the class into pairs. Hand out worksheet A to one student and worksheet B to the other student in each pair.
- Ask students to take it in turns to choose a set of questions and read them aloud, quickly, one after the other to their partner. Their partner must answer each one in the negative, without saying the word 'no'. Tell students that they must give full, realistic answers and not simply shake their heads.
- If they say 'no' to a question, their partner gets a point. If they answer all five questions in the negative without saying 'no', they get a point.
- Students keep swapping roles and playing again. The student in each pair with the most points at the end is the winner.

Variations
- Allow students to answer positively or negatively to the questions but without using either of the words 'yes' or 'no'.
- When students have finished all their cards, they could continue playing the game with spontaneous questions of their own.

1C Eventually ...

Activity
Pairwork. Students narrate a picture story trying to use as many time adverbials as possible.

Focus
Time adverbials.

Preparation
Photocopy one worksheet for each student.

Procedure
- Explain that students are going to tell a story from pictures using as many time adverbials as they can.
- Divide the class into pairs. Hand out one worksheet to each student.
- Ask students to look at both stories for a few minutes. Each student then tells their partner how many time adverbials (from the box at the top of the worksheet) they think they can correctly use while telling story A. (The same adverbial used twice counts as two adverbials.)
- The student who bids the highest number wins and tries to tell the story using the number of adverbials they said. Their partner keeps a count of the number of adverbials used. Tell students to tell the story as if it happened to them, i.e. using *I*. Encourage students to embellish their stories, inventing extra details and ideas where possible.
- When they have finished, the other student now tells story B, trying to use more adverbials than their partner used in story A.

Note
There is one time adverbial on the worksheet that doesn't appear in the Student's Book, *before long* (= soon). This shouldn't cause too many problems for students.

1D What I love about ...

Activity
Pairwork. Students try to win a game by making four sentences in a line.

Focus
What clauses. Expressions with *thing*.

Preparation
Photocopy one worksheet for each pair of students. Each student will need about ten counters of one kind, e.g. coloured sweets, to place on the game board.

Procedure
- Explain that students are going to play a game where they make sentences with *what* (page 12 of the Student's Book) and expressions with *thing* (page 13). If necessary, allow students a few minutes to look back at their Student's Books.
- Divide the class into pairs. Hand out one worksheet to each pair. Tell students that their aim is to (a) make true statements about their life and opinions using *what* clauses or expressions with *thing* about the topics on the worksheet and (b) win the game by getting a line of four squares in a row.
- You could elicit an example or two before students start playing e.g. (summer) *What I love the most about summer is the hot weather.* (*Star Wars* films) *There are lots of reasons why I don't like* Stars Wars *movies. For one thing, the aliens always have such stupid names!*
- Students take it in turns to choose any square and say something about the topic. If the other student agrees it is good English, they can cover the square with a counter. That square cannot be played again. The next student then has a turn.
- The first student to get four squares in a straight line (horizontal, vertical or diagonal) is the winner.

2A Moan moan moan

Activity
Groupwork. Students complain about a variety of topics and the others in the group guess what they are complaining about.

Focus
Theme: complaining. Present habits.

Preparation
Photocopy one worksheet for each group of three to four students. Cut the worksheet up into separate cards.

Procedure
- Check or pre-teach *to moan* (to complain about something in a slightly annoying way), then explain that students are going to take it in turns to moan about a variety of topics.
- Divide the class into groups of three to four students. Hand out one set of cards to each group, placed face down on the desk.
- Ask students to each pick a random card and not to show it to the others in the group.
- Allow students a few minutes to prepare a short complaint about the topic on their card. Tell them to use language from the grammar section on present habits on page 16 of their Student's Book.
- When everybody is ready, students take it in turns to make their complaint without saying what they are complaining about. The others in the group have to guess what the topic of the complaint is. For example, a student might say *They're constantly inventing stories. They'll find a celebrity and then keep writing gossip and scandal about them* (popular newspapers). The student who guesses correctly wins and keeps the card.
- If a student picks a 'free moan' card, they can complain about anything they want to!
- Students continue picking cards until they are all used. The student with the most cards at the end is the winner.

2B It's only my opinion

Activity
Groupwork. Students play a board game where they state their opinions and argue about them.

Focus
Functional language: expressing opinions, disagreeing & arguing.

Preparation
Photocopy one worksheet for each group of three to six students. You will need a dice for each group and a counter for each student.

Procedure
- Divide the class into groups of three to six students. Hand out one game board to each group. Explain that the aim of the game is to practise expressing opinions.
- Read through the instructions with the class and make sure that everyone understands what to do. Students take it in turns to throw the dice to move around the board. They talk for 30 seconds about the topic question on the square they land on. If they do this successfully, they get one point.
- If students land on an 'argue' square, they have to disagree with what the previous speaker said about their topic. Both students will get one point if they speak together for 40 seconds.
- Stop the game when you think students have had enough practice. The student in each group with the most points is the winner.

Variation
Students could get a bonus point every time they use one of the functional language items from page 19 of the Student's Book or one of the verb idioms from the vocabulary section on the same page.

2C Animal bingo

Activity
Groupwork & whole class. Students play bingo using animal names.

Focus
Vocabulary: animals.

Preparation
Photocopy enough worksheets so that each student can have one bingo card. Cut the worksheet up into the eight separate bingo cards. Students will need dictionaries.

Procedure
- Explain that students are going to play bingo with animal names.
- Divide the class into groups of four to eight students. Hand out a different bingo card to each student in the groups.
- Allow students some study time to identify all the animals on their card, e.g. using dictionaries, asking you or each other questions and using the internet.
- Ask students to teach the rest of the group any unfamiliar animals from their cards.
- Separate students and play bingo as a whole class. Call out animal names one at a time (using the word list below). When students find the animal on their card, they cross it out. When they have a full card they call out *Bingo!* (N.B. If you have more than eight students, more than one student will have a copy of each bingo card so you may get more than one winner, if they are alert!)

Word list
hedgehog, snail, antelope, ostrich, seal, rhinoceros, unicorn, chimpanzee, lobster, grasshopper, squirrel, beaver, ladybird, golden eagle, robin, cockroach, crab, leopard, flamingo, kiwi, hummingbird

Note
This worksheet contains more animal names than the Student's Book. It sets out to teach some new animal vocabulary as well as revise items students may already know. For this reason, it's important to have some dictionaries available for students to look up new words.

Extension
- At the end, divide students into small groups to discuss which animal would make the best 'companion' or pet, thinking of some persuasive reasons why it would be good.
- Groups then meet other groups and try to persuade them why their chosen animal would make the best pet.

2D I'm getting used to it

Activity
Groupwork. Students roleplay meeting unusual guests at a party.

Focus
Used to & *be/get used to*.

Preparation
Photocopy one worksheet for each group of six students. Cut the worksheet up into separate role cards.

Procedure
- Explain that students are going to a party where they will meet some interesting guests.
- Divide the class into groups of six (or fewer) students. Hand out a different role card to each student in a group. You may want to make sure that the 'joker' in each group gets the alien role card.
- Explain that the role cards show both their life in the past and how things have changed recently.
- Allow students a few minutes to think about how they could describe their life and changes in it. Ask students to write down at least five sentences using *used to*, *be used to* and *get used to*. Encourage students to invent extra details about their life to add to those suggested in the role cards.
- When students are ready, invite them to stand up and mingle at the party, i.e. meeting the other people in their group. Students chat with the other guests and find out about each other. They should ask each other questions, e.g. *How quickly did you get used to your new life? Are you used to being rich yet?*

Variation
Before the party starts, set students these questions to think about individually while they are talking to the other guests: *Are there any people at the party whose story is any way similar to your own? Whose life do you think has had the most dramatic changes?* At the end, students discuss the questions in their groups.

Extension
Students could do a follow-up writing task using the target grammar. They write a short paragraph about two or three of the people they met.

3A Dedicated follower of fashion

Activity
Pairwork. Students listen to the song *Dedicated follower of fashion* and select the correct missing words from a list.

Focus
Listening. Theme: fashion.

Preparation
Photocopy one worksheet for each student. Fold the worksheet along the dotted line so that the lists of words are not visible. CD player.

[1]

Procedure
- Explain that students are going to complete the lyrics of a song about fashion.
- Hand out one worksheet to each student. Discuss what the song title *Dedicated follower of fashion* means (someone who seriously follows all the latest trends and never looks out of date).
- In pairs, ask students to discuss which word class (adjective, noun or verb) each gap could be.
- When they have finished, ask students to unfold the worksheet and, in their pairs, decide which of the words in the box might fit into each of the gaps. Explain that some gaps will have a number of possible answers.
- Play the song. Students listen and check their answers. They can listen again and sing along with the song.
- At the end, discuss with students if they like this person or if they know anybody like this. Encourage them to consider fashions in accessories, e.g. the latest mobile phone, as well as in clothing.

Answers
1 seek 2 loud 3 square 4 break 5 best 6 boutiques
7 fads 8 flattery 9 stripes 10 marches 11 built
12 discotheques 13 pleasure-seeking 14 looks
15 flits 16 butterfly 17 fickle

Notes
- There is probably some new (or half-known) vocabulary for students here. You may want to encourage students to use dictionaries or to discuss the meaning of some of the words, e.g. *flits, fickle.*
- In the line *He's got to buy the best*, the word *best* is the superlative form of *good*. Here it is being used as a noun.
- The song dates from the 1960s and was performed by the Kinks.

3B Fashion debate

Activity
Groupwork. Students take part in a TV studio discussion.

Focus
Theme: fashion. Expressions with *look*.

Preparation
Photocopy one worksheet for each group of seven (or eight) students. Cut the worksheet up into the separate role cards.

Procedure
- Explain that a TV company wants to hold a discussion about young people's attitudes to fashion.
- Divide the class into groups of seven or eight students. (If you have eight in a group, have two chat show hosts. Groups with fewer than seven are also possible.)
- Hand out a different role card to each student in the group. (N.B. The role of chat show host is probably the most demanding so needs to be given to a more confident student.) Allow students preparation time for reading, thinking and making notes.
- If possible, move seating for each group into circles (or other appropriate arrangement). Make sure groups are seated in ways that discussions will not interfere with other groups or be overheard too much.
- Tell students how long the 'chat show' will take, then ask the hosts to start off the programme. Monitor discreetly, intervening only if a group's discussion doesn't seem to be taking off.

Note
In talking about fashion there will be many opportunities to use the expressions with *look* from page 28 of the Student's Book.

Variation
You could do the roleplay as a whole class activity. Hand out the role cards to volunteers and ask the other students to prepare to ask questions and make comments from the audience. Encourage the host(s) to take comments and questions from the audience at various points.

3C Supermodel interview

Activity
Pairwork. Students roleplay an interview between a reporter and a supermodel.

Focus
Theme: supermodels, beauty & fashion.

Preparation
Photocopy one worksheet for each student. Fold the worksheet along the dotted line so that the two roles are separate.

Procedure
- Explain that students are going to roleplay an interview between a supermodel (male or female) and a reporter.
- Hand out one worksheet to each student so that only the supermodel role is visible. Ask students to individually prepare a life history for their supermodel character by writing answers in response to the prompts. Allow enough time for this.
- Divide the class into pairs. Ask one student in each pair to unfold the worksheet and play the role of the reporter. They interview the supermodel using questions from the reporter role card (and any others they think of).
- Then students swap roles and the other supermodel is interviewed.

3D Slang bluff

Activity
Pairwork. Students guess which of three definitions of a slang expression is correct.

Focus
Vocabulary: slang.

Preparation
Photocopy one worksheet for each pair of students. Cut the worksheet in half.

Procedure
- Explain that students are going to guess which of three definitions of a slang expression is correct. Read this demonstration example to show students how the game works.

> Slang: a chocolate teapot
> Example sentence: *The new phone I bought can't send text messages. That's about as useful as a chocolate teapot.*
> Meaning 1: really good
> Meaning 2: completely useless
> Meaning 3: a clever design

- Let students discuss and give their ideas as to which meaning is correct. They shouldn't have too much trouble deciding that meaning 2 is correct. You could explain it by asking them to imagine a teapot made out of chocolate. (It isn't really good or a clever design because it would melt so it's completely useless.)
- Divide the class into pairs. Hand out worksheet A to one student in each pair, and worksheet B to the other. Tell students not to show each other their worksheets.
- Students take it in turns to read aloud a slang item and its example sentence. They then read the three possible meanings of the slang for their partner to guess which is correct. Tell students that they can get the correct answer by (a) thinking about the slang item itself, (b) thinking about the meaning of the example sentence, (c) if neither *a* nor *b* work, just guessing!
- Encourage students to try to bluff their partner into guessing the wrong item, and stronger students to expand on the definitions to make them more convincing.
- When students have done four slang items each, tell them to prepare their own wrong definitions for their last two items. Allow a few minutes for this. When they are ready, they can play again.

4A A good explanation?

Activity
Pair or groupwork. Students challenge each other to give a convincing explanation for some strange things they have been seen doing.

Focus
Functional language: explaining reasons (*so that, in order to, in case, otherwise*).

Preparation
Photocopy one worksheet for each pair or small group of students. Cut the worksheet up into separate picture cards.

Procedure
- Explain that students have been seen doing some strange things and you want them to explain what they were doing and why.
- Divide the class into pairs or small groups. Hand out one set of picture cards to each pair/group, placed face down on the desk.
- Ask students to take it in turns to take a card and to use the picture to give them an idea about something strange or unexpected their partner (or other student in the group) did yesterday. This should be said as a friendly enquiry or accusation e.g. *Mike, yesterday afternoon I saw you throwing a TV set out of the window of your apartment block. What on earth was happening?*
- The student accused must think of a good, convincing, logical or funny explanation for their actions e.g. *Yes, in fact it was about to explode so I had to throw it out in order to make sure no one was hurt.* Remind students to use the functional language for explaining reasons on page 37 of the Student's Book.

Variation
For weaker classes, divide the class into pairs and hand out the same four cards to each student in a pair. Give them time to prepare their accusations and explanations before they do the task orally.

4B Sentence-making challenge

Activity
Groupwork. Students make as many present perfect or past simple sentences as they can from a selection of nouns/adjectives and time expressions.

Focus
Present perfect & past simple. Time expressions.

Preparation
Photocopy one worksheet for each group of three to five students.

Procedure
- Divide the class into groups of three to five students. Hand out one worksheet to each group.
- Ask students to take it in turns to make a present perfect or past simple sentence using any one word or phrase from the group on the left (nouns and adjectives) and any one word or phrase from the group on the right (time expressions), e.g. *I haven't been to the dentist's since last summer.*
- If the other students agree that the sentence is grammatically correct, the student writes their initials by each of the words/phrases used (in this case 'dentist's' and 'last summer').
- If the other students decide that the student didn't make a good sentence, i.e. there are mistakes or it doesn't make sense, that is the end of their turn. The next student has their turn.

- Once a word/phrase has a student's initials by it, that student cannot use that word or phrase again (but the others can).
- The game will become more difficult as it goes on because there will be fewer words and fewer possible sentences for each student. Stop the game when students start to struggle to make sentences. The student with the most initials by words/phrases is the winner.

VARIATION
Tell students that all the sentences they say must actually be true, not just random examples of possible grammar.

4C Word classes

ACTIVITY
Groupwork. Students try to win a line of three squares on a game board about word classes.

FOCUS
Vocabulary: word classes.

PREPARATION
Photocopy one worksheet for each group of three to four students. (You may like to have extra photocopies for each student to note down the correct answers after the game is over.) Photocopy one set of answers (on this page) for each group. Each student will need about ten counters of one kind, e.g. coloured sweets, to place on the game board.

PROCEDURE
- Divide the class into groups of three to four students. Ask each group to appoint one student as game master. The game master is a judge and doesn't play the game.
- Hand out one worksheet to each group and give the answer sheet to the game master. Tell the game master not to show the answers to anyone.
- Explain that the aim of the game is to get three counters in a line (horizontal, vertical or diagonal).
- Ask students to take it in turns to choose one of the squares where they think they know the answer. They write the missing word.
- The game master then checks the answer sheet and says if the word is correct or not. (N.B. The word must be spelt correctly.)
- If the word is correct, the student places their counter on the square. If the word is wrong, the next student can try to do it (then the next, and so on).
- The game continues with the next student choosing a square. The first student to win a line of three squares is the winner.
- At the end of the game, make sure students are sure of all the correct answers. You might want to distribute extra worksheets for them to use to write down the correct answers.

VARIATION
You could allow students ten to fifteen minutes to prepare by studying the game board and looking up words in the dictionary. Once the game starts, they should not be allowed to use their dictionaries any more or check back on any notes they made.

ANSWERS
1 courageous 2 slavery 3 bravery 4 free
5 disobey 6 abolition 7 liberation 8 equality
9 religious 10 financial 11 speech 12 rebellion
13 prefer 14 separate 15 react 16 govern 17 award
18 decide 19 segregation 20 boycott 21 protest
22 sign 23 change 24 believe 25 beginning
26 independence 27 live 28 meeting

Note
This is a very challenging exercise disguised as a game. Students may find the language problems quite difficult. This is a game that benefits from replaying (you'll need new photocopies). Try it with a different game master in each group.

4D Great work!

ACTIVITY
Pairwork. Students roleplay a radio chat show interview about their jobs.

FOCUS
Present perfect simple & continuous.

PREPARATION
Photocopy one worksheet for each student.

PROCEDURE
- Explain that students are going to roleplay an interview about their job for a radio programme.
- Divide the class into pairs. Hand out one worksheet to each student.
- Ask students to choose one of the characters from the list at the top of the page. (N.B. Students in a pair shouldn't both choose the same character.)
- Allow preparation time for students to read the questions and write answers for each. Monitor and help if you wish to at this stage.
- When students are ready, ask them to read the roleplay instructions and take part in the two interviews.

VARIATION
Divide the class into groups of four or five students. One student takes the role of host/interviewer. The others are guests on the show. (As with pairs, you'll need to make sure that students don't choose the same roles.) The interviewer makes a whole 'chat show' by talking to the guests individually and together. (N.B. Refer to Worksheet 3B *Fashion debate* for useful language for the interviewer.)

5A Art gallery

Activity
Pairwork. Students do a spot the difference activity in an art gallery.

Focus
Theme: art, artists & galleries.

Preparation
Photocopy one worksheet for each pair of students. Cut the worksheet in half.

Procedure
- Explain that students are going to find ten differences between two pictures of an art gallery.
- Divide the class into pairs. Hand out worksheet A to one student in each pair, and worksheet B to the other. Tell students not to show each other their pictures.
- Ask students to first work on their own to find the vocabulary items.
- When they have finished, ask students to describe their picture to their partner to find the differences.
- At the end, check the answers with the whole class, asking students to explain what each difference is, e.g. *The abstract painting in A has four cubes but in B it has five.*

Answers
1 The abstract painting in A has four cubes but in B it has five.
2 The sculpture in A doesn't have arms but in B it does.
3 The portrait in B is upside down.
4 The landscape in A is of hills but in B it is of flat land and a windmill.
5 The still life in A is of an apple and pears but in B it is of bananas and flowers.
6 There are birds in the seascape in B but not in A.
7 In the performance art the man is sitting in the bath in A but in B he's standing in the bath.
8 In A there's an artist painting a picture but in B the artist is drawing a picture.
9 In A the curator is male but in B she's female.
10 In A there's a Van Gogh exhibition but in B it is a Picasso exhibition.

5B Whatever!

Activity
Pair or groupwork. Students respond to dialogue cues with *whatever, wherever, whoever, however, whenever* sentences.

Focus
-ever words.

Preparation
Photocopy one worksheet for each pair or group of three to four students. Cut the worksheet up into separate cards.

Procedure
- Divide the class into pairs or groups of three to four students. Hand out one set of cards to each pair or group, placed face down on the desk.
- Ask students to take it in turns to each pick a card and then read the sentence on it in a natural, conversational way) to one of the others in their group. This student must answer with an appropriate reply containing an *-ever* word, e.g. *whatever, whoever, whenever, however, wherever.*
  Examples:
  A: What's the best time of year to visit your country?
  B: Whenever you come, it's always beautiful.

  A: Shall we ask Martin to come with us to the show?
  B: Ask whoever you like.

Extension
When students have finished the game, you could extend it by asking them to select any four of the mini-dialogues they have just had and try to combine them together with additional dialogue into a complete little dramatic scene (or comic sketch). Students should write out the script, rehearse it and then act it out for others.

5C By the time we got to the top ...

Activity
Groupwork. Students play a board game making past perfect continuous sentences.

Focus
Past perfect continuous.

Preparation
Photocopy one worksheet for each group of three to five students. Each group will need a dice and a counter.

Procedure
- Divide the class into groups of three to five students. Hand out one game board to each group. Explain that the aim of the game is to practise making past perfect continuous sentences.
- Explain how to play the game and make sure that everyone understands what to do. A counter (this is used by everyone in the group) is placed on any square of the game board. Students take it in turns to throw the dice to move around the board. When they land on a square, students try to make a sentence with the phrase that (a) starts with *By the time ...* , *Before ...* , or *When ...* , and (b) uses one of the verbs from the middle in the past perfect continuous tense.
  Examples:
  By the time we got to the top of the mountain, we'd already been climbing for four days.
  When I arrived at work this morning, I'd been travelling for three hours.
  Before I watched the TV programme, I'd been reading a lot about the subject.

- When the other students agree that the sentence is grammatically correct, the student writes their initials in the verb square. That square cannot be used again by any student.
- If other students decide that the player didn't make a good sentence, i.e. there are mistakes or it doesn't make sense, that is the end of their turn. The next student throws the dice and has their turn.
- The winner is the student with the most initials on the verb squares when no one can make any more sentences.

5D Vowel maze

Activity
Pairwork. Students work together to solve some pronunciation puzzles.

Focus
Pronunciation: long vowel phonemes.

Preparation
Photocopy one worksheet for each pair of students. Each pair will need a counter. (N.B. Each pair will need a dice and each student a counter if you follow the alternative activity.)

Procedure
- Divide the class into pairs. Hand out one worksheet to each pair. Explain that students are going to move across the maze linking words with the same vowel sound.
- Ask pairs to place their counter on the start hexagon for /u:/.
- Explain that students take it in turns to move their counter one step onto a neighbouring hexagon. They can only move to a hexagon that has a word with the same vowel sound /u:/. For example, after the first hexagon, students can only move onto the hexagon with the word *chew*. Tell students that the game is co-operative and non-competitive. They are trying to work together to solve the puzzle by getting their counter to the finish.
- If students come to a dead end, they should move the counter back to the last good hexagon, and try again.
- When students have solved the puzzle for one vowel, they should play again and try each of the other vowels in turn.

Answers
Here is one possible chain of words for each vowel sound:
/u:/ group, chew, few, true, news, crew, blue, through, queue, who
/ɑ:/ sharp, half, park, scarf, blast, car
/ɔ:/ warm, tall, poor, floor, store, thought
/i:/ knee, wheat, street, teeth, cheap, heat, squeak, tea, steep, feet, steal, neat
/ɜ:/ bird, sir, her, burn, third, stir, serve, earn, nurse, birth, fir, nerve, hurt, fur, worse, work

Alternative
- These instructions are for an alternative game using the same maze. Students could play this game in their pairs after doing the maze puzzles. Write this table on the board:

1 /u:/	2 /ɑ:/	3 /ɔ:/	4 /i:/	5 /ɜ:/	6 any

- Student A places their counter on one of the hexagons on the top row and student B places their counter on one of the hexagons on the left of the maze. Explain that students are trying to reach the opposite side of the maze. They do this by moving their counter to a neighbouring hexagon that has the vowel sound shown by the dice. If they can't move, they miss that turn and try again next turn.
- Students toss a coin to decide who starts.

6A If Einstein met Darth Vader ...

Activity
Whole class & groupwork. Students practise making conditional sentences.

Focus
Conditional sentences.

Preparation
Photocopy one worksheet. (If you have more than 26 students, you'll need an extra copy.) Cut the worksheet up into separate cards.

Procedure
- Hand out one card to each student. Explain that students are going to mingle and when they meet another student imagine what would happen if their two characters met. They discuss, agree and both write a sentence using *If X met Y, he/she/they'd ...*, e.g. *If Homer Simpson met Harry Potter, he'd ask him to magic some doughnuts.*
- Students swap cards, then move on to meet a new partner and make a new sentence. They repeat this four or five times.
- At the end, divide the class into groups of four to five students. They tell each other who they wrote about, then discuss which meetings are potentially the most interesting.

Variation 1
- For weaker classes, hand out one card to each student. Ask students to imagine what it would be like to be this character and write an *If I were X, I'd ...* sentence, e.g. *If I were Neil Armstrong, I'd go back for another look at the moon.*
- Students then swap cards and write a new sentence. They repeat this four or five times.
- At the end, divide the class into groups of four to five students. They tell each other who they wrote about, then discuss which sentences were the most interesting, imaginative or amusing.

Variation 2
For classes that have done lesson 6B, hand out one card to each student. Explain that students are going to mingle and when they meet another student they have to say something they regret about what the character did or blame the character for something using *I wish you'd ... / I wish you hadn't ... or If only you'd ... / If only you hadn't ...*, e.g. (to King Kong) *If only you'd stayed on that island!* (to William Shakespeare) *I wish you'd written in easier English!*

6B Class election

Activity
Groupwork & whole class. Students prepare political parties and candidates for a mock election.

Focus
Theme: politics & elections.

Preparation
Photocopy one worksheet for each student.

Procedure
- Explain that students are going to create new political parties, choose candidates and vote in a mock election.
- Divide the class into groups of three to four students. (N.B. Larger groups are also possible.)
- Hand out one worksheet to each student. Quickly go through the questions and key vocabulary especially *slogan, manifesto, reform* and *abolish*. Make sure students understand what they need to discuss and decide for each question. Each group has to invent a political party. These could be based on:
  1 serious national, international or general political issues, e.g. Save the rainforests party.
  2 local or school issues, e.g. Keep the canteen open after 3 pm party.
  3 Humorous or silly issues, e.g. Wear more flowers in your hair party.

  Groups do not need to answer all the questions. When groups agree answers, every member should make a note of them.
- When students have prepared their slogans, manifestos, etc. tell them that the election will be held in ten minutes. Students must now choose one of the group as their candidate, i.e. the student who will represent the party at the election. The group must help the candidate to prepare a short speech telling people why they should vote for them. One other member of the group should prepare a brief introduction to their candidate.
- Hold the election as a whole class activity. In turn each group will introduce their candidate and then the candidate from the group will give a short speech. (Candidates can make use of their slogan, poster, etc. if they wish to.)
- At the end, ask students to vote honestly for the party that they thought had the best manifesto and candidate. Groups may not vote for their own party or candidate.

Note
This is a rewarding but potentially lengthy activity. The worksheet stage will probably take at least ten minutes, while the election itself may take three to six minutes per party (depending on how much they say). In a larger class, the activity could easily last 45 minutes or more. To make it shorter, omit the election stage completely and simply ask students to summarize their ideas after the worksheet stage.

6C You shouldn't have ...

Activity
Pairwork. Students explain some amazing things that happened to them. Their partner gives them criticism of their actions.

Focus
Should have. Vocabulary: embarrassment.

Preparation
Photocopy one worksheet for every eight students. Cut the worksheet up into separate picture cards.

Procedure
- Hand out one picture to each student. Explain that their picture shows something that happened to them at some time in the recent past. They should take a few minutes and think of the story behind their picture, e.g. What were they doing? Why were they doing it? Why were there problems? What happened?
- When students have prepared, divide the class into pairs. Tell the students that one of them will tell their story. Their partner is a very annoying friend who always criticizes everything.
- Students take it in turns to tell their partner their story (using *I*), trying to make it sound as interesting or funny as possible. (Encourage them to use some of the embarrassment vocabulary from page 60 of the Student's Book.) Their partner listens and (either after the story is finished or interrupting while it is being told) gives criticisms of their actions using *should have* and *shouldn't have*.

Extension
When students have played the game once, you could:
1 ask them to swap cards and do the activity again with new stories,
2 ask them to stand up and mingle with others, hearing lots of stories and giving lots of criticisms or,
3 ask them to swap cards after they have heard a story. When they meet their next partner they should tell the story in the third person about what happened to their previous partner (using *he* or *she*). Both storyteller and listener can offer criticism.

6D Vocabulary quiz

Activity
Pairwork. Students work together to complete a revision vocabulary quiz.

Focus
Revision of vocabulary from Units 1 to 6.

Preparation
Photocopy one worksheet for each pair of students.

PROCEDURE
- Remind students that they are now halfway through the course. Explain that they are going to do a quiz about words and phrases they have studied so far. Tell students to close their Student's Books, notebooks, etc.
- Divide the class into pairs. Hand out one worksheet to each pair. Explain that all answers are words from the first six units of the Student's Book. Point out that the first letter of each answer is given.
- Tell students that you will give them some time to try and answer as many questions as they can from memory. Pairs work together and discuss the answers. This stage could last about ten minutes.
- After students have done all they can, tell them to now look back through their Student's Book to see if they can find the answers there. Make sure students have noticed that the lesson number is given for each question. (N.B. *The words are not exclusively from the vocabulary section* in the lessons.)
- At the end, check the answers with the class. Tell pairs to give themselves two points for each correct answer, but only one point if there is a spelling mistake. The pair with the most points are the winners.

ANSWERS
1 abstract 2 butt 3 humiliating 4 memorabilia
5 redeeming 6 subsequently 7 look 8 grand
9 cautious 10 line 11 bend 12 fox 13 lip
14 claustrophobia 15 election 16 well-off
17 priceless 18 livid

EXTENSION
When students have finished this activity, you could ask them to prepare three new questions using vocabulary from Units 1 to 6 of the Student's Book. These questions could then be swapped with another pair. Each pair tries to answer the other pair's quiz.

7A Big yellow taxi

ACTIVITY
Pairwork & whole class. Students read three short newspaper articles, listen to the song *Big yellow taxi* and discuss related green issues.

FOCUS
Listening. Theme: green issues.

PREPARATION
Photocopy one worksheet for each student. Fold the worksheet along the dotted line so that the song lyrics are not visible. CD player.

[2]

PROCEDURE
- Explain that students are going to read some newspaper articles about green issues.
- Hand out one worksheet to each student. Ask students to read the three articles and then discuss their answers to the questions with a partner. Discuss the answers with the whole class.
- Explain that students are now going to listen to a song that has similar ideas and themes to the articles. Students should listen and see if they can notice any similarities. Tell students not to unfold the worksheet yet.
- Play the song. Students listen and then compare their answers with their partner.
- *Ask students to unfold the worksheet so that the lyrics ar* visible. Play the song again.
- Discuss the answers with the whole class. Students can listen again and sing along with the song.

ANSWERS
1 The third article (Green Protestors demand natural foods) is from a present-day newspaper.
2&3 These questions are a matter of opinion.
4 The phrase could be paraphrased as 'It's difficult to realize how important things are until after you've lost them.'

Similarities: The three articles are based closely on the song lyrics (though they add extra details).

Notes
- Joni Mitchell's song dates from 1970 and was inspired by a visit to the island of Hawaii. The direct contrast of gree issues with personal ones is very interesting. It makes th listener wonder whether she thinks the loss of her partn is more important to her than the environmental proble she has sung about. The repeated line 'You don't know what you've got till it's gone' is a memorable slogan that students might like to learn by heart.
- *DDT was the first modern pesticide, and was used as an* insecticide against mosquitoes in World War II. Scientifi studies in the 1960s showed that it was harmful to the environment and it was subsequently banned from agricultural use in many countries.

7B Domin 'o's

ACTIVITY
Pair or groupwork. Students play dominoes by matching 'o' sounds.

FOCUS
Pronunciation of 'o' spelling.

PREPARATION
Photocopy one worksheet for each pair or group of three t four students. Cut the worksheet up into separate domino

PROCEDURE
- Explain that students are going to play dominoes by matching 'o' sounds. Check that students know how to play dominoes, i.e. they must place a domino so that it matches the other domino it touches.
- Demonstrate the pronunciation game by drawing a domino onto the board with the words *model* and *cook*. Elicit any other words that have the same vowel sound as *cook*. Draw up another domino to the right of the firs one with *crowd* in the left-hand section. Establish that t dominoes don't go together, i.e. *cook* and *crowd* don't h the same vowel sound.

- Rub out *crowd* and write *wooden* in the second domino. Establish that this is a possible match.
- Divide the class into pairs or small groups of three to four students. Hand out one set of dominoes to each group, placed face down on the desk. Ask students to deal out all the dominoes within their group.
- Students now play dominoes matching vowel sounds. When a student plays a domino, the others in the group must say whether they think it is a correct match or not. If the majority agree, the domino stays; if not the student must take it back and lose their turn. If a student can't go, they lose their turn. The first student to finish their pile of dominoes is the winner.
- At the end, go through all the words and check that students matched them correctly.

Answers

/ɒ/	model, hot, offer, not, lorry, dog
/ʊ/	cook, wooden, look, should, who, tooth, shook, hook
/ʌ/	front, double, govern, love, blood, flood
/aʊ/	house, town, down, proud, loud, crowd
/uː/	food, shoe, snooze, route
/əʊ/	go, below, home, old, local, show, glow, no, told, coal
/ɜː/	worse, work, world, worm
/ə/	serious, complain
/ɔː/	door, sore

7C You'll have made a million

Activity
Pairwork. Students predict fictional futures for each other.

Focus
Future perfect & future continuous.

Preparation
Photocopy one worksheet for each pair of students. Cut the worksheet up into the sentence starters and separate picture cards.

Procedure
- Explain that students are going to predict each other's futures. Emphasize that this is a humorous game and that students are not really attempting to predict what will happen!
- Divide the class into pairs. Hand out the sentence starters and one set of picture cards to each pair, placed face down on the desk.
- In each pair, students take it in turns to be a fortune teller. The fortune teller turns over a card, studies the picture and then uses this as inspiration to make a prediction using the future continuous or future perfect and the sentence starters to help them. For example, if the fortune teller picks up the cigarette picture card they might say *Before you're 30, you'll have given up smoking.* (N.B. Students can also make negative predictions, e.g. *You won't have ... .*)
- Allow enough time so that students each make at least six predictions for their partner.

Variations
- For weaker classes, allow students to study the pictures before they start and prepare a prediction for each of them in advance.
- For stronger classes, rather than taking turns to make predictions, you could ask each student in a pair to do a whole fortune telling session with their partner, i.e. talking for a few minutes and making a number of predictions as part of a longer narrative about their future.

7D The day before you came

Activity
Pairwork. Students put some pictures of a typical day in order, then listen to the song *The day before you came.*

Focus
Listening. Theme: lifestyle descriptions & changes in life.

Preparation
Photocopy one worksheet for each student. Fold the worksheet along the dotted line so that the lyrics are not visible. CD player.

[3]

Procedure
- Hand out one worksheet to each student. Explain that all the pictures except one show a typical day in a woman's life.
- In pairs, ask students to discuss (a) what order they think the pictures go in, and (b) which picture doesn't show something that happens on a typical day. Allow pairs to compare their answers with others and discuss any variations, but don't tell them the correct answer yet.
- Optional stage: Ask pairs to discuss how much of the day shown in the pictures is similar to their typical day.
- Play the song. Ask students to listen and see if they put their pictures in the same order that the events happen in the song. Students compare their answers with their partner, but still don't confirm the answer.
- Ask students to unfold the worksheet and read the lyrics. Tell them to go through the song line by line to check their answers.
- Check the answers with the whole class. Make sure that students understand that the singer is describing her boring life before she met the man in picture G. We imagine that her whole life changed dramatically after this.

Notes
You may want to focus on the use of *must have*. This is used because the singer is speculating about what she did on the day before she met the man in picture G. She uses *must have* because she can't remember exactly what she did on that day, but is almost sure because she usually follows the same routine. This suggests that her life changed so much when she met the man that she forgot everything that she used to do in the days before that.

Answers
The order in the song is F, H, D, L, K, A, C, I, E, B, J.
Picture G doesn't show a typical day.
(N.B. When students are predicting a typical day, it is possible to place some pictures, in several different positions, e.g. K.)

8A Aches & pains

Activity
Pairwork. Students play a memory game (Pelmanism) with medical terms.

Focus
Vocabulary: illness & symptoms.

Preparation
Photocopy one worksheet for each pair of students. Cut the top half of the worksheet up into separate cards. (If your class has done lesson 8B, you can also use the second set of cards.)

Procedure
- Divide the class into pairs. Hand out one set of cards to each pair.
- Explain that students are going to play a memory game where they match each card with its synonym or meaning, e.g. *ache* and *pain*. Ask students to look through the cards and check that they can find all matches correctly.
- Ask students to shuffle the cards, then place them face down in a grid on the desk.
- Explain how to play the game. Students take it in turns to turn over two cards. If the words on the cards match, they pick up the cards and have another turn.
- If the cards don't match, they turn them back over (so they are face down again). Tell students they should try to remember what the words on the cards are so that they can find them later in the game.
- The game continues until all the cards have been collected. The student with the most cards is the winner.

Answer
The worksheet is laid out with correct matches in pairs, e.g. *aches = pains; hacking = coughing loudly.*

8B Weird!

Activity
Pairwork. Students speculate about some scenes in pictures and guess which picture their partner is talking about.

Focus
Modals of speculation.

Preparation
Photocopy one worksheet for each pair of students. Cut the worksheet in half.

Procedure
- Divide the class into pairs. Hand out worksheet A to one student in each pair, and worksheet B to the other. Tell students not to show each other their worksheets.
- Explain that students are going to speculate about some pictures on their worksheet and their partner is going to guess which pictures they are talking about. You will need to do a worked example or two so that students can see how the task works.
  Examples:
  They must have been waiting a long time. The bus must be very late. It could be coming soon. They must feel very tired. (bus queue picture – 8 and k)
  They must have changed the words themselves. They couldn't have done it without a pen. They must have really wanted to play! I think they might play for about 30 minutes. ('No ball games' picture – 2 and m)
- Explain that students have the same pictures but that they are in a different position on the worksheet and numbered/labelled differently.
- Students take it in turns to choose a random picture. They tell their partner the number/letter of the picture and talk about it, making speculation sentences. (N.B. They mustn't describe the things they can see in the picture.) Their partner guesses which picture on their worksheet is being talked about and writes the number/letter under their own picture.
- When all of the pictures have been described (or you stop the activity after a time limit), ask students to compare worksheets to check if their numbering matches. Did they choose the correct picture each time?

Variations
- For weaker classes, allow preparation time for students to think of and write sentences.
- For stronger classes, you can make this task more challenging by adding the instruction *Don't use any nouns you can see in the picture*, e.g. With the 'No ball games' picture, students wouldn't be allowed to say *football, notice, boys, game*, etc.

8C Office trouble

Activity
Groupwork. Students roleplay a meeting between a boss, an employee and some reporters from a local newspaper about working conditions in the office.

Focus
Modals of permission, obligation & prohibition.

Preparation
Photocopy one worksheet for each group of four students. Cut the worksheet up into separate role cards.

Procedure
- Explain that a local newspaper has received a letter from a member of staff at a local office complaining about working conditions. Reporters have been sent out find out what is going on. They aim to find out the opinions of both sides.

- Divide the class into groups of four. Hand out the role cards for the boss, the staff member and the two reporters. Also, hand out a copy of the staff rules to the boss and staff member.
- There is quite a lot to read, so allow sufficient reading, thinking and preparation time. Tell students that they can invent details to add to the ideas on their role card if they want to.
- When everybody is ready, the roleplay starts with separate interviews between (a) Reporter 1 and the boss, and (b) Reporter 2 and the staff member.
- After the interviews, students meet for a group discussion. They should try to reach an outcome in which the boss and the staff member have an agreement about changes to office life that they are both happy with. This may involve rewriting some rules or adding new ones.

Note

This roleplay has the potential for some lively and argumentative discussion and negotiation. While you want to make sure it doesn't get out of hand, try not to discourage expressions of strong feelings.

VARIATION

For groups of three, give the role cards for Reporter 1 and 2 to the same student. The roleplay can be run as a joint discussion between all three people.

8D Phrasal verb snap

ACTIVITY

Pair or groupwork. Students play snap, matching a sentence with a phrasal verb to a sentence with a similar meaning.

FOCUS

Vocabulary: phrasal verbs with objects.

PREPARATION

Photocopy one worksheet for each pair or group of three to four students. Cut the worksheet up into separate cards.

PROCEDURE

- Explain that students are going to play phrasal verb snap. They are aiming to match a sentence with a phrasal verb to another sentence with a similar meaning.
- Divide the class into pairs or groups of three to four students. Hand out one set of cards to each pair or group, placed faced down on the desk.
- Explain how to play the game. Students take it in turns to take a card from the pile and place it face up on the table. There are two types of card (grey and white) and they should add each card they turn over to the same type of card to build up two piles. The two piles should be placed next to each other.
- When a student places a card, anybody in the group (including the student who played the card) can call out *Snap* if they think that the meaning of the two sentences (grey and white) is similar. If the other students agree that they are correct, the student who called *Snap* picks up those two cards. Those cards are now owned by that student and are not used again in the game. (N.B. It's a good idea to do a demonstration of this game before students start playing. Make sure they see an example of how to make the two piles of cards and understand when they can call *Snap*.)
- When all the cards placed face down are used, the two piles are shuffled into one set and the game starts again. The game continues until either (a) no more sentences are possible, (b) all cards have been taken or (c) you stop the activity.
- Check the correct matching of sentences with the class and deal with any confusions or problems. The student in each group with the most cards at the end is the winner.

Notes

- The meanings of the sentences on the grey and white cards are very close but not absolutely identical. One card may include some specific details that are not given on the other card, e.g. *I gave up eating fried food* matches *I completely stopped doing this*. If the same nouns (or other words) were used in both cards, e.g. *I gave up eating fried food* and *I completely stopped eating fried food*, it would immediately give away the correct answer without students having to think about the phrasal verbs.
- The following phrasal verbs are used in this task: *get back to someone, sort something out, put up with something, drop something off, talk someone through something, put someone up, give something up, put something off, put off something, put someone up to something, tell someone off, look after something, call someone in.*

9A Adjective game

ACTIVITY

Pair or groupwork. Students describe things with adjectives in the correct order.

FOCUS

Adjective order.

PREPARATION

Photocopy one worksheet for each pair or group of three to five students. Cut the worksheet up into separate cards. Each pair or group needs five coins.

PROCEDURE

- Explain that students are going to describe things using between one and five adjectives depending on the throw of five coins.
- Divide the class into pairs or groups of three to five students. Hand out one set of cards to each pair or group. Ask students to place the cards face down in a grid on the desk.
- Explain that students take it in turns to pick a card and show it to everyone. Then they throw the five coins and count the number of 'heads'. This is the number of adjectives they must use to describe the item on the card. For example, they might pick the card with *a vase* and get three heads on the throw of the coins so could say: *a large, old, blue vase.*

VARIATION

You could make a rule that once an adjective has been used, it cannot be used again in the game so, for example, *large, old* and *blue* cannot be used again for any future cards.

9B Heroes

Activity
Pairwork. Students listen to the song *Heroes* and make interpretations of it.

Focus
Listening. Understanding lyrics.

Preparation
Photocopy one worksheet for each student. CD player.

[4]

Procedure
- Introduce this task by saying that not all songs have clear and transparent meanings. Some great songs (like works of literature) may require some work to interpret. Often the listener needs to use their own creativity to work out exactly what it is about.
- Hand out one worksheet to each student. Explain that a friend has listened to the song and had some problems understanding it. You said you would try and help. The worksheet contains the full lyrics for the song and some notes and questions that your friend has written.
- Play the song, allowing students to read the lyrics as they listen. Then divide the class into pairs or small groups and ask students to discuss the song, making use of the questions and notes. Explain that they shouldn't aim to answer all the questions, but to come to an interpretation of the song that they are happy with. Emphasize that there may be a range of possible answers and there are no 'right' answers.
- Finish with a whole class discussion in which different individuals and groups offer their ideas.

Notes
- Instead of just completing gap-fills or understanding obvious meanings, this task focuses students on using *their imagination to find their own understanding.*
- It is important that you accept a range of students' ideas and don't suggest that any one is the correct answer. One possible interpretation is that the song seems to be about a man and a woman who are lovers. They have had some terrible experiences and may be in a serious situation – possibly imprisoned by a repressive regime or under threat of death. There is a strong suggestion that *something unpleasant will happen in a day's time.* The singer suggests that the power of their love is stronger than the evil on the other side. They are not real kings and queens – but can still feel powerful and free. The references to swimming may be a wish to escape from the current situation, similar to saying, 'If only we could fly away from here.'
- David Bowie recorded this song while living in Berlin, then a divided city, half in West Germany and half in Communist East Germany. The Berlin Wall divided the two countries. This is probably the wall referred to in the song.

9C Stupid criminals

Activity
Pairwork. Students reconstruct four crime stories from separate pieces of text.

Focus
Theme: crimes.

Preparation
Photocopy one worksheet for each pair of students.

Procedure
- Explain that students are going to reconstruct four stories about *some stupid criminals from separate pieces of text.*
- Divide the class into pairs. Hand out the worksheet to each pair.
- Ask students to discuss and agree what the original stories are.
- Check the answers with the whole class.

Answers
Story 1: j, q, o, a, k
Story 2: b, l, s, m, h
Story 3: r, g, f, c, n
Story 4: p, i, e, t, d
(*N.B. A few sentences could arguably be in different* places.)

Variations
- For weaker classes, make the task easier by telling students the first part of each story and that there are five parts to each story.
- For stronger classes, make the task harder by letting students work out for themselves how many stories there are and how many parts there are to each.

9D Crash! Bang! Pow!

Activity
Pairwork. Students create a superhero film.

Focus
Functional language: contrast.

Preparation
Photocopy one worksheet for each pair of students.

Procedure
- Explain that students are film directors and that they need to prepare the storyboard for a new superhero film. (A storyboard is a set of pictures in the correct order that tells the story of a film).
- Divide the class into pairs. Hand out one worksheet to each pair.

- Ask students to look at the pictures and decide on a name for their new superhero and for the villain.
- Ask students to discuss and agree a possible story from the pictures. Students do not need to use all the pictures. In fact they could select as few as seven or eight, but the story should have some surprising twists and turns in it. Tell students to make use of at least four sentences that use items from the functional language for contrasting on page 93 of the Student's Book.
- When pairs have prepared their stories, ask them to meet up with another pair, show their pictures and tell their stories.

Notes

- Some classes will love making up their own superhero and villain names. If your class doesn't, you could suggest some to help get the activity going, e.g. Superheroes: Sharktooth, Shadowjet, Sunblade. Villains: Mr Inferno, Madtech, Cyberblood.
- Students will soon realize that the pictures encourage them to make a humorous story with lots of unexpected reversals of fortune for our hero. This should naturally lead to lots of use of the target language.

VARIATIONS

- The stories should initially be prepared orally, but students could be asked to write them down if you wish. This will take a lot more time, of course.
- You could use this task to practise the intonation for completion and non-completion from the pronunciation section on page 93 of the Student's Book. Encourage students to try using the two types of intonation while they tell their stories.

10A Good deeds

ACTIVITY

Groupwork. Students discuss ways that a company could do a good deed and help make the world a better place.

FOCUS

Theme: good deeds.

PREPARATION

Photocopy one worksheet for each student.

PROCEDURE

- Tell students that they all work for the same company. Explain that next week there will be an 'International Good Deed Day' when everyone is encouraged to do a good deed, i.e. something to help other people and make the world a better, happier place. Tell students that their company has decided to do something to contribute to this, but hasn't yet decided which good deed would be suitable for the whole company to get involved with.
- Hand out one worksheet to each student. Ask students to read the suggestion list of good deeds and the two notes from senior managers. Check that students understand that the list shows things that the company is thinking of doing and the memos show the topics to discuss.
- Divide the class into groups of three to four students. Tell them that they are managers in their company and that they are going to have a meeting to discuss the suggestio list and the questions in the memos. Ask students to write their decisions in the meeting report after they have discussed and agreed them.
- When groups have completed their reports, ask them to meet up with other groups. They exchange and read each other's reports to get an idea of other groups' views. At this stage, students can discuss their conclusions but they are not trying to persuade each other to follow their plan.
- Have a whole class discussion. Students try to persuade each other about why their ideas are better than others. Can the class as a whole agree an answer everyone is happy with?

10B Promoting a charity

ACTIVITY

Individual & groupwork. Students take on the role of charity workers and devise a promotional campaign.

FOCUS

Theme: charity.

PREPARATION

Photocopy one worksheet for every four students. Cut the worksheet up into separate cards.

PROCEDURE

- Hand out the four different cards randomly. Explain that the cards tell students about the charity they work for. Say that recently there has been very little money coming in and the charity urgently needs to think of some bright, new, imaginative ideas to get new donors.
- Allow students time to individually (a) read their card and understand their charity and (b) think up some good ways to tell people about it and to persuade them to support the charity.
- When students are ready, ask students to meet up with others who have been thinking about the same charity (A, B, C or D).
- In their groups, students should compare ideas and choose two or three of the best.
- Tell groups that that are going to make a short presentation to the rest of the class explaining their best ideas. Allow enough time for groups to prepare.
- Hold the presentations as a whole class activity.
- At the end, ask students to vote for the best and most imaginative plans. You could extend this into a discussion about whether students consider any of these charities more important and deserving than others.

VARIATION

Students could choose which charity they want to work for, rather than having roles randomly assigned.

10C Reporting back

Activity
Whole class. Students practise reporting what other students say.

Focus
Reported speech (including different verbs & verb patterns).

Preparation
Photocopy one worksheet for every sixteen students. Cut the worksheet up into separate cards.

Procedure
- Write this on the board:
  Step 1: Read your sentences aloud. Swap cards.
  Step 2: Report what you heard. Swap cards.
- Hand out one card to each student. Explain that each card has some sentences to read aloud and a word to indicate how it is said (e.g. confidently) or how the speaker feels (e.g. upset).
- Ask the students to stand up and mingle. Point out the notes on the board to help students know what to do.
- Call out *Step 1*. Ask student to go up to another student and read their sentences aloud, e.g. *I need to go to the shops ...* , etc. When they have said their sentences, students swap cards.
- Call out *Step 2*. Ask students to meet a new partner and report what they have just been told by their old partner, e.g. *She told me that she needed to go to the shops ...* , etc. Students can look at the card to remind them what was said. When they have reported what was said, students swap cards again.
- Students then move on to new partners and repeat Step 1 (using their new card), then Step 2. Repeat until you decide to stop the activity.

Notes
- Encourage lively intonation rather than dull, flat readings of the sentences.
- The passages to report are deliberately more than a single sentence. This provides a great deal more challenge to students.

10D Do you prefer to work at night?

Activity
Groupwork. Students have short job interviews for a range of unusual jobs.

Focus
Functional language: job interviews.

Preparation
Photocopy one worksheet for every 24 students. Cut the worksheet up into separate cards.

Procedure
- Explain that students are going to be interviewed for a range of unusual jobs, but in this game they don't know what the job is. They should answer the interview questions and try to get the job, but also guess what the job is.
- It's probably best to start by doing a demonstration example with the class (see below).

> - Pick up the 'vampire' card but don't show it to the class. Invite a confident student to come forward and ask: *Do you prefer to work at night? What do you like drinking? Do you like red drinks? Do you look in the mirror very often? Could I see your teeth, please? Do you like wearing black clothing?* Encourage the interview candidate to answer each question as well as they can.
> - By this point some students may have guessed what the job is. If no one gets it, ask a few more, e.g. *Do you like animals? What about bats? Do you like to sleep in a box during the daytime? How do you feel about garlic?*
> - When students have guessed that the answer is 'vampire' (or Dracula) show them the card.
> - Point out how all your questions related to the job and gave clues about it, but didn't actually name the job. Explain that students should try to write questions like this when they play the game.

- Divide the class into groups of three students. Hand out three cards to each group.
- Ask groups to imagine that they want to recruit for the three jobs on the cards. For each one they should write down at least five good job interview questions. The questions should give an idea what the job is without naming it. Monitor while students are working to check that they are preparing the right sort of questions.
- When students have prepared their questions, join groups together (so that you have six students together).
- One team of three now interviews one student from the other team for the first job (without naming the job). The other two students just watch and try to guess the job.
- When the interview has ended, swap roles and the other team interviews one student for their first job.
- Continue until interviews have been conducted for the six jobs.
- If students like the game, you could redistribute the cards and do the activity again with new jobs.
- At the end, have a class discussion to see if any candidates were suitable for the jobs. There will probably be some good jokes at this stage as students report back.

11A Geography expert quiz

Activity
Individual & pairwork. Students do a geography quiz.

Focus
Vocabulary: geographical features.

Preparation
Photocopy one worksheet for every two students. Cut the worksheet in half.

Procedure
- Explain that students are going to find out how good their knowledge of geography is.
- Divide the class into pairs. Hand out the same worksheet to both partners in a pair, i.e. one pair either has two A worksheets or two B worksheets.
- Ask students to work on their own and see if they know the location of any of the places listed in the box. If they know some, they should mark the number in the correct place on their map. If they don't know, encourage them to guess.
- After a few minutes, ask students to compare answers with their partner. They should discuss and see if they can agree on the correct answers.
- Group pairs with another pair who had the other worksheet.
- Explain that the other pair in each group have the answers on their map. Ask students to compare maps to see how accurately they marked locations.

Extension
Write on the board *Study History to learn about the past. Study Geography to learn about your world right now.* Ask groups to discuss whether they agree. Do they think their own knowledge is good enough or not? Do they feel embarrassed about any of the answers they got wrong in the quiz?

11B Vague conversations

Activity
Pair or groupwork. Students practise using vague language.

Focus
Functional language: vague language.

Preparation
Photocopy one worksheet for every nine students. Cut the worksheet up into separate cards.

Procedure
- Write a few of the following topics on the board: *music I can't stand, a first date, interviews, toys I had when I was young, queues I've been in, supermarkets, car racing, computers, celebrities that drive me mad* (and any other topics that you think students might enjoy discussing).
- Explain that students are going to take part in a free-for-all discussion about any of the topics on the board. Students can join in, interrupt naturally, change the subject, etc. whenever they want to.
- Divide the class into pairs or small groups. Hand out a set of words to each student. Tell students that their aim is to use their set of 'vague words' naturally and appropriately in the conversation. Every time they do this, they tick the word off their list.

Variation
- You can make this into a competitive game by saying that the first student to tick all their words is the winner (and the game can start again). However, as with many of such game-like practice activities, it's important to make sure that your students don't get obsessed with winning the game to the detriment of the practice.
- After the first game it may be helpful to ask pairs/groups to discuss whether they are using the items naturally or if they are over-using them in order to tick another word off their list.

11C Happiness

Activity
Pair & groupwork. Students discuss, compare and rank what makes them happy.

Focus
Theme: happiness.

Preparation
Photocopy one worksheet for each student.

Procedure
- Hand out one worksheet to each student. Ask students, on their own, to look at the pictures and choose the ten things that are the most likely to make them happy. They should number them in order from 1 (the most) to 10.
- When students are ready, divide the class into pairs. Ask students to compare and discuss their answers, asking each other for more information especially about why the things make them happy and what particular aspects of the thing make them happy, e.g. if they chose sport, which sport? Are there any things that they both agree make them happy?
- Group three pairs to make groups of six students. The group now compare and discuss.
- Explain that groups will be asked to give a short report to the whole class at the end. Their report could include things such as: which things made the most people happy, which things people put at the top of their lists, which things only one or two people thought important, which things no one thought important, etc.
- Hold the presentations as a whole class activity. At the end, discuss if there are any things that make the most people in the class happy.

11D Mozambique

Activity
Groupwork & whole class. Students listen to the song *Mozambique* and select the correct missing words from a list. They then compare the lyrics with what the country is really like from an internet search.

Focus
Listening. Theme: perfect locations.

PREPARATION
Photocopy one worksheet for each student. CD player.
Students will need access to the internet for this task.

[5]

PROCEDURE
- Explain that students are going to complete the lyrics of a song about Mozambique. Hand out one worksheet to each student.
- Divide the class into pairs. Ask students to read the song lyrics and decide which of the words in the box might fit into each of the gaps. Point out that the song has a lot of rhymes and this should help them. Tell them also that one word is used twice.
- Play the song. Students listen and check. They can listen again and sing along with the song.
- Ask students to read the email from your friend. (If you did the song *Heroes* in 9B, you can tell students that it's the same confused friend!) Ask students if they liked the song as much as the email writer.
- Allow students, either on their own or in groups, about fifteen minutes to research answers to the questions in the email. If you have access to printers, you could allow students to print out photos of beaches, etc.
- When all the research is finished, divide the class into groups to discuss the questions and exchange information.
- At the end have a whole class discussion. Collect opinions on the writer's questions and see if students agree on the answers. Ask for facts and evidence of their opinions where possible.
- Students would probably enjoy hearing the song again at the end.

ANSWERS
1 blue 2, 3 cheek 4 two 5 romance 6 speak
7 chance 8 glance 9 ocean 10 hand 11 emotion
12 land 13 sea 14 peek 15 be 16 free

Notes
- Students could work individually for the internet search if you have enough computers. Alternatively, up to three or four students could share one machine. If you have a large class you will need to get students working in shifts on the research stage, e.g. half the class work on some quiet exercises while the other half use the computers, then swap over.
- Mozambique is a coastal country in south-east Africa, bordering on Tanzania, Swaziland, South Africa, Zimbabwe and Malawi. It became independent in 1975. It has a pleasant tropical climate, although there is a lot of rain in some places. The country has a reputation as a very friendly place. It had a very difficult past with a terrible civil war from independence up to the early 1990s. Since peace came, the country has been constantly growing and reforming. It is now a much happier and more successful country with a popular tourist industry especially along the beautiful coast, though many problems remain (such as unexploded mines).
- You might conclude that Bob Dylan's song has a lot of truth about it. However, your students may be interested to learn that it was written optimistically back in 1975, i.e. before the decades of civil war.

12A Blackbeard the pirate

ACTIVITY
Pairwork. Students read about Blackbeard, then ask and answer questions about him.

FOCUS
Passives. Theme: pirates.

PREPARATION
Photocopy one worksheet for each pair of students. Cut the worksheet in half. Students will need dictionaries.

PROCEDURE
- Ask if anyone has heard of Blackbeard. Elicit any information people know. If no one has heard the name, just tell students that he was a famous pirate.
- Divide the class into pairs. Hand out worksheet A to one student in each pair, and worksheet B to the other. Tell students not to show each other their worksheets.
- Ask students, on their own, to read their texts. (Student A has part 1 of the story of Blackbeard and student B has part 2.) Allow time for students to get really familiar with their text and check the meaning of any unfamiliar words.
- When students are ready, ask students to sit opposite each other. Tell students B to start by asking students A their questions to find out what happened in part 1 of the story. Then students A ask students B their questions to find out what happened in part 2 of the story.
- When they have finished, ask students to read each other's texts, then put the texts down.
- Ask pairs to try and retell the story. They don't need exact words but should try to remember as much of the detail as they can.

Notes
- Discourage students from just reading sentences aloud from their text to answer questions.
- With stronger classes, ask them to put their texts down when they are asking questions and try to answer from memory.

12B Money roleplays

ACTIVITY
Pairwork. Students do three short roleplays about handling money.

FOCUS
Vocabulary: money idioms.

PREPARATION
Photocopy one worksheet for each pair of students. Cut the worksheet up into separate role cards.

PROCEDURE

- Explain that students are going to do three short roleplays about money.
- Divide the class into pairs. Hand out the cards for roleplay 1. Allow time for students to read their card (using dictionaries if necessary) and to ask you any questions.
- Ask students to do the roleplay. Remind them of the money idioms and the list of ways to make money on page 118 of the Student's Book.
- When students have finished, hand out the cards for roleplay 2 and then roleplay 3, following the same procedure.

Summaries of the roleplays:

1 Two partners, e.g. husband and wife, are unemployed and have very little money. One of them spends money on DVDs, computer games, etc. and the other disapproves.
2 After getting sacked from a job, a bank customer owes a lot to the bank. The bank manager refuses to lend more money but the customer needs it to live.
3 A person helped an old aunt who left a surprisingly large sum of money when she died, but to the brother/sister of the person who helped her. The person who cared for the aunt thinks there has been a terrible mistake, but the brother/sister doesn't agree.

12C I had to get my hair done

ACTIVITY

Pairwork. Students describe their days to each other.

FOCUS

Causative.

PREPARATION

Photocopy one worksheet for each student.

PROCEDURE

- Explain that students had a very busy day yesterday. They had quite a few problems and a lot of things to do.
- Hand out one worksheet to each student. Ask students to look at the pictures at the top of the worksheet and imagine what they did yesterday. They should choose at least five pictures that show problems they had or things they did. Tell them to make a list, e.g. *hair cut, car broke down*, etc.
- Ask students to look at the town map and find places connected to the pictures they chose, e.g. *hair cut* and *hairdresser's*.
- Ask students to decide what order they did the things in. Ask them to (a) draw a line on the map to show their route around the town and (b) write the times they were at each place.
- When everybody is ready, divide the class into pairs. Ask students to chat with their partner about the day they had yesterday, e.g. *You won't believe the day I had yesterday. First thing in the morning I had to get my hair done ...* . Encourage them to chat as naturally as possible rather than just reciting a list of things they did. Remind students to use causatives wherever it is natural, useful and appropriate to do so.
- Tell students to draw a line showing their partner's route (without looking at their partner's map).
- Stop the activity after a few minutes. Ask students to compare their maps with their partner. Did they draw the correct route?
- If students enjoyed the task they could meet up with a new partner and try it again.

12D Summertime blues

ACTIVITY

Pairwork. Students predict the answers to questions about the song *Summertime blues*, then listen and check.

FOCUS

Listening. Theme: trying to make money.
Vocabulary: US English.

PREPARATION

Photocopy one worksheet for each student. Fold the worksheet along the dotted line so that the lyrics are not visible. CD player.

[6]

PROCEDURE

- Hand out one worksheet to each student. In pairs, ask students to look at the song title and the picture. They should discuss and predict the answer to the questions.
- Play the song and ask students to see if they can catch the answers from the recording alone. Give pairs time to compare their answers.
- Ask students to unfold the worksheet so that the lyrics are now visible and play the song again. Give pairs time to agree on their answers.
- Check the answers with the whole class. They can listen again and sing along with the song.

ANSWERS

1 is not very rich
2 is unhappy
3 feels angry
4 has been working hard
5 has a girlfriend
6 has a difficult boss
7 has to work overtime
8 has parents who are not sympathetic
9 has parents who won't lend him their car
10 pretends to be ill to miss work
11 is planning to go on holiday
12 doesn't get any help from a politician
13 thinks he will continue being unhappy

Notes

You may want to spend a little time looking at the American English used in the song. There is a mini-dictionary to the right of the song. Much of this language is now also common in the UK, although the expressions 'raise a holler' and 'didn't work a lick' are not common nowadays.

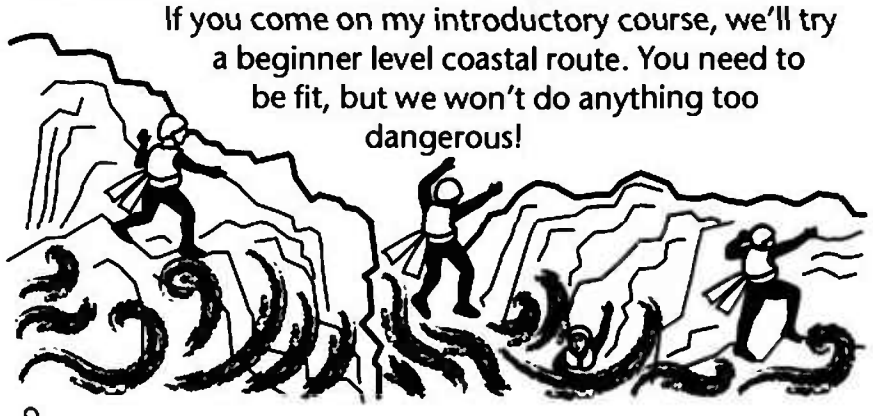
1A | Hobby day

1 Coasteering

My hobby is coasteering, which is travelling around the coastline. Sounds easy? Well, it isn't! We don't just stroll along the country paths with Grandma and Grandpa!

Our coast has lots of cliffs, rocks, pools and we go the hard way – jumping, climbing and scrambling up and down the steep parts, in and out of the water. Often we struggle up a vertical cliff and then leap straight from the top into the sea far below on the other side. It's exhausting but sensational!

If you come on my introductory course, we'll try a beginner level coastal route. You need to be fit, but we won't do anything too dangerous!

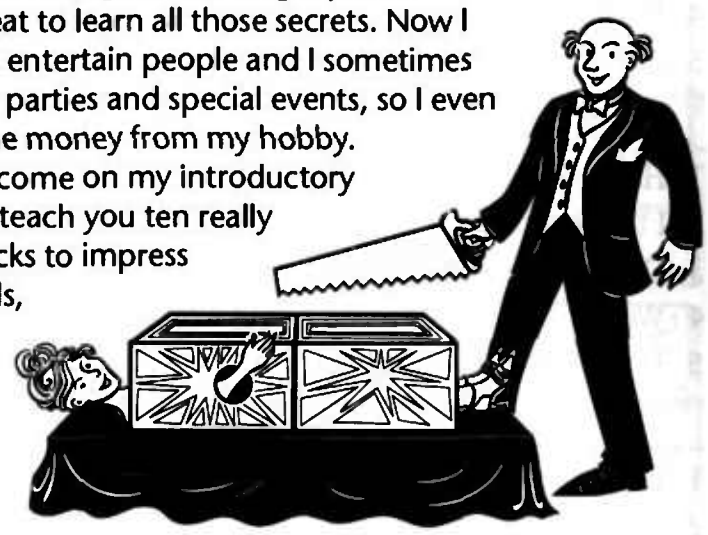


2 Magic

I got interested in doing magic tricks after watching a really excellent show by an amazing performer. At the end I wanted to know how he cut a person in half, made a car disappear and read people's minds. I started researching some classic tricks and then began inventing my own.

It's great to learn all those secrets. Now I can always entertain people and I sometimes perform at parties and special events, so I even make a little money from my hobby.

If you come on my introductory course, I'll teach you ten really brilliant tricks to impress your friends, *including* how to walk right through a solid wall!



3 Trading on internet auction sites

Buy things and then re-sell them online. It's a great hobby that you can do at home in your free time. You can make a lot of money if you learn what to buy, when to buy and how much to pay. You really don't need a lot of money to start and it's possible to hunt out some real bargains. There are just a few secrets that you need to learn.

If you come on my introductory course, I'll show you how to buy real bargains and then sell them again for a profit. I'll also teach you 20 key secrets you need to know to help you earn a lot of extra cash!



4 Skeet shooting

Most Saturdays I go skeet shooting! Do you know what it is? It's shooting – with a real gun – but you don't kill any birds or wild animals and no one gets hurt! The 'pigeons' are actually small round targets made of clay that launch out of a machine. As they rise into the air you try your best to shoot at them. It's not that easy hitting a fast-moving target like that. It's great when you get a hit because the clay pigeons shatter into lots of pieces and you see them falling from the sky, very like a real shot bird. And it's not just clay pigeons; at some locations they have machines that can simulate rabbits running along the ground, ducks in the water or even larger animals in a forest.

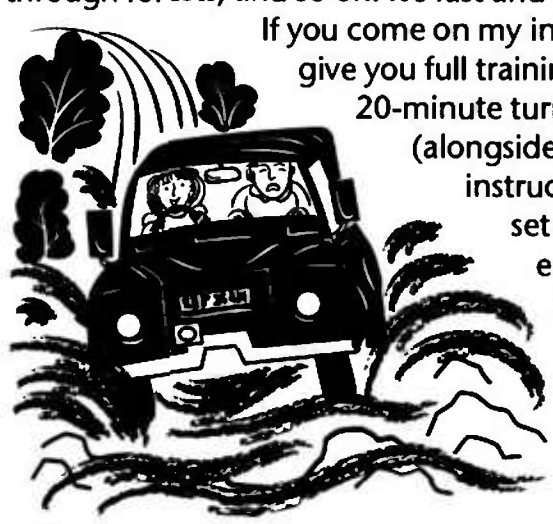
If you come on my introductory course, you'll have full training and two hours of outdoor skeet shooting.



5 Off-road driving

Even if you don't have a driving licence, you can experience the thrills of off-road driving. Off-road means there are no safe roads to follow! We drive through the countryside, go up steep hills, down into deep valleys, splash across streams, race through forests, and so on. It's fast and exciting.

If you come on my introductory course, I'll give you full training and you'll get three 20-minute turns at driving yourself (alongside an experienced instructor who has a second set of car controls for emergencies!). Then really test yourself: can you complete the bridge challenge – driving across a wobbly rope bridge over a river?



6 Falconry

My hobby is working with falcons, which are, of course, beautiful hunting birds. You can train them to fly and come back to you. They are graceful and incredibly fast. It's an absolute joy to learn about them and they have taken over my life. I actually own two birds myself. You have to take care though; they are dangerous creatures and they love to bite and pull. Make sure you keep them away from your eyes!

If you come on my introductory course, you can watch a falconry show, meet the birds and have a go at working with them yourself. We will teach you how to look after falcons, how to pick them up and attach the piece of leather to their legs.



1B | The no 'no' game

A

1 Are you feeling OK?
2 Are you sure?
3 Did you watch TV last night?
4 Do you watch it a lot?
5 I've forgotten, did you say you watched TV last night?

1 Can you remember what we did before this?
2 Are you cold?
3 Have you seen my bag?
4 I think you've got it.
5 Is it time to stop yet?

1 Have we started yet?
2 I think this is a silly game, don't you?
3 Do you like playing games?
4 Would you prefer to do some exercises?
5 Do you enjoy studying grammar?

1 Do you understand how to play this game?
2 Have you had a new hair cut?
3 Have you bought some new clothes?
4 Will you lend me some money?
5 Please. Just for one day?

1 Do you like coffee?
2 And what about tea?
3 Do you like tea?
4 Do you like tea?
5 Oh, I asked that question twice, didn't I?

1 Do you want to do this?
2 Shall we do something different?
3 Would you like to see my new book?
4 This month … it's November, isn't it?
5 Are you sure?

B

1 Do you like computer and video games?
2 Are they a waste of time?
3 Do you like watching sports?
4 Do you ever do any sports?
5 What about football?

1 Have you ever been to Spain?
2 Do you know anyone who's been there?
3 Would you like to go?
4 Is the lesson nearly over?
5 All right, let's finish. OK?

1 Would you like some chocolate?
2 Are you certain?
3 Are we still in school?
4 Will you come to my birthday party next week?
5 Will you buy me an expensive present?

1 I'm not very good at this game, am I?
2 Do you think you'll pass your next exam?
3 Maybe you'll get a really good mark.
4 You've never failed an exam, have you?
5 Shall I help you study?

1 You're bored, aren't you?
2 Shall we phone someone?
3 Can I borrow your phone?
4 I just want to call a friend in Australia – is that OK?
5 Let's go for a picnic!

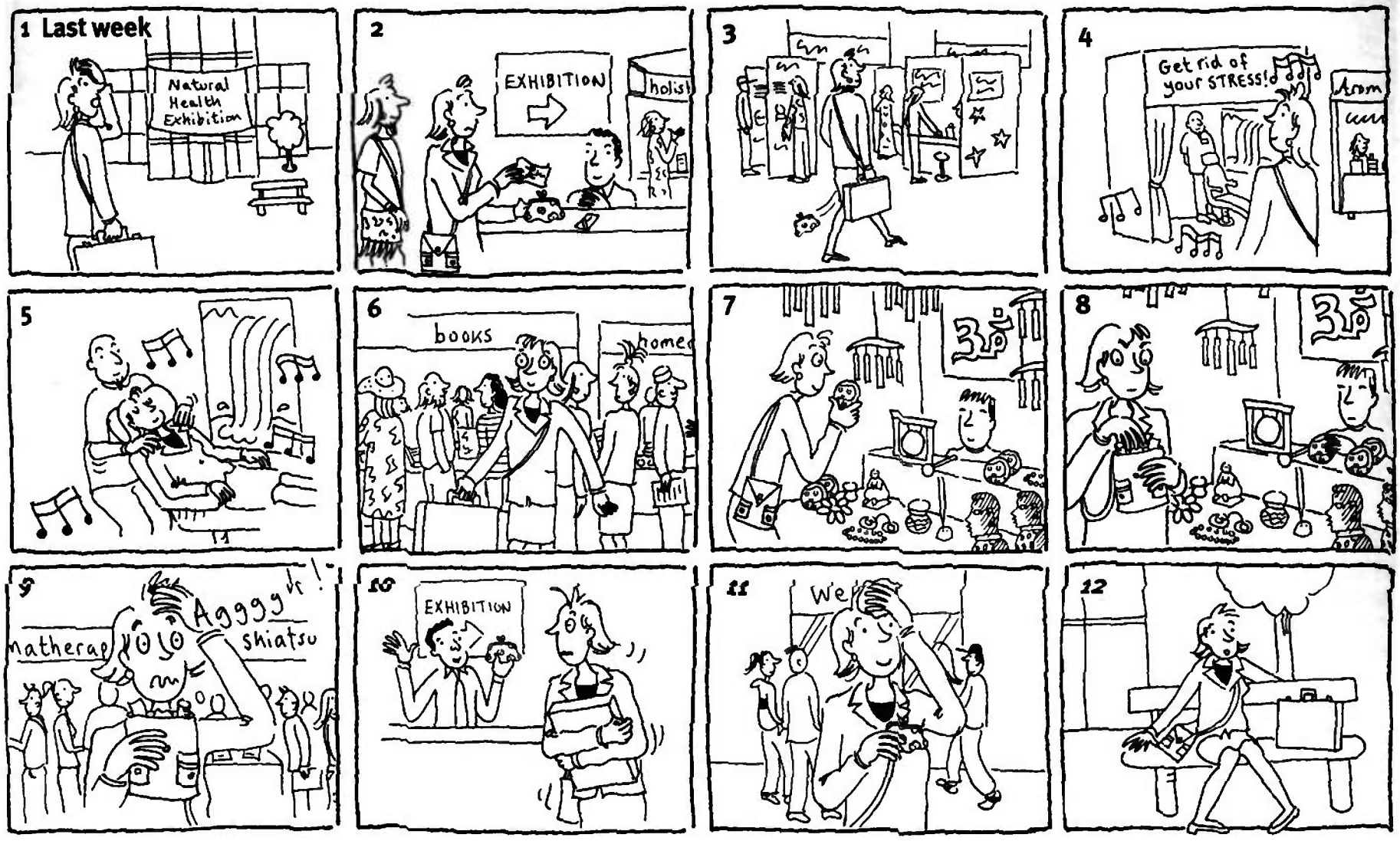
1 Will you get married soon?
2 Do you like discos and nightclubs?
3 Can you tell me the time?
4 Oh – it's nearly the end of the lesson.
5 It's your turn next, isn't it?

Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

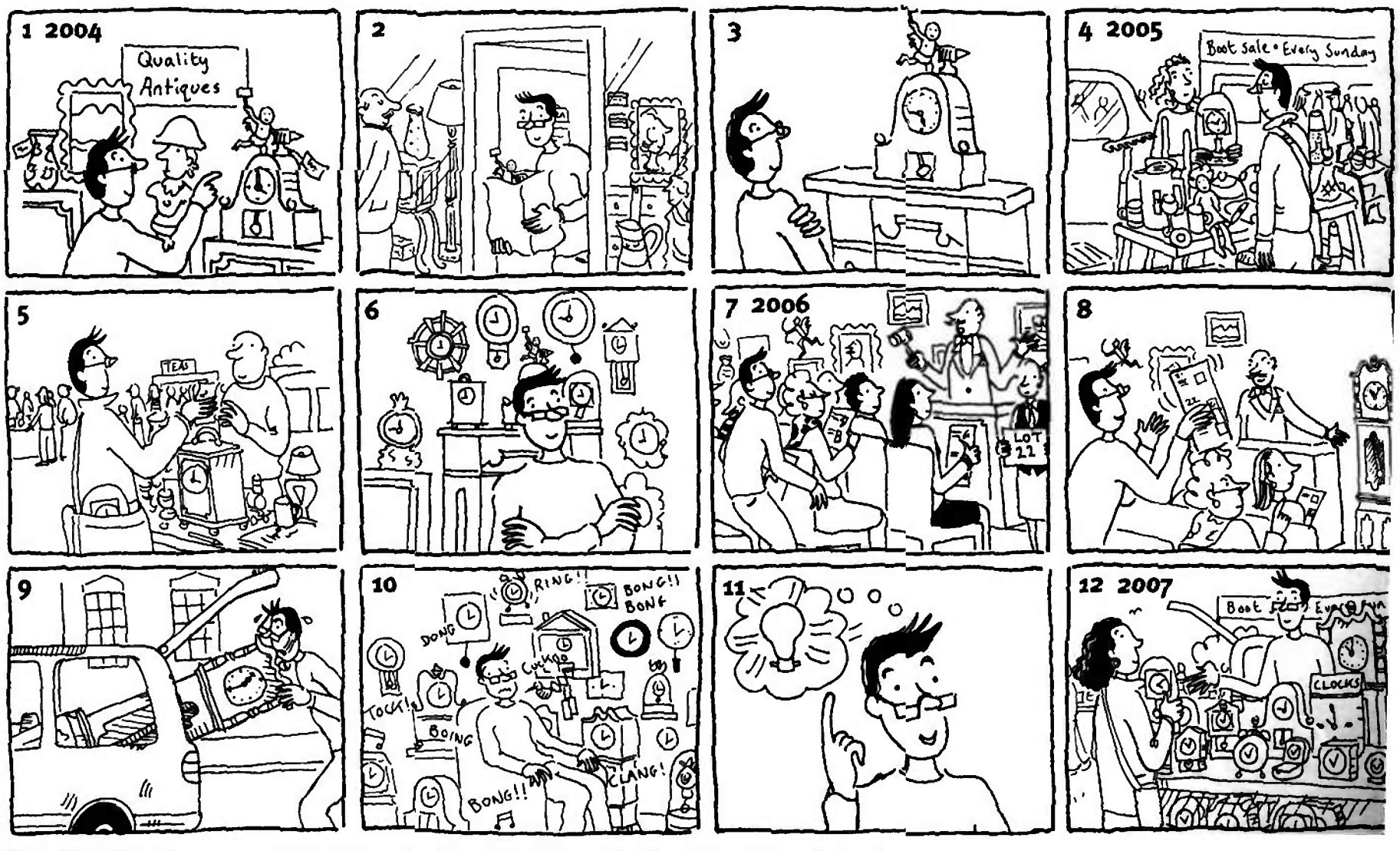
1c | Eventually ...

eventually finally afterwards after a while in the end later on initially
subsequently at first at the beginning to begin with before long

Story A



Story B



1D | What I love about ...

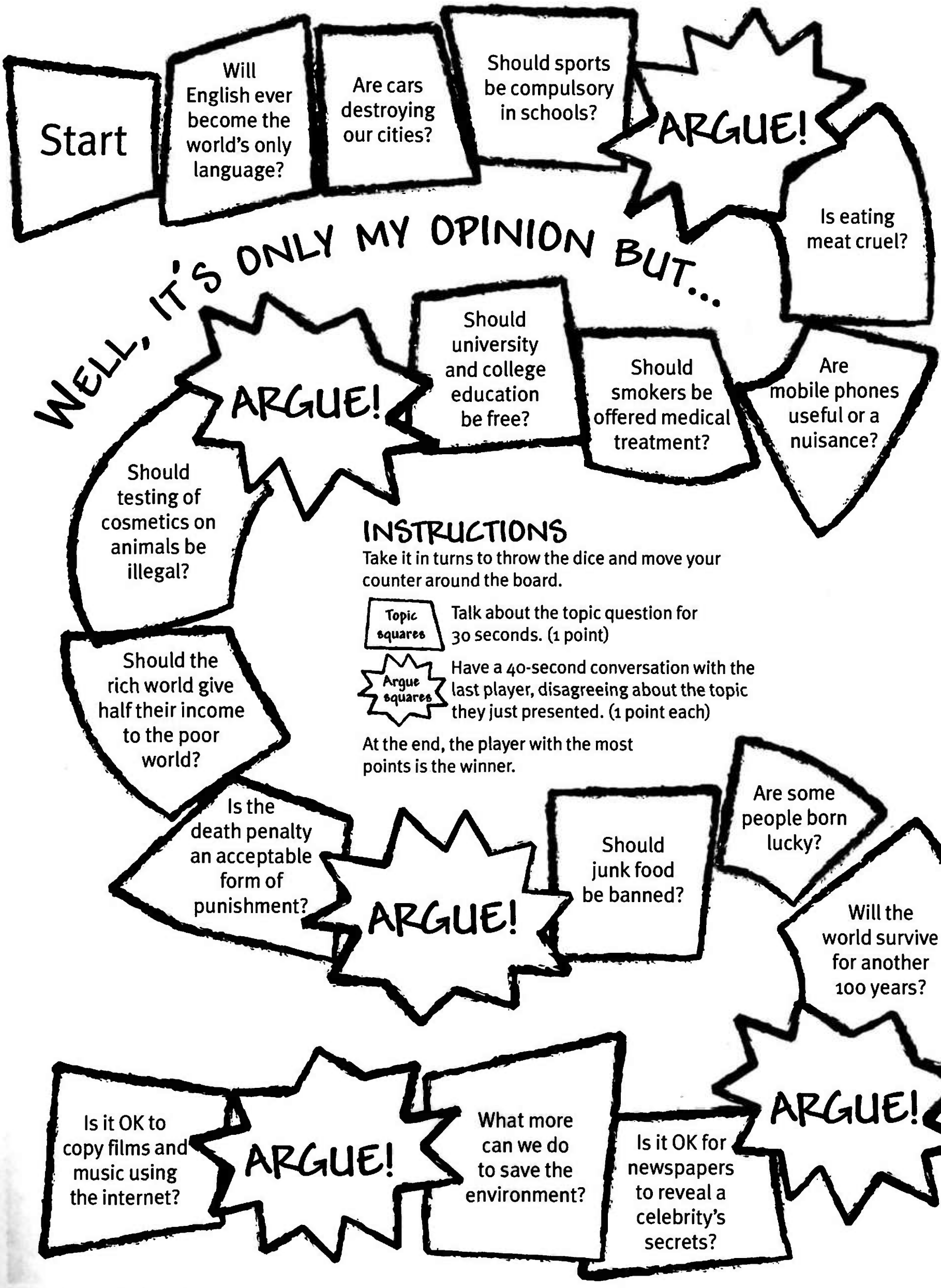
summer	keeping fit	the 1990s	English lessons	home
Star Wars films	diamond rings	gardens	music fans	getting up early
writing a CV	earning money	TV soap operas	bargains	snoozing in the daytime
jogging	ghosts	make-up	collectors	holidays
lunchtime	tabloid newspapers	mice	young children	fashion
Brazil's football team	video games	being late	paint balling	collecting things
Tom Cruise	fried food	horror films	rain	boats

Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

2A | Moan moan moan

disc jockeys	big computer companies
teenagers	politicians
people who write to newspapers	fast food restaurants
my family	the internet
the weather	teachers
Hollywood films	builders, plumbers, electricians, etc.
smokers	my mobile phone
babies	TV programmes
exams	new technology
free moan	free moan
free moan	free moan
free moan	free moan

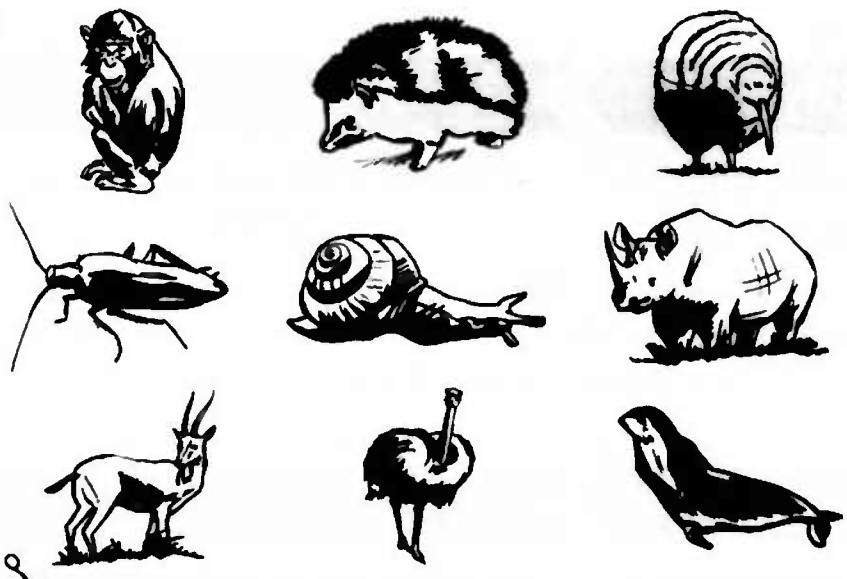
2B | It's only my opinion



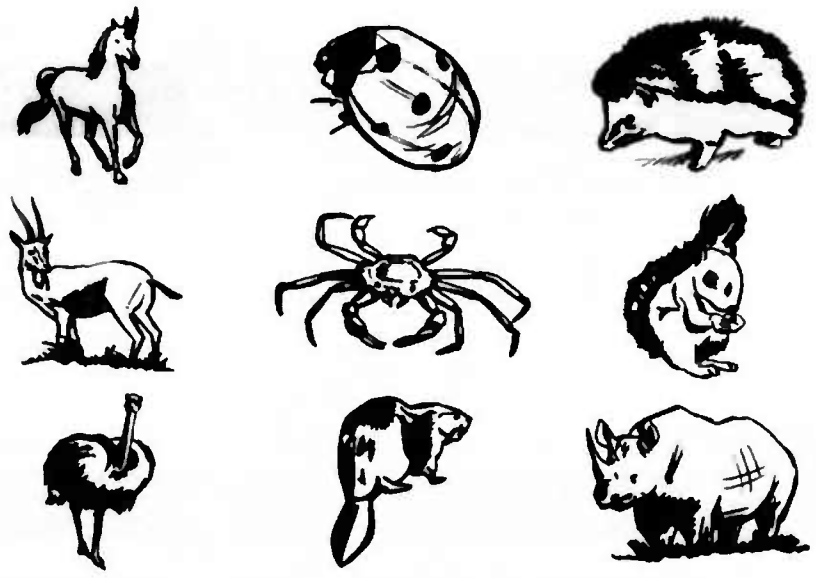
Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

2c | Animal bingo

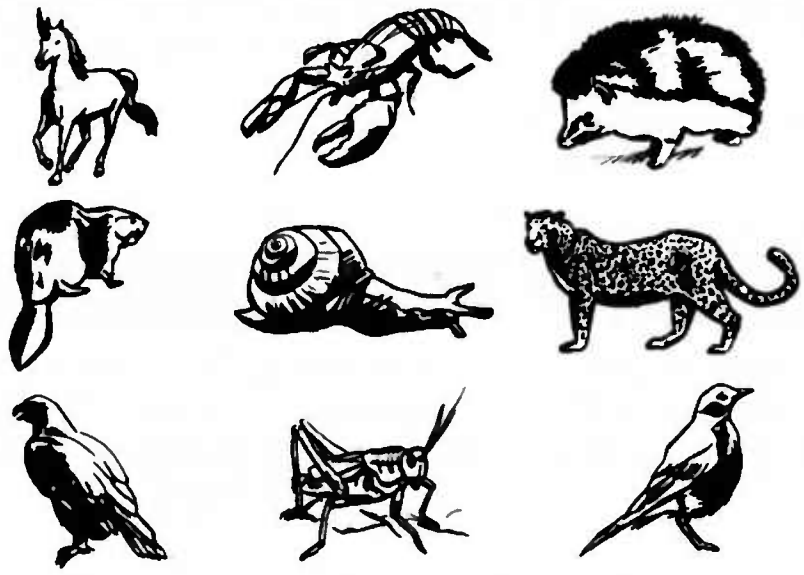
1



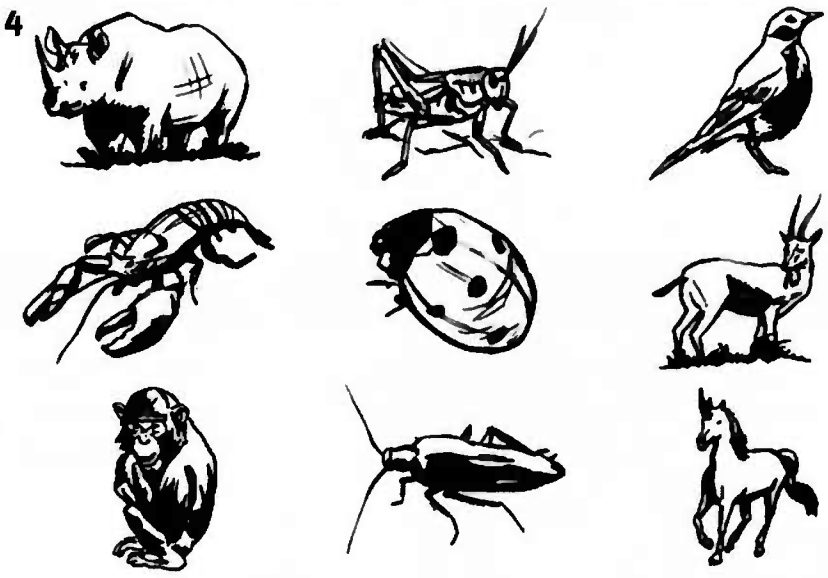
2



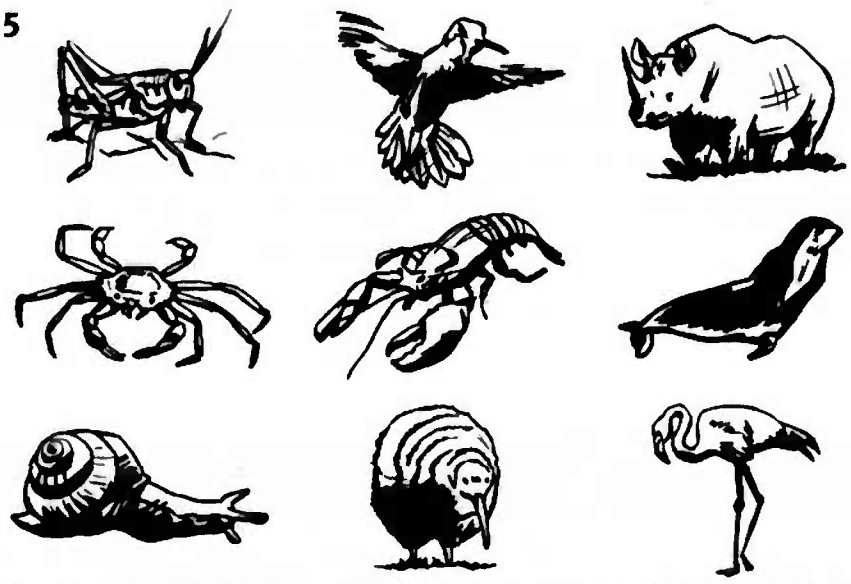
3



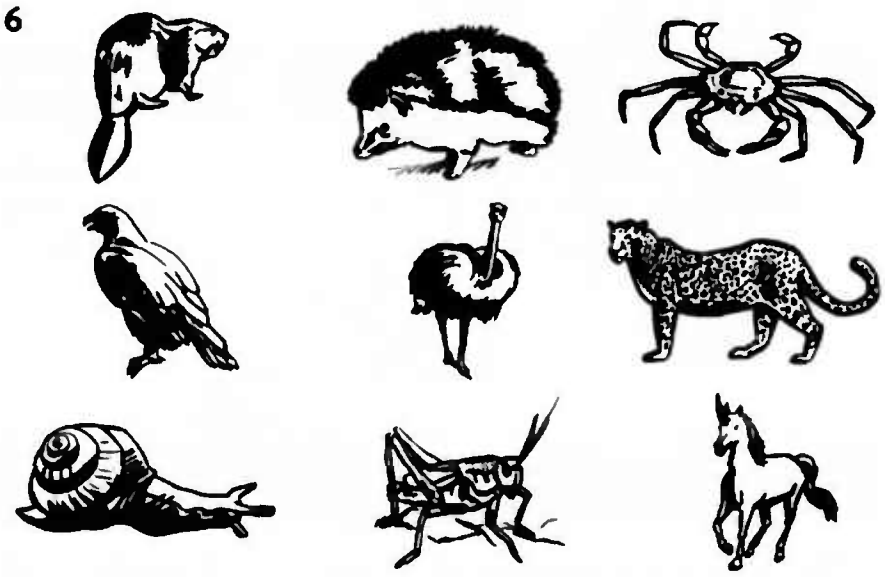
4



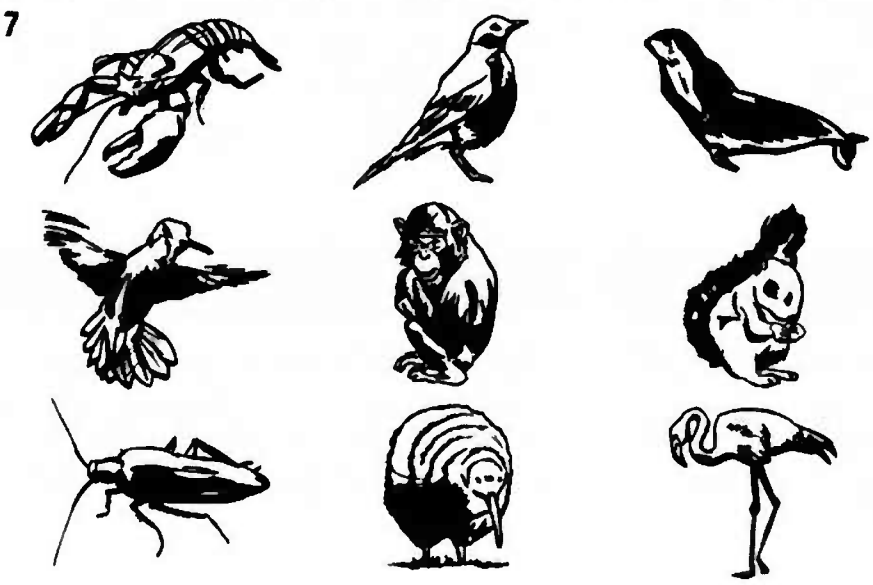
5



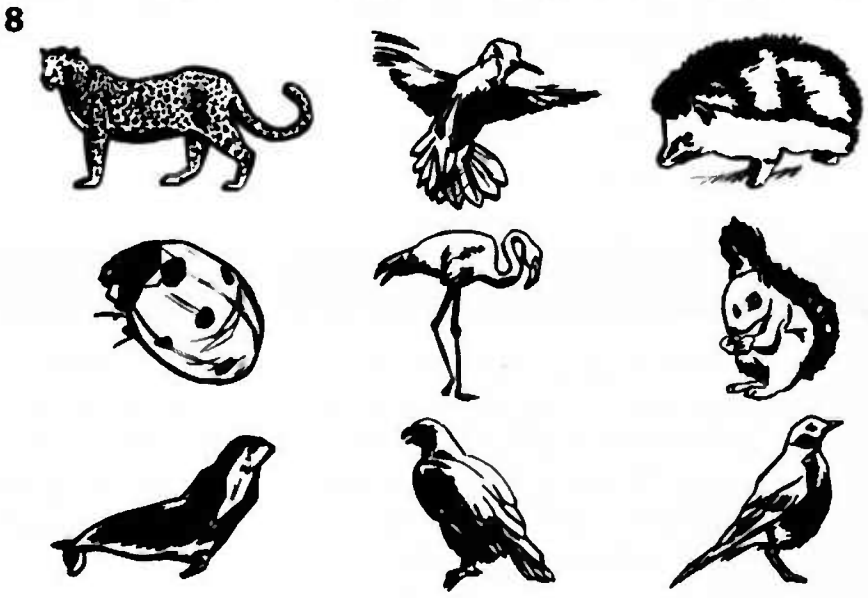
6



7



8



2D | I'm getting used to it

A long time ago	Recently	Nowadays
You were an ordinary student.	You got interested in politics.	You are president of a large country.

A long time ago	Recently	Nowadays
You were a teenage pickpocket.	You spent three long, boring years in prison.	You work for a charity helping young people to find useful things to do with their life.

A long time ago	Recently	Nowadays
You were very poor. You couldn't find work and had no money.	You started trading in the local market, selling fruit and vegetables at very good prices.	You own a small chain of supermarkets and employ hundreds of people. You are very wealthy.

A long time ago	Recently	Nowadays
You were a successful hip-hop disc jockey in a hot, noisy nightclub.	You started listening to classical music and learnt to play the violin.	You work for a classical music radio station and play in an amateur orchestra.

A long time ago	Recently	Nowadays
You were a millionaire – a very successful (but very bored) businessman/woman.	You decided to give away all your money to poor people you met.	You are homeless and penniless, living in a charity hostel, but you have lots of real friends and are very happy.

A long time ago	Recently	Nowadays
You are an alien called Jigrigtig. You lived and worked on your home planet called Xugxug. Then you lost your job. You had no food or money.	You volunteered to take part in a dangerous voyage of exploration to other planets. Your spaceship crashed on Earth.	You work in a car factory on Earth. You're very happy! Life on Earth is fine! No one seems to mind that you are an alien!

Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

3A | Dedicated follower of fashion



They seek him here, they [1]_____ him there,
His clothes are [2]_____, but never [3]_____.
It will make or [4]_____ him so he's got to buy the [5]_____
'cause he's a dedicated follower of fashion.

And when he does his little rounds,
'round the [6]_____ of London town.
Eagerly pursuing all the latest [7]_____ and trends,
'cause he's a dedicated follower of fashion.

Oh yes he is (oh yes he is), oh yes he is (oh yes he is).
There's one thing that he loves and that is [8]_____.
One week he's in polka-dots, the next week he's in [9]_____
'cause he's a dedicated follower of fashion.

They seek him here, they seek him there,
In Regent Street and Leicester Square.
Everywhere the Carnabetian* army [10]_____ on,
Each one a dedicated follower of fashion.

Oh yes he is (oh yes he is), oh yes he is (oh yes he is).
His world is [11]_____'round [12]_____ and parties.
This [13]_____ individual always [14]_____ his best,
'cause he's a dedicated follower of fashion.

Oh yes he is (oh yes he is), oh yes he is (oh yes he is).
He [15]_____ from shop to shop just like a [16]_____.
In matters of the cloth he is as [17]_____ as can be,
'cause he's a dedicated follower of fashion.

He's a dedicated follower of fashion.
He's a dedicated follower of fashion.

* **Carnabetian** is an invented adjective. Carnaby Street is a London street with lots of fashionable clothes shops.

FOLD

Adjectives

fickle
loud
pleasure-seeking
square

Nouns

best
boutiques
butterfly
discotheques
fads
flattery
stripes

Verbs

break
built
flits
looks
marches
seek

3B | Fashion debate

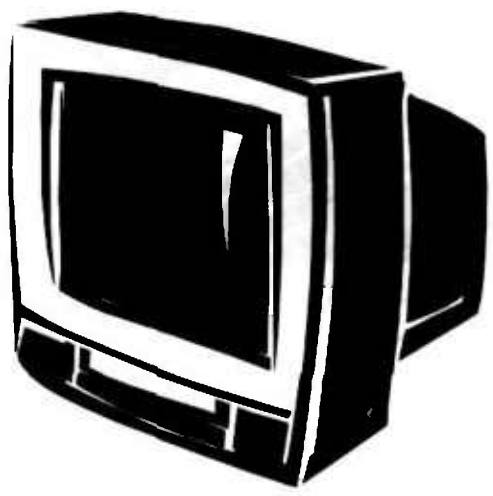
1 You are the host of the TV chat show

Your guests will be:
Fashion editor: Chris/Christina Grant
Young person 1: David/Ruth Saunders
Young person 2: Alex/Amy Linneker
Clothes shop manager: Walter/Winona Burton
Student: Patrick/Pamela Smart
Parent: Maurice/Mary Kudos

Prepare some questions to ask about the topic of fashion, e.g. *Is it good to follow fashion? Do young people spend too much on fashion? Do fashion magazines encourage people to spend too much money?*

Welcome your guests and ask them for their opinions. You do not need to go through asking for a 'speech' from everyone. Try to encourage a lively discussion (and maybe some argument). Ask questions and then ask people to respond to each other.

Here is some useful language for running the programme:
A warm welcome to the programme.
Tonight we're going to be discussing fashion.
Our guests tonight are ...
We're going to start by talking about a very interesting question ...
What do you think?
Do you agree with what he/she just said?
Can we move on to another topic now?
That's all we've got time for today.
Thanks very much to our guests.
Goodbye and thanks for watching.



2 You are Chris/Christina Grant, the editor of a fashion magazine

You believe that most people love fashion and really want to know what's in and what's out. People love to wear designer names; it makes them feel special and important. Your magazine performs an important service – showing people what is new and interesting.

3 You are David/Ruth Saunders, a young person

You love fashion. You spend all your spare money on clothes and accessories, e.g. handbags, sunglasses, etc. You think designer brands are the best. You never save any money. Your wardrobe is full and many things have only been worn once! You know this is crazy, but you enjoy having a choice of what to wear when you go out. Every few months you have to throw out clothes and shoes to make room in your wardrobe.

4 You are Alex/Amy Linneker, a young person

You never spend money on new brand-name designer clothes. You think people are being manipulated by advertisers. You get most of your clothes from cheap shops or from second-hand places. It's possible to buy last year's clothes in perfect condition for a fraction of the price of current fashions. You can't understand why your friends waste their money.

5 You are Walter/Winona Burton, the manager of a popular clothes shop

You think fashion is just fun – you don't know why people take it so seriously. Clothes help to express a person's individual character. People are free to spend money or not – it's their free choice. Your shop is expensive, but the clothes are really good quality and worth it.

6 You are Patrick/Pamela Smart, a student

You think that students in your college prefer to spend money on books and other things and not waste it on the latest fashions. You believe that it's more important to find your own personal style rather than just following trends. Magazines encourage people to be too skinny and spend too much money. You don't think this is right.

7 You are Maurice/Mary Kudos, a parent

You think that fashion is fine, but young people are encouraged to spend too much money on following trends. Many clothes items are heavily advertised and over-priced. You think people should be educated more about spending money sensibly. You think the images of skinny models in young people's magazines encourage men and women to have a false idea about what they should look like. They are a bad example for young people.

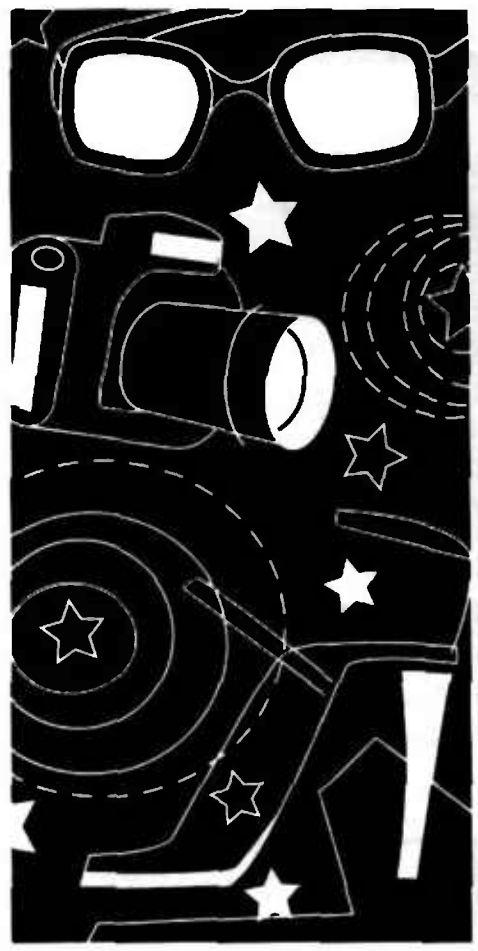
Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

3c | Supermodel interview

Supermodel

You are an international supermodel. Choose your supermodel name: _____, then make notes in the table.

Where you were born and your childhood	
How you were discovered	
Career highlights	
What you are doing now	
What you think about *current fashion and trends*	
Personal life (married?)	
Future plans	



FOLD

Reporter

You are a reporter. An international supermodel is visiting town and you have been given permission to interview him/her. You have read lots of interviews with this supermodel but you feel that no one has really got under the surface for an in-depth look at his/her life and thoughts. You intend to do this!

	Possible questions
Ask some introductory questions	How are you? What work are you doing now? How is your life at the moment?
Ask about his/her life story	Where do you come from? What was your childhood like? What did you do before you were a supermodel? How were you discovered?
Ask about his/her work	What do you enjoy about your work? What are the difficulties? Do you think it's a good career for a young person?
Ask about his/her private life	*Are you married?* Who are you going out with now? Is it difficult to keep your work and private life separate?
Ask about his/her opinions	What do you think about current fashion and trends? Some supermodels get involved in charities. Do you think this is a good idea? Is it more difficult to be a man or a woman in this business? Who is the most interesting person you have ever met?
Ask about the future	Is it possible to be a supermodel forever? What other things could you do? What are your plans?
End the interview	*Congratulations on a great career!* What has the highlight of your career been? Thanks very much!



3D | Slang bluff

A

Slang:	*it fell off the back of a lorry*
Example sentence:	Hey! Do you want to buy some cheap perfume? Very good value! It fell off the back of a lorry!
Meaning 1:	stolen ✔
Meaning 2:	slightly damaged
Meaning 3:	the latest thing

Slang:	*a bit parky*
Example sentence:	I wanted to go jogging today but it's a bit parky.
Meaning 1:	The paths are covered with weeds.
Meaning 2:	Everywhere is too crowded.
Meaning 3:	It's quite cold weather. ✔

Slang:	*a piece of cake*
Example sentence:	He thought the exam would be quite difficult but when the day came it was a piece of cake.
Meaning 1:	cancelled
Meaning 2:	very easy ✔
Meaning 3:	really difficult

Slang:	*cheesed off*
Example sentence:	I was really cheesed off when I realized she hadn't waited for me.
Meaning 1:	angry and disappointed ✔
Meaning 2:	in love
Meaning 3:	smelly

Now ... do it yourself! Write the missing false definitions.

Slang:	*hand-me-downs*
Example sentence:	I'm so sick of always wearing hand-me-downs.
Meaning 1:	
Meaning 2:	clothes that have already been worn by other people ✔
Meaning 3:	

Slang:	*veg out* /'vedʒ aʊt/
Example sentence:	I've been working all day. Now I'm going to veg out.
Meaning 1:	do nothing and completely relax ✔
Meaning 2:	
Meaning 3:	

B

Slang:	*wicked*
Example sentence:	That party was really wicked last night!
Meaning 1:	horrible
Meaning 2:	fantastic ✔
Meaning 3:	terrifying

Slang:	*take the mickey out of someone*
Example sentence:	I think he likes her but she's always taking the mickey out of him.
Meaning 1:	repeatedly ask someone to buy drinks and presents
Meaning 2:	make a person look foolish ✔
Meaning 3:	kiss very quickly

Slang:	*pig out*
Example sentence:	We're going to have a great evening. I plan to really pig out!
Meaning 1:	eat far too much food ✔
Meaning 2:	get very dirty
Meaning 3:	do lots of very naughty things

Slang:	*dish the dirt*
Example sentence:	Go on! Dish the dirt about Mary!
Meaning 1:	cook a meal for someone
Meaning 2:	throw away all their important things.
Meaning 3:	tell someone all the truth and gossip about something interesting ✔

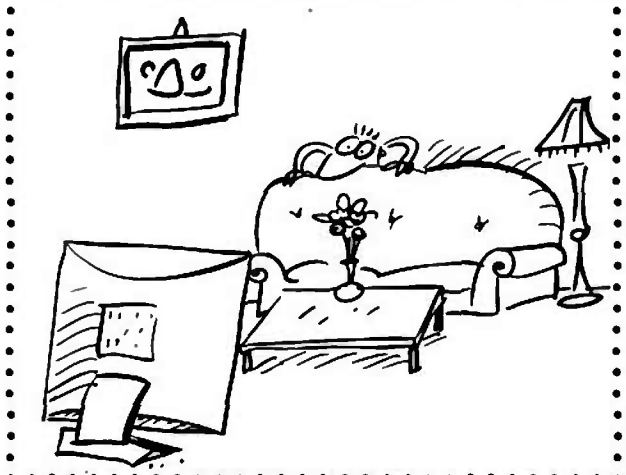
Now ... do it yourself! Write the missing false definitions.

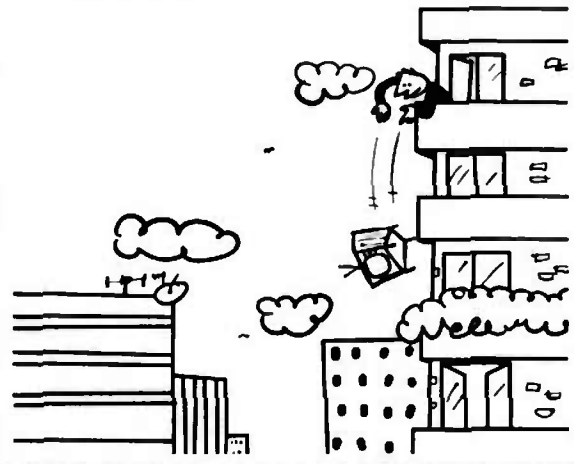
Slang:	*throw a sickie*
Example sentence:	He wanted to watch the football match so he threw a sickie.
Meaning 1:	
Meaning 2:	
Meaning 3:	pretend to be ill so that you can miss work for a day ✔

Slang:	*rabbit on*
Example sentence:	He keeps rabbiting on about that new sci-fi film.
Meaning 1:	
Meaning 2:	talk about something all the time until everyone is completely bored ✔
Meaning 3:	

Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

4A | A good explanation?

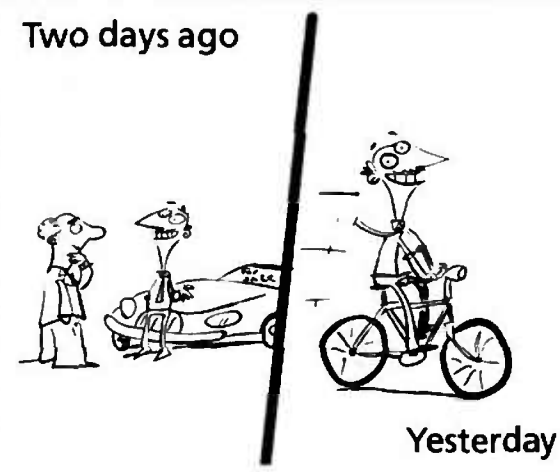






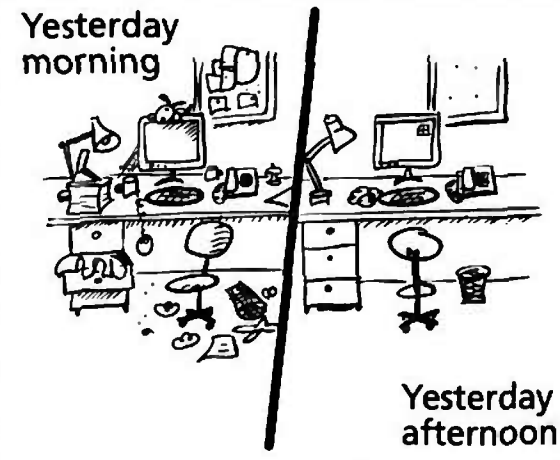




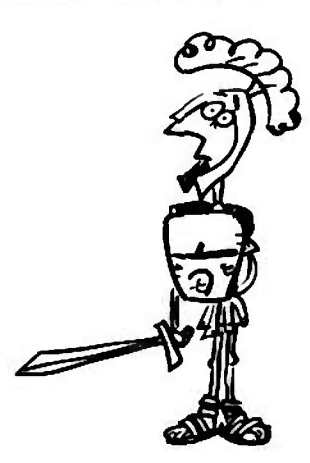












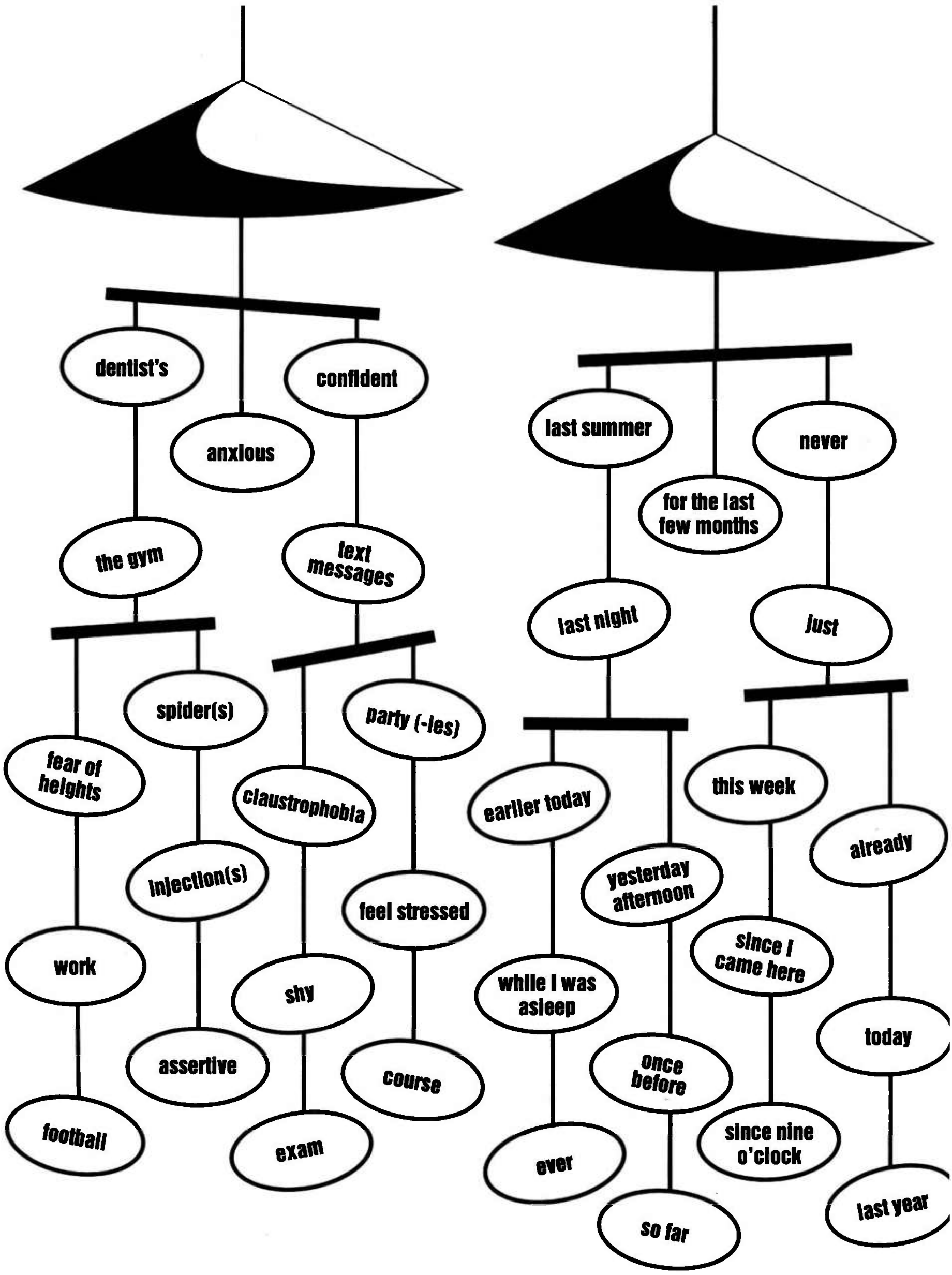








4B | Sentence-making challenge



Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

4c | Word classes

1 **Noun (thing)** courage **Adjective**	**2** **Noun (person)** slave **Noun (thing)**	**3** **Adjective** brave **Noun (thing)**	**4** **Noun (thing)** freedom **Adjective**
5 **Noun (thing)** disobedience **Verb infinitive**	**6** **Verb infinitive** abolish **Noun (thing)**	**7** **Verb infinitive** liberate **Noun (thing)**	**8** **Adjective** equal **Noun (thing)**
9 **Noun (thing)** religion **Adjective**	**10** **Noun (thing)** finance **Adjective**	**11** **Verb infinitive** speak **Noun (thing)**	**12** **Noun (person)** rebel **Noun (thing)**
13 **Noun (thing)** preference **Verb infinitive**	**14** **Noun (thing)** separation **Verb infinitive**	**15** **Noun (thing)** reaction **Verb infinitive**	**16** **Noun (thing)** government **Verb infinitive**
17 **Noun (thing)** award **Verb infinitive**	**18** **Noun (thing)** decision **Verb infinitive**	**19** **Verb infinitive** segregate **Noun (thing)**	**20** **Verb infinitive** boycott **Noun (thing)**
21 **Verb infinitive** protest **Noun (thing)**	**22** **Noun (thing)** signature **Verb infinitive**	**23** **Verb infinitive** change **Noun (thing)**	**24** **Noun (thing)** belief **Verb infinitive**
25 **Verb infinitive** begin **Noun (thing)**	**26** **Adjective** independent **Noun (thing)**	**27** **Noun (thing)** life **Verb infinitive**	**28** **Verb infinitive** meet **Noun (thing)**

4D | Great work!

PREPARATION

Choose one of these characters.

A doctor from a village clinic
You've recently moved to start work in a large city hospital. It's much busier, more chaotic and challenging than your old life!

A newspaper reporter
You've recently changed from reporting on sport to crime. This is much more exciting … and a little dangerous sometimes!

A film director
You recently finished your first full-length film. It was a very cheap film to make but was very successful. Hollywood has offered millions for your next one. This will make or break your career.

An air steward/stewardess
You are now studying part-time to become a qualified pilot. It's very hard to work and study, but you have a dream of flying planes yourself.

Yourself!

Imagine that you are the character you chose. Write down answers to these questions. Use your imagination to think of interesting, unexpected or amusing responses (especially for question 4!).

1 Have you visited anywhere interesting, met anyone famous or done anything amazing as part of your work?

2 How has your job changed recently? What have you been doing in the last few weeks?

3 What problems or difficulties have you been having? Have any unusual or disastrous things happened?

4 Recently in your work you have done something brave, foolish, mad or cruel. What was it and how do you feel about it now?

5 Are there things you would like to do (in work or life) that you haven't been able to do?

6 Have you been studying anything recently?

7 Is there anything in your work that you've been waiting for or really looking forward to?

ROLEPLAY

The radio programme *Great work* interviews ordinary people who do interesting jobs. Take it in turns to be the interviewer and interviewee.

Interviewer
Interview your partner about their job for the radio show *Great work*. Start by welcoming them and asking what they do, and how long they've been doing their job. You can use questions from the list above plus any new ones you think of.

Interviewee
You are being interviewed on the radio show *Great work*. You can use ideas from your notes above but don't just read them out aloud. Try to answer naturally. Feel free to add in any other ideas you think of while you are speaking.

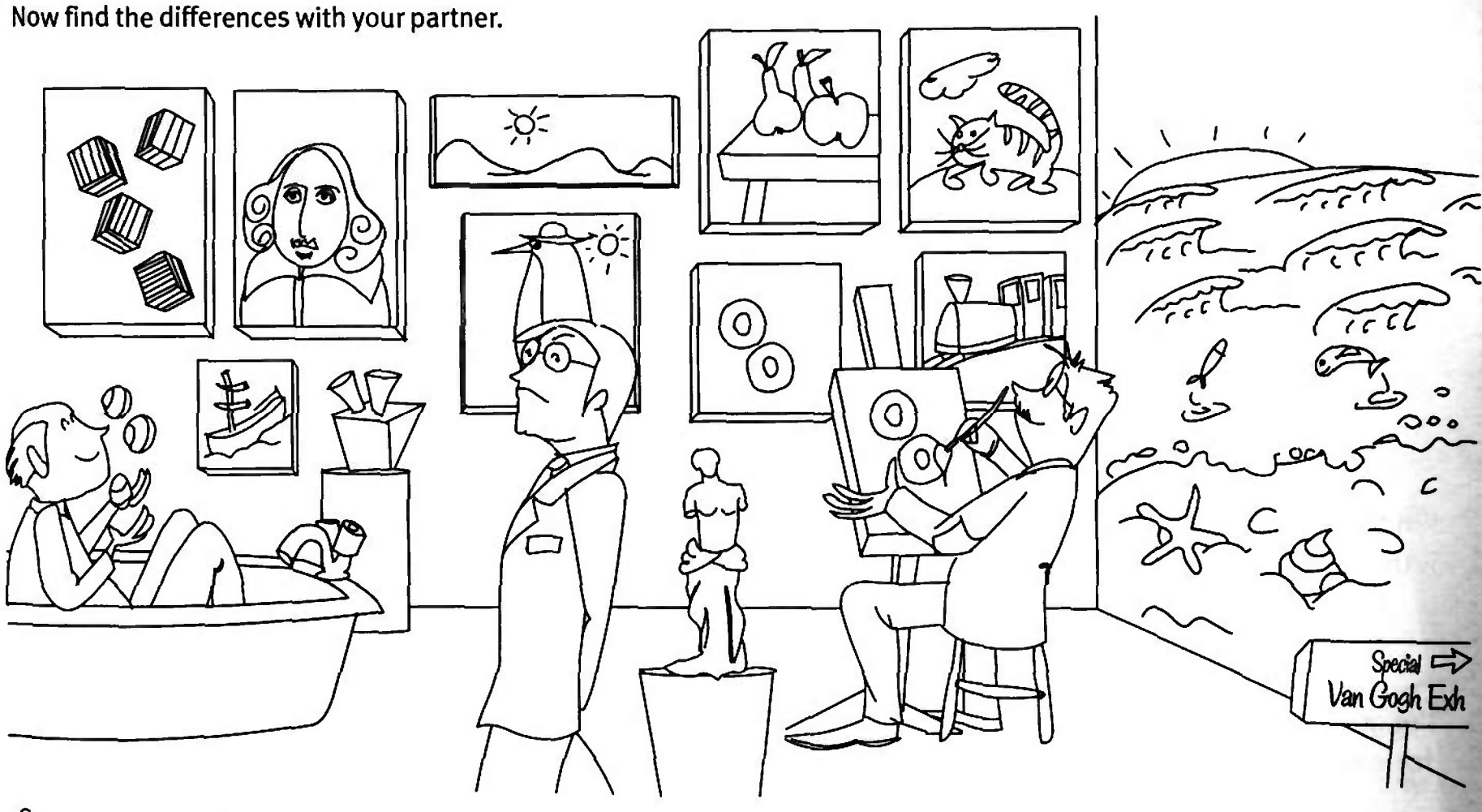
Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

5A | Art gallery

A Find these things in your picture.

an abstract	an exhibition	a sculpture	a portrait	a landscape	a seascape
an artist	a still life	a curator	performance art		

Now find the differences with your partner.



B Find these things in your picture.

an abstract	an exhibition	a sculpture	a portrait	a landscape	a seascape
an artist	a still life	a curator	performance art		

Now find the differences with your partner.

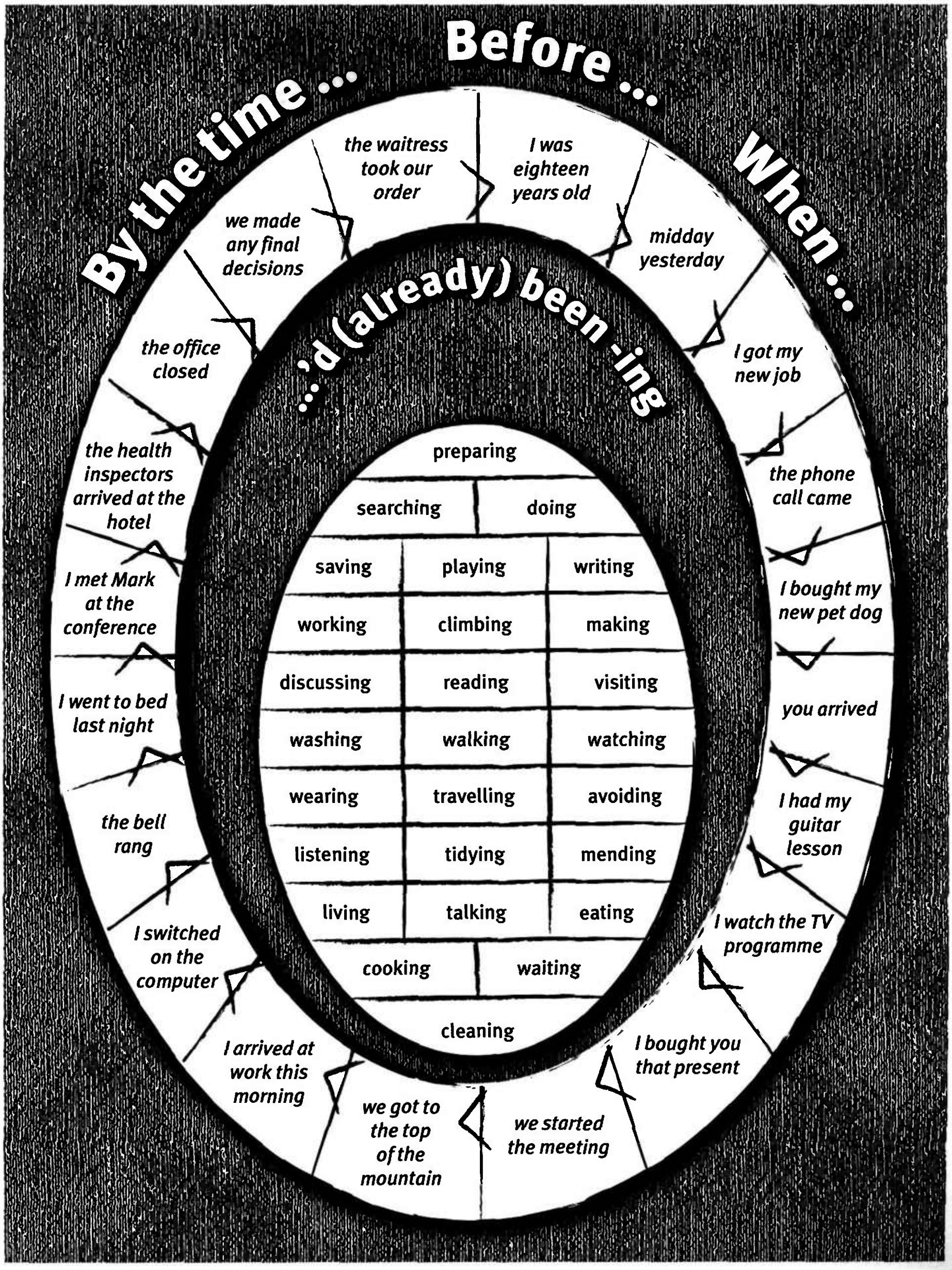


5B | Whatever!

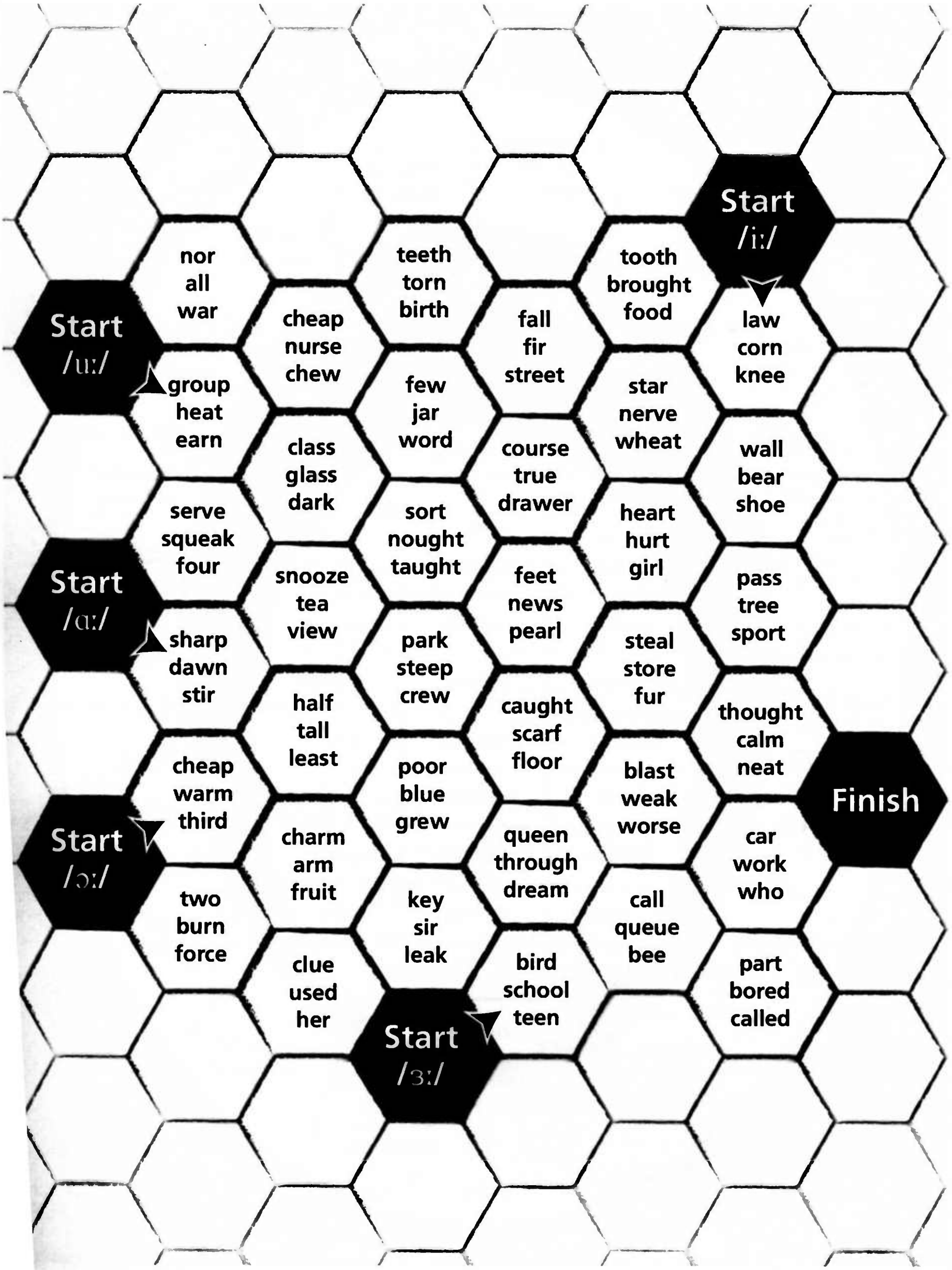
I don't know when we should arrive at the party.	I need to get fit quickly! Which sport should I take up?
What shall I cook for you when you come round?	Do health foods really help you to get healthier?
How much do I owe you?	Which film shall we watch?
I'm thinking of buying a new car. Which one is the best for me?	Shall we go for a weekend break to Switzerland?
I'm going to stand here until you apologize for what you just said!	Do you mind if I don't pay you back the money I owe until next month?
What kind of art do you like?	When's a good time to call round and discuss the contract with you?
Shall we ask Martin to come with us to the show?	Shall we have fish and chips for supper?
I need some advice! Should I go on a walking holiday in Vietnam?	I always buy the more expensive cosmetics because I think they are better quality.
Shall we take the lift or the stairs?	What would you like for dessert, chocolate cake or apple pie?
Venice! Oh, I'd love to see Venice!	What's the best time of year to visit your country?

Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

5c | By the time we got to the top ...



5D | Vowel maze



Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

6A | If Einstein met Darth Vader...

Mick Jagger Singer of the Rolling Stones	**John F Kennedy** President of the USA
Tom Cruise Film actor	**Neil Armstrong** First man on the moon
Madonna Singer	**John Lennon** One of the Beatles
Nelson Mandela South African political leader	**Steven Spielberg** Film director
Darth Vader Star Wars	**Harry Potter** Fictional child wizard
Albert Einstein Scientist	**Arnold Schwarzenegger** Film star and politician
Beethoven Classical composer	**Bill Gates** Microsoft boss
Princess Diana Member of the British Royal family	**Homer Simpson** Cartoon character
Gandalf Wizard in *Lord of the Rings*	**Spiderman** Superhero
James Bond Film Secret Agent 007	**Shrek** Cartoon hero
Muhammad Ali Boxer	**William Shakespeare** Playwright
David Beckham Footballer	**King Kong** Giant gorilla
Michael Schumacher Formula 1 racing driver	**Frankenstein's monster** Horror film character

6B | Class election



Party name

Party colour

Party symbol

Party slogan*

Party manifesto*

Our three top promises are to ...

1.

2.

3.

We will introduce ...

We will reform* ...

We will abolish* ...

The following celebrities will support us and feature in our advertising:

Vote for us and ...

A **slogan** is a short phrase to advertise or promote your party e.g. *A vote for us is a green vote.*

A **manifesto** is a statement of the main things you will do if you win power.

If you **reform** something, you improve it by getting rid of bad features.

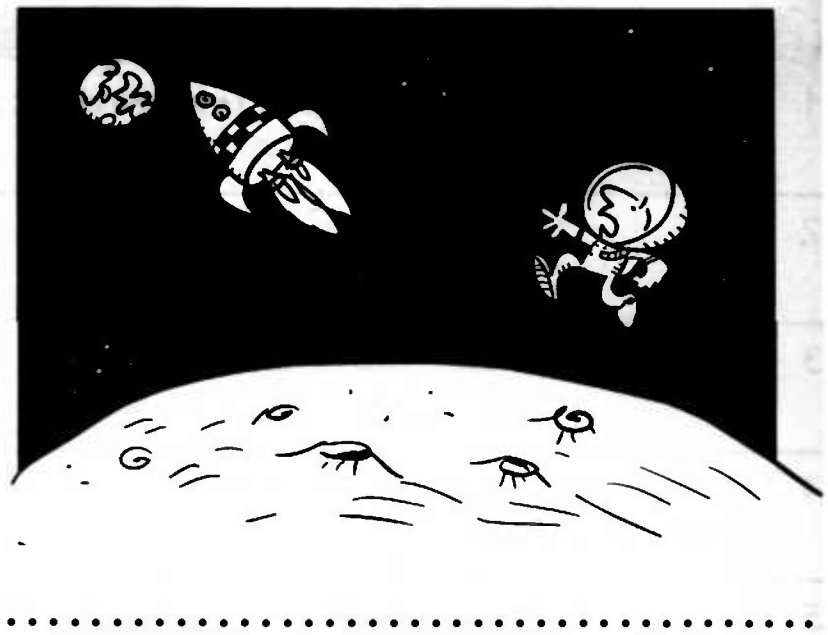
If you **abolish** something, you completely get rid of it.

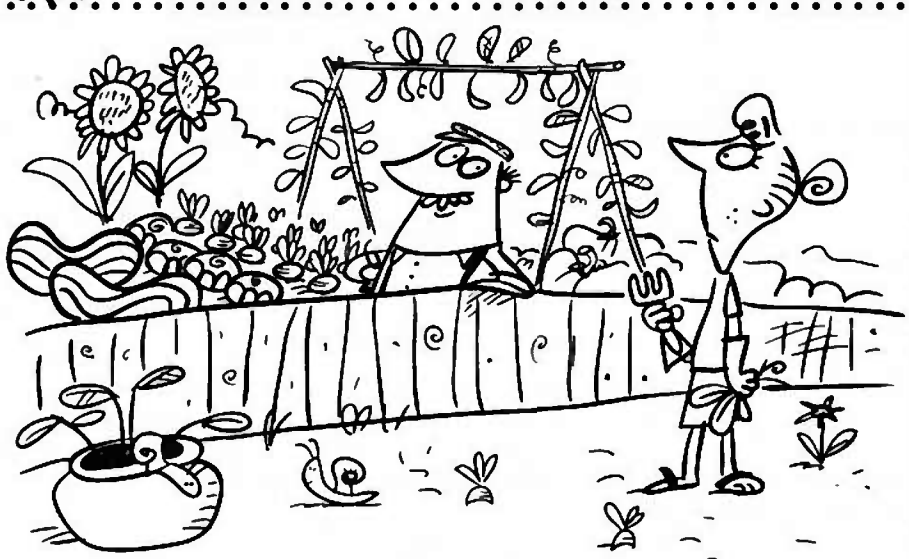
Election poster

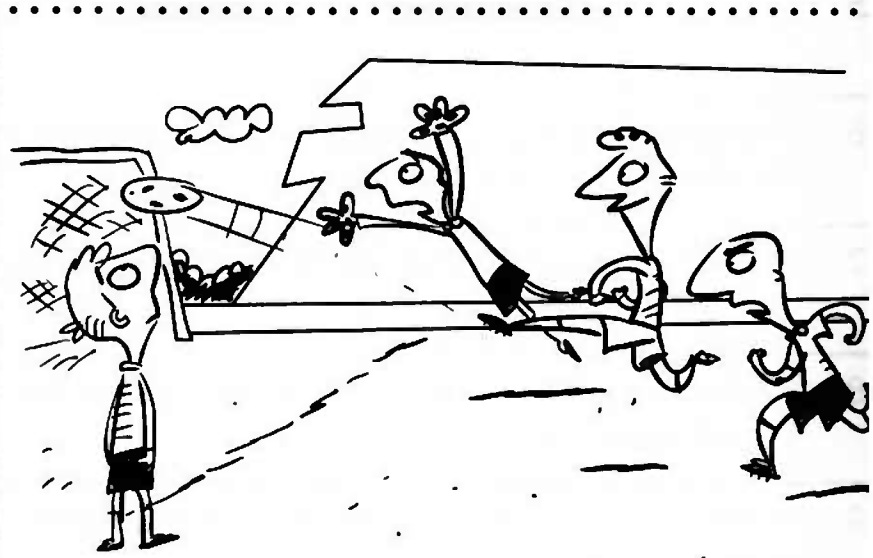
Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

6c | You shouldn't have ...

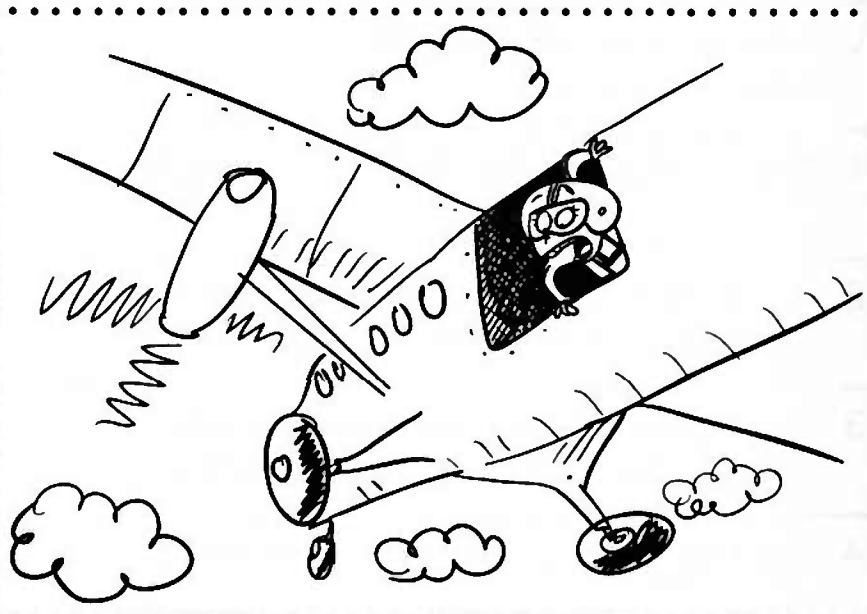




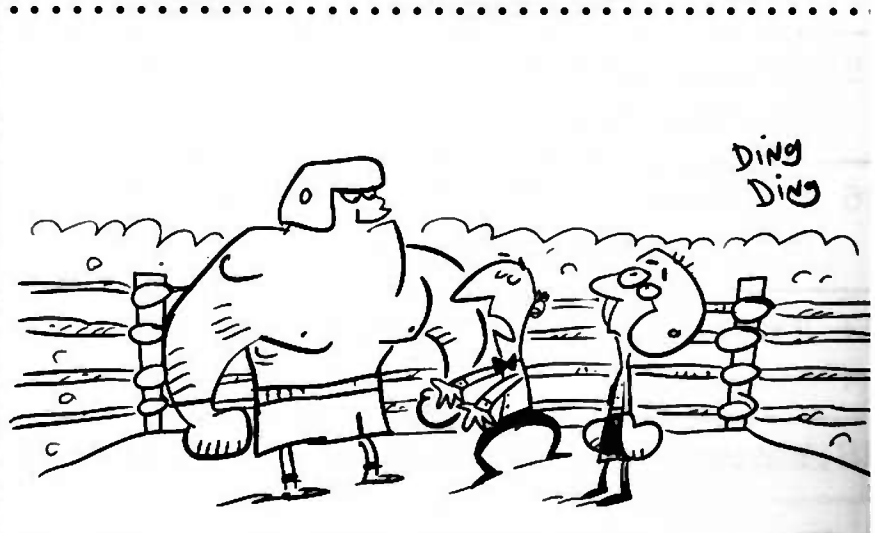












6D | Vocabulary quiz

	Lesson	Answer
1 I can't stand ..... art – you know the kind that just has shapes and colours rather than human figures or recognizable objects.	5A	a _____
2 Whenever I start talking she always tries to ..... in and change the subject.	2B	b _____
3 I was so embarrassed! It was an absolutely ..... experience!	6C	h _____
4 I spend all my wages buying *Star Wars* ..... – autographs, diaries, film cells – whatever I can get.	1D	m _____
5 It was an awful film – with no ..... features whatever.	5B	r _____
6 When we first went to the swimming pool we walked there, but it took a long time, and ..... we took the bus.	1C	s _____
7 He thinks he looks very cool. I think he's trying to create that James Bond	3B	l _____
8 It's easy money. As a stuntman you can sometimes earn a ..... for just a couple of days' work.	3D	g _____
9 I'm a very ..... person. I never invest my money until I am certain that everything is safe.	4A	c _____
10 I don't mind him staying in our flat for a month but I draw the ..... at him holding parties here!	2B	l _____
11 That's a ridiculous idea. You must be round the ..... to think of that!	2C	b _____
12 Oh, no! There are holes all over my garden again. That ..... comes in every night and digs it up so that it can bury its food.	2A	f _____
13 People think that British people have a 'stiff upper .....'. This means that they hide their emotions and don't complain.	4B	l _____
14 I get very bad ..... – I have a terrible fear of enclosed spaces.	4A	c _____
15 I stood as a candidate in the last ..... but unfortunately I only got 23 votes and I didn't become an MP.	6B	e _____
16 They can certainly afford to buy a new BMW! They are very ..... . (N.B. The answer isn't wealthy!)	3A	w _____
17 It's worth a fortune – it's absolutely	5B	p _____
18 Was she angry? Oh, yes, more than angry – she was absolutely ..... !	2C	l _____

7A | Big yellow taxi

ALL COUNTRYSIDE TURNED INTO MALL, LEISURE CENTRE & CAR PARK

DESPITE A YEAR of protests, builders have finally completed their project to convert the last remaining pieces of our countryside into a giant mall complete with hotel, leisure centre and a massive car park.

Residents say that the loss of the beautiful green hills and fields is an environmental disaster but the developers insist that the new centre will bring in much needed money.

Tree museum opens today

Have your children ever wondered what a tree looks like? Since the last few natural trees on the planet died twelve years ago some of our children have grown up without ever seeing a real tree! But finally the government has opened the National Tree Museum where for $1.50 you can see the only surviving trees in the country.

Green Protestors Demand Natural Foods

In a large demonstration in the capital today, thousands of men and women asked for farmers to stop using chemical pesticides to kill insects, animals, etc. The protestors said that they would prefer to eat natural food even if it had small spots and faults. It is much more important, they said, to make sure that the country's animals and birds don't become extinct.

1 One of these articles is from a present-day newspaper. Two are from newspapers in the future. Which is which?
2 Which of the three articles do you find the most worrying? Why?
3 What worries you the most: global environmental issues or problems in your own life and relationships?
4 'You don't know what you've got till it's gone.' Do you agree?

FOLD

Big yellow taxi

They paved* paradise
And put up a parking lot
With a pink hotel, a boutique
And a swinging hot spot
Don't it always seem to go
That you don't know what you've got
'til it's gone
They paved paradise
And put up a parking lot

They took all the trees
Put 'em in a tree museum
And they charged the people
A dollar and a half just to see 'em
Don't it always seem to go
That you don't know what you've got
'til it's gone
They paved paradise
And put up a parking lot

Hey farmer, farmer
Put away that DDT now
Give me spots on my apples
But leave me the birds and the bees
Please!
Don't it always seem to go
That you don't know what you've got
'til it's gone
They paved paradise
And put up a parking lot

Late last night
I heard the screen door slam
And a big yellow taxi
Took away my old man*
Don't it always seem to go
That you don't know what you've got
'til it's gone
They paved paradise
And put up a parking lot

* paved = covered an area with concrete
* my old man = my partner / boyfriend / husband

7B | Domin 'o's

m**o**del	c**oo**k	w**oo**den	fr**o**nt	d**ou**ble	h**ou**se
t**o**wn	h**o**t	**o**ffer	f**oo**d	sh**oe**	g**o**
bel**o**w	w**o**rse	w**o**rk	d**o**wn	pr**ou**d	seri**ou**s
c**o**mplain	l**oo**k	sh**ou**ld	h**o**me	**o**ld	g**o**vern
l**o**ve	l**o**cal	sh**o**w	wh**o**	t**oo**th	bl**oo**d
fl**oo**d	gl**o**w	n**o**	n**o**t	l**o**rry	w**o**rld
w**o**rm	t**o**ld	c**oa**l	l**ou**d	cr**o**wd	sh**oo**k
h**oo**k	d**oo**r	s**o**re	sn**oo**ze	r**ou**te	d**o**g

Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

7c | You'll have made a million

Next week ...

In a year's time ...

Next year ...

In a few years' time ...

Before you're 30 ...

By the year 20XX...

By this time next week ...

When you get older ...

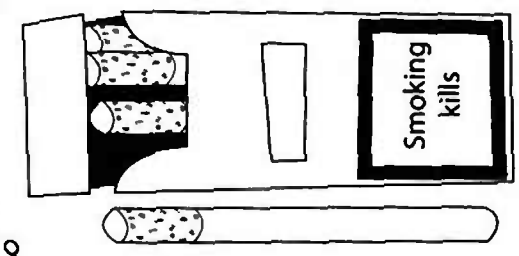
By the time you get married...

By the end of this course ...

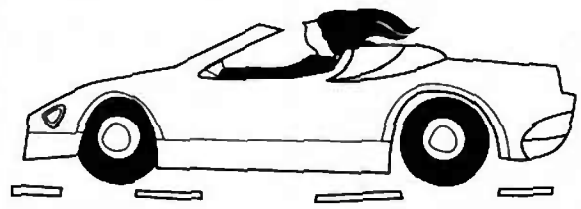
Before the end of the year ...

By the time you reach 75 ...

1



2



3



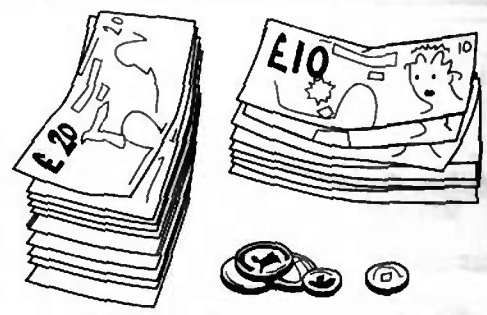
4



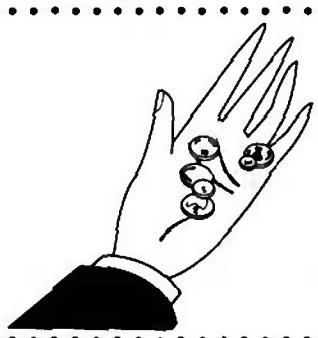
5



6



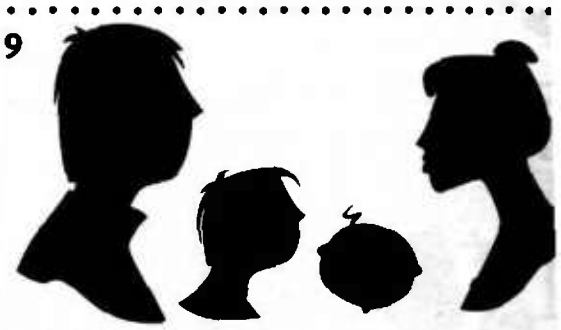
7



8



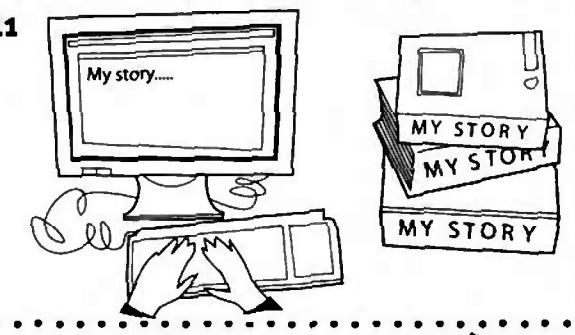
9



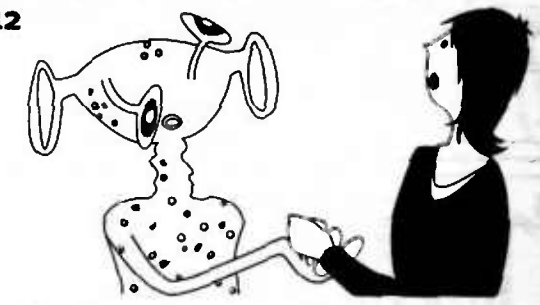
10



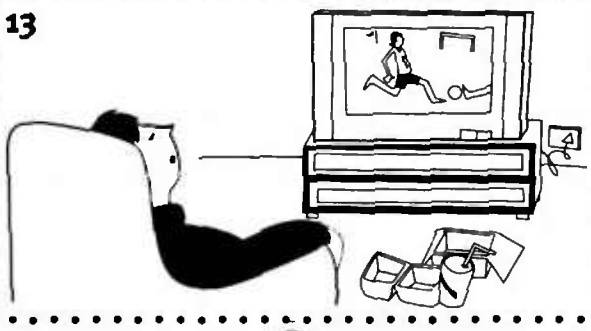
11



12



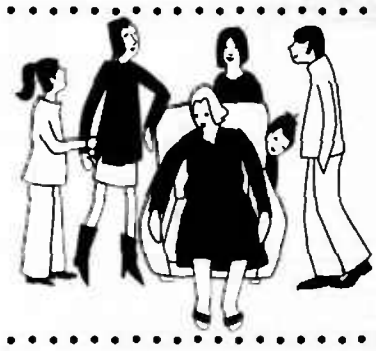
13



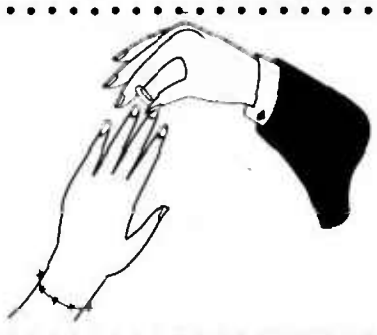
14



15



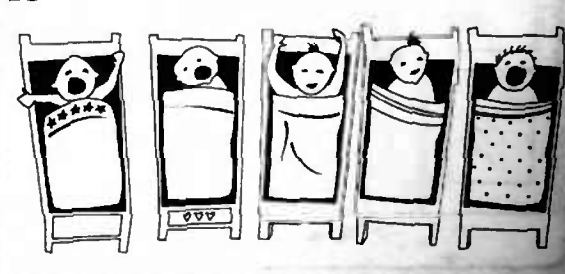
16



17



18



7D | The day before you came



FOLD

The day before you came

I must have left my house at eight, because I always do
My train, I'm certain, left the station just when it was due
I must have read the morning paper going into town
And having gotten through the editorial, no doubt I must have frowned
I must have made my desk around a quarter after nine
With letters to be read, and heaps of papers waiting to be signed
I must have gone to lunch at half past twelve or so
The usual place, the usual bunch
And still on top of this I'm pretty sure it must have rained
The day before you came

I must have lit my seventh cigarette at half past two
And at the time I never even noticed I was blue
I must have kept on dragging through the business of the day
Without really knowing anything, I hid a part of me away
At five I must have left, there's no exception to the rule
A matter of routine, I've done it ever since I finished school
The train back home again
Undoubtedly I must have read the evening paper then
Oh yes, I'm sure my life was well within its usual frame
The day before you came

I must have opened my front door at eight o'clock or so
And stopped along the way to buy some Chinese food to go
I'm sure I had my dinner watching something on TV
There's not, I think, a single episode of Dallas that I didn't see

I must have gone to bed around a quarter after ten
I need a lot of sleep, and so I like to be in bed by then
I must have read a while
The latest one by Marilyn French or something in that style
It's funny, but I had no sense of living without aim
The day before you came

And turning out the light
I must have yawned and cuddled up for yet another night
And rattling on the roof I must have heard the sound of rain
The day before you came

Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

8A | Aches & pains

aches	pains	hacking	coughing loudly
a rash	red spots on your skin	a heavy cold	a very bad cold
run-down	exhausted and unwell	over it	the illness has finished
runny	dripping	remedy	something to cure your illness
stiff	painful and hard to move	throbbing	coming and going painfully
a swelling	part of your body that is bigger because of injury or illness	symptoms	the signs that you have an illness

You can include these cards if your class has also done lesson 8B:

under the weather	a little bit ill	a bug	an infectious illness
at death's door	very seriously ill	in good shape	very fit and well
a migraine	a splitting headache	it's killing me	it's extremely painful
a virus	a living organism that makes you ill	a stroke	a serious illness when movement of blood is blocked
a consultation	seeing a doctor to get advice	acute	very serious

8B | Weird!

A

1



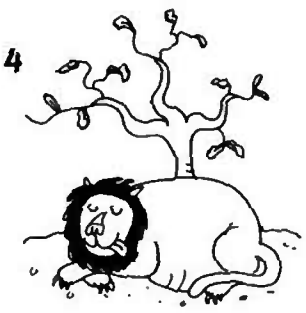
2



3



4



5



6



7



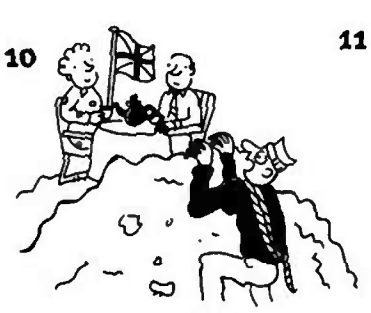
8



9



10



11



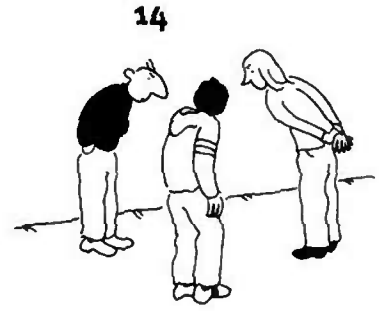
12



13



14

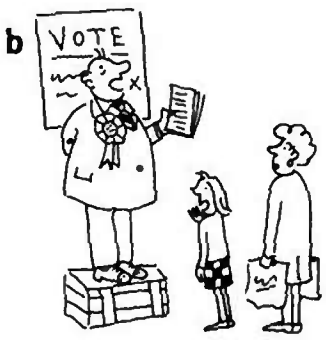


B

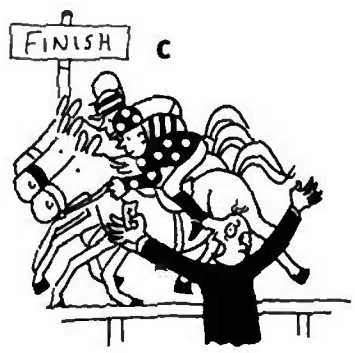
a



b



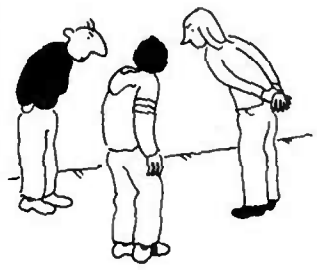
c



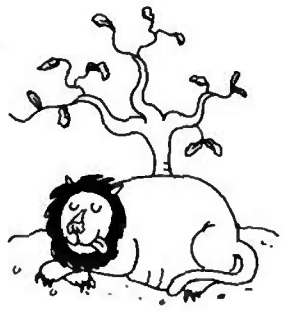
d



e



f



g



h



i



j



k



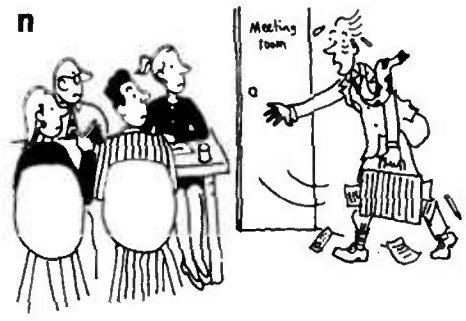
l



m



n



Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

8c | Office trouble

Role card: Boss

You are the owner and manager of a small company that sells holidays over the internet. The office employs five people: four customer assistants (answering emails, phone calls and other enquiries) and one marketing and sales person. It's very hard to make money but you are just surviving. You think your staff are lazy. They like earning money but do as little work as possible. Last week one of your customer assistants wrote a letter to the local newspaper complaining about the poor working conditions. A reporter has come to talk to you.

- Your staff often sound very rude to customers who phone in.
- You believe the customer assistants often make private calls using the company phones.
- Staff are always standing outside the back of the office smoking, eating, chatting and making calls on their mobiles.
- The marketing person seems to spend all day playing video games on his PC. Once you think he was watching a *Star Wars* film!
- You introduced some office rules two months ago to help you manage the workers, but they just laughed at them. Now they say they plan to strike!

Role card: Staff member

You are a customer assistant at a small company that sells holidays over the internet. You've worked there for two years. Two months ago the boss introduced a list of ridiculous rules that you disagree with. Last week you wrote a letter to the local newspaper complaining about the poor working conditions. A reporter has come to talk to you. Your colleagues have asked you to represent them.

- The working conditions are terrible. You have to answer phone calls and emails constantly without regular breaks.
- The room where you work is dark and airless. There are no windows.
- The small office is very noisy because it is next door to a printer's. You often have to shout to be heard.
- The phone and computer equipment is old and in bad condition. You always get a headache after using it for more than half an hour.
- Your boss always complains about everything you do. You work very hard but he/she tells you off even if you rest for a minute.
- Your boss complains if workers use an office phone for an essential 20-second personal call.
- Your boss has banned you from using email for personal messages.
- You boss says you are rude to customers. This isn't true!
- There is an 'unwritten' rule that assistants should always say that the most expensive holiday is the best one. You find this dishonest.
- Your boss provides nothing for staff – no tea/coffee, no travel allowance, not even soap in the toilet!

Role card: Reporter 1 – questions for the boss

- What duties and responsibilities do you think an employee should have to their employer?
- How do you think an employer should behave towards their workers?
- What things must or mustn't your workers do in the office? Are these rules fair? Do employees have to follow these rules?
- Do you ever make your workers do or say anything that they don't agree with?
- Do your employees need to take extra breaks during the working day?
- Should office workers be allowed to make private phone calls in work time?

Role card: Reporter 2 – questions for the staff member

- What duties and responsibilities do you think an employee should have to their employer?
- How do you think an employer should behave towards their workers?
- What things must or mustn't you do in the office? Are these rules fair?
- When you started work at your present job did you have to agree to these rules?
- Have you ever been obliged to do or say things that you didn't agree with?
- Should office workers be allowed to make private phone calls in work time?
- Do you ever need to take a break during the working day?

Office rules

1 Staff must always be polite to customers.
2 Staff may take 45 minutes for lunch and a ten-minute break in the morning and afternoon.
3 *No personal use of office phones at any time.*
4 No private emails.
5 No eating or drinking during work hours.
6 No games, films or other entertainment may be used on the computers.

Office rules

1 Staff must always be polite to customers.
2 Staff may take 45 minutes for lunch and a ten-minute break in the morning and afternoon.
3 No personal use of office phones at any time.
4 No private emails.
5 No eating or drinking during work hours.
6 *No games, films or other entertainment may* be used on the computers.

8D | Phrasal verb snap

I got back to her.	I phoned her with an answer.	I couldn't sort it out.	I couldn't find an answer to this problem.
I put up with her bad behaviour.	I was very patient and didn't complain about it.	I dropped the papers off at your office.	I left them when I passed by.
I couldn't put up with what she was doing.	I found her behaviour annoying and completely unacceptable.	I talked him through the procedures.	I explained in detail how to do things.
I can put you up.	There's space for you to stay in my home.	I gave up eating fried food.	I completely stopped doing this.
I put it off.	I planned to do it but I didn't do it. (I'll do it later.)	The loud noise put me off the café.	It made me feel very negatively towards the place.
I put her up to it.	I encouraged her to do something naughty.	I told the child off.	I criticized her for doing something naughty.
I looked after her.	I took care of her.	I wanted to call in some professional help.	I thought we should get an expert to deal with our problem.

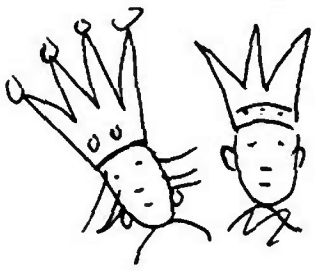
Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

9A | Adjective game

a vase	a crowd	a CD
a dress	a book	a TV programme
a rock star	an athlete	a mobile phone
a cup of coffee	a meal	a shopping mall
a computer	a plane	a beach
a car	a sweet	an insect
a country	a day	a newspaper
a drink	a cat	a model

9B | Heroes

How many people is this song about?



Who are 'them'?

Will they really be kings and queens? Why does he say this?

I, I will be king
And you, you will be queen
Though nothing will drive them away
We can beat them, just for one day
We can be heroes, just for one day

Why will it only be for one day?

And you, you can be mean
And I, I'll drink all the time
'cause we're lovers, and that is a fact
Yes we're lovers, and that is that

What kind of relationship do they have?

Though nothing, will keep us together
We could steal time,
just for one day
We can be heroes, for ever and ever
What d'you say?

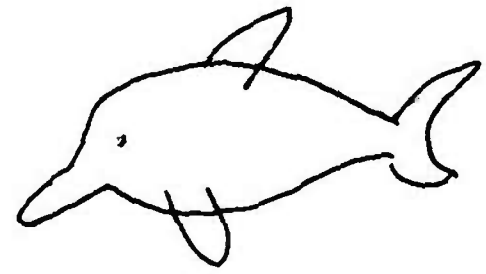
Steal time?

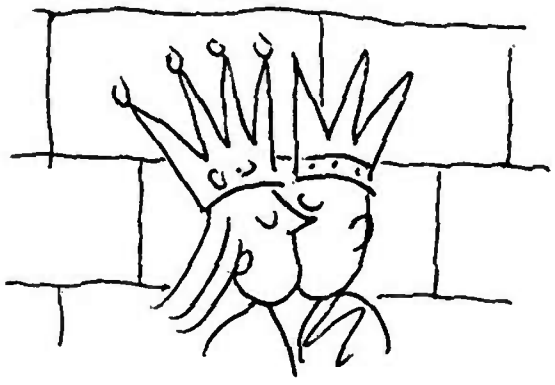
Is he asking for her to agree?

I, I wish you could swim
Like the dolphins, like dolphins can swim
Though nothing,
nothing will keep us together
We can beat them, for ever and ever
Oh we can be heroes,
just for one day

Swim??? What has swimming got to do with anything?

'Nothing will keep us together' but 'We can beat them, for ever' – this sounds impossible!



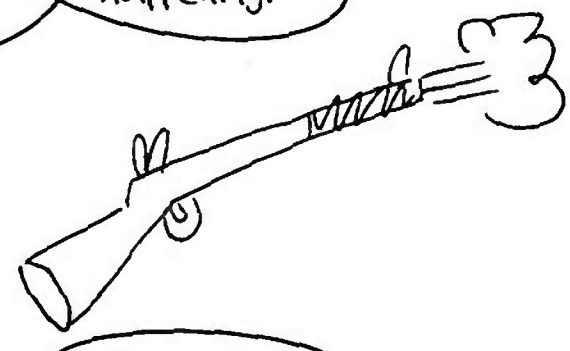


I, I will be king
And you, you will be queen
Though nothing will drive them away
We can be heroes, just for one day
We can be us, just for one day

I, I can remember (I remember)
Standing, by the wall (by the wall)
And the guns shot above our heads
(over our heads)
And we kissed,
as though nothing could fall
(nothing could fall)
And the shame was on the other side
Oh we can beat them, for ever and ever
Then we could be heroes,
just for one day

Guns? Wall? What's happening?

Shame? The other side? I don't get this!



Does he believe what he is saying?

We can be heroes
We can be heroes
We can be heroes
Just for one day

I can't work it out – is this an optimistic song, or a pessimistic one?

So what on earth is this song about? Can you help? Could you perhaps summarize the story?

Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

9c | Stupid criminals

a 'But I am,' said the robber, and showed his driving licence with his age … and name … and address!

b A man mugged a woman in a shopping centre and stole her handbag.

c He ran off with the cash, but left the £20 note on the counter.

e When he drove off, the Autobank didn't move but the bumper of his car was pulled off.

d It didn't take the police very long to trace it and arrest him.

f But when the assistant opened the cash register the customer took out a knife and said, 'Give me all the cash.'

g 'Could I have some change, please?' he asked.

h 'Yes,' he said. 'That's definitely her. That's the woman I mugged.'

i So, late one night, he drove his small Volkswagen there and attached a chain from the bumper to the machine, hoping to pull the machine from the wall.

j A man went into a corner shop and asked the assistant for all the money in the cash register.

k He left with the bottle and was arrested at home one hour later.

l Shortly afterwards the police picked up a suspect and drove him back to the mall.

o 'I'm sorry,' said the assistant. 'You can only have that if you are over eighteen.'

m The suspect got out of the car and walked over to the woman.

n The cash added up to £7.59. The shop made over £12 profit on the robbery.

r A man walked into a corner shop and put a £20 note down on the counter.

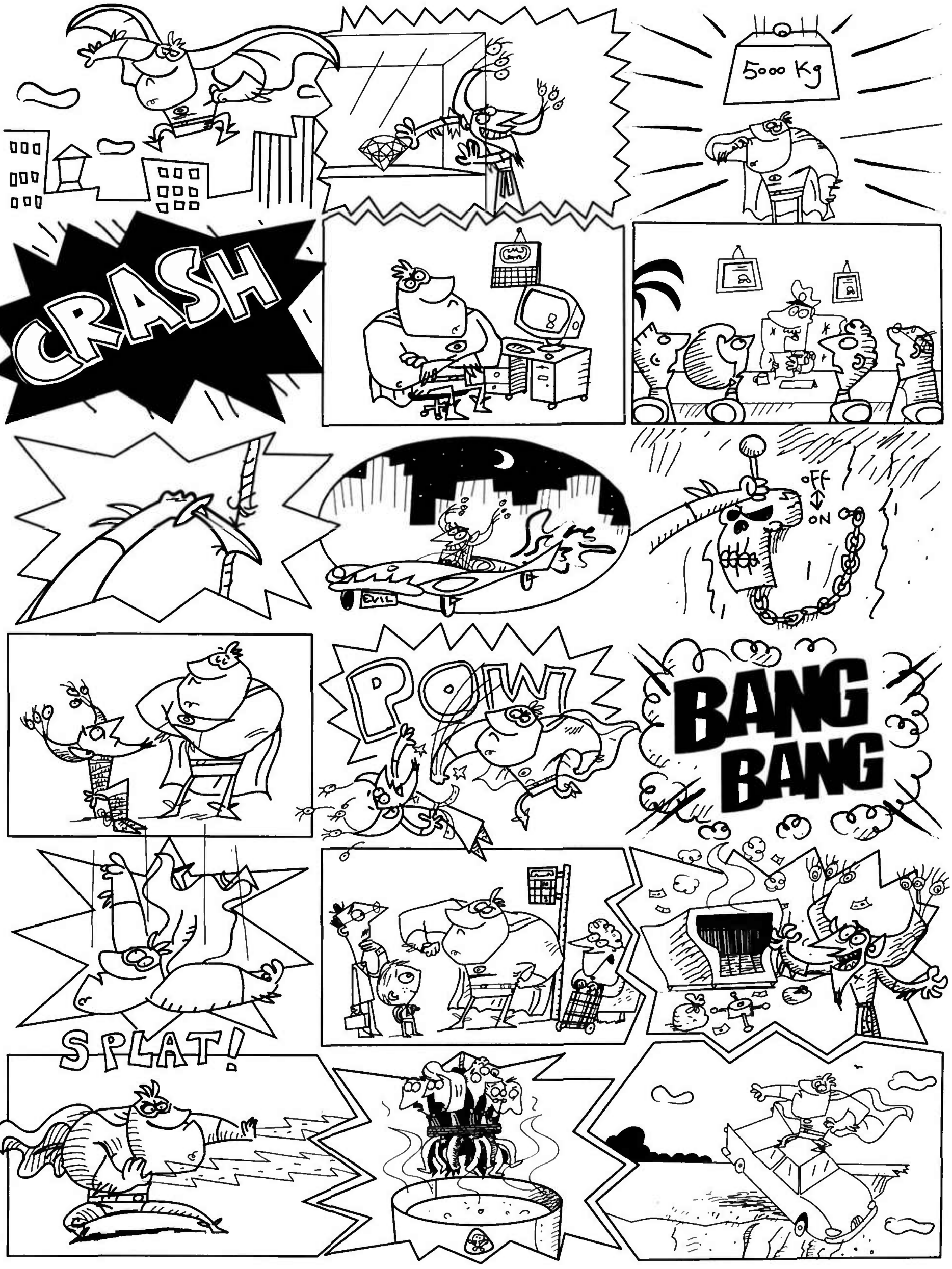
p A man decided to steal the automatic bank machine from the wall in front of a corner shop.

q He was about to leave when he noticed the whisky bottles behind the counter and asked for one.

s 'We're going to hold an identity parade,' said the police officer.

t He panicked and raced home – leaving behind the bumper with the car registration number.

9D | Crash! Bang! Pow!



Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

10A | Good deeds

Suggestion list: Good deeds

- We could allow employees time off to give blood.
- We could ask all employees to work an hour of overtime and we'll pay their salary to a charity.
- We could find a place to build a new children's playground and pay for materials. We'll ask employees to volunteer to build it.
- We could start a relationship with a local old people's home. We'd encourage employees to visit and chat with residents who have no family or friends.
- We could pay for some employees to train as counsellors.
- We could organize a day out at the zoo for local orphans.
- We could organize a sale of all the unwanted furniture and stationery items in the building, and give all profits to charity.
- We could ask all employees to stop normal work for a day and tidy up a messy park or other local space.

We want our company to get involved with International Good Deed Day.

Are any of these ideas suitable?

Do you have any better ideas?

N.B. We must remember that employees have to be keen on the idea! We don't want any problems or arguments.

Excellent idea!

Do we want something just for one day, or do we want to get involved with a long-term project?

Meeting report

The suggestion list
We think that the best idea from the suggestion list is …

because …

but we thought there could be problems with this idea, e.g. …

Should the good deed be for just one day or long-term?
We think …

New ideas
After talking about the suggestion list we tried to think up some other new ideas.
We thought of the following:

1 We could …
2 We could …
3 We could …

Conclusions and recommendations
We think that the company should …

10B | Promoting a charity

A

Second Helpings

Do you know how much food is wasted by restaurants around the world every day? It's a massive amount – enough to feed every hungry, homeless person in a country. *Second Helpings* aims to organize local centres to collect some of this unused food each evening and redistribute it the following lunchtime to the poor and needy. They have to rent centres and storage space and buy fridges, microwaves, etc. The charity employs local workers in each area to drive around each night and to reheat and serve the dishes the next day. Please help. No one should be hungry in the modern world.

Don't waste it. Use it!



B

Football all over the World

Sport is one of the great ways for the young people of the world to learn about each other. And worldwide, it's football that excites everyone. Yet a large number of kids in the developing world can only play with balls made out of old car tyres on pitches of dust and rubbish. Our charity supplies high quality football equipment to schools and youth clubs in poor countries and trains coaches to professional standards. Once every two years we sponsor national competitions.

Help the youth of the world to play.

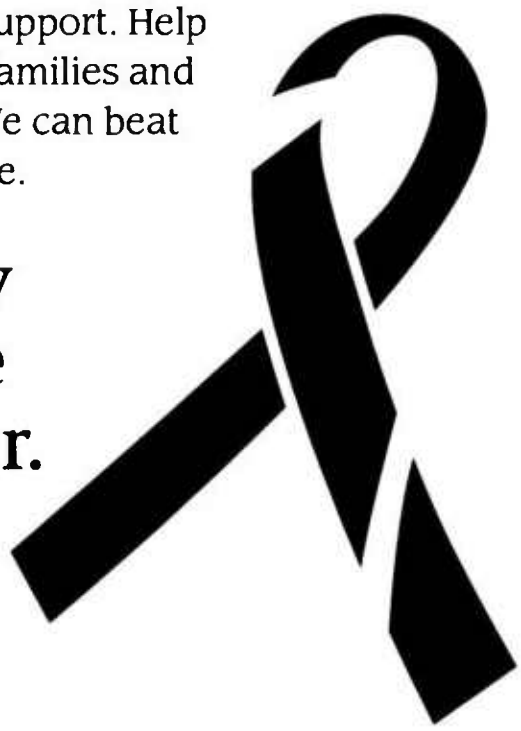


C

Beating Cancer

Cancer is a major killer but with research we are learning more and more about it. We believe that important new treatments are close and perhaps even a cure is not far off. But this work needs a lot of money – for research, for clinical trials and for patient education and support. Help us to help your families and your children. We can beat this killer disease.

Help say goodbye to cancer.



D

Adopt a Tree



The world needs more trees. They provide food, building material and fuel. They save thousands of lives around the world every year by keeping the desert back and by preventing landslides and floods. They are essential for the health of our whole environment. Without trees there would be no humans. Yet all the time we are losing whole forests as trees are cut down and not replaced. This vital charity plants trees, manages forests and educates people about how to make the best use of them.

TREES ARE LIFE. GROW MORE LIFE.

Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

10c | Reporting back

I'm very clever. I can speak twelve languages. I won a medal at the last Olympics. I'll probably be President in five years.
(boasting)

My cat's climbed up a tree. She can't get down. Please could you call the fire brigade and ask them for help?
(worried)

I'm going to rob a bank tonight. I need three people to help me. Will you and your friend help me?
(secretively)

Yes. It was me! I ate the last piece of cake! I know that you wanted it. What can I say? It looked so nice!
(regretfully)

I hate babies. They just scream all the time. Can you hear that one? Stop crying! Why doesn't that baby ever stop crying?
(upset)

Would you like to come out with me next Friday night? There's a great film on at the Odeon. Perhaps we could have dinner afterwards?
(enthusiastically)

My goodness! That shop assistant just called me an idiot! I can't believe he talked to me like that!
(angrily)

Do you know what she's doing? I haven't seen her for years! Did she finish her course? Is she still single?
(curious)

Gosh! I'm so bored. Do you know what's on at the cinema tonight? No, don't bother! I hate going out.
(bored)

Are you the manager? I've been waiting for one hour in a queue to speak to you! I want my money back – now!
(complaining)

Do you like TV? What programmes do you enjoy most? Do you think it's better than going out?
(interested)

Can I help you? You've got so much luggage! Would you let me carry some of that for you?
(considerately)

I need to go to the shops and get some flour. Five of my friends are coming. I promised to make pancakes for them.
(stressed)

If you are hungry, don't eat here. The food isn't very good. The café on the other side of this road is much better.
(helpfully)

I missed your party last week. I'm so sorry. I really am. I was very tired. I mean I was feeling ill.
(apologetically)

Let's go out for a picnic. It's a beautiful day. I can make some sandwiches. Will you bring something to drink?
(enthusiastically)

10D | Do you prefer to work at night?

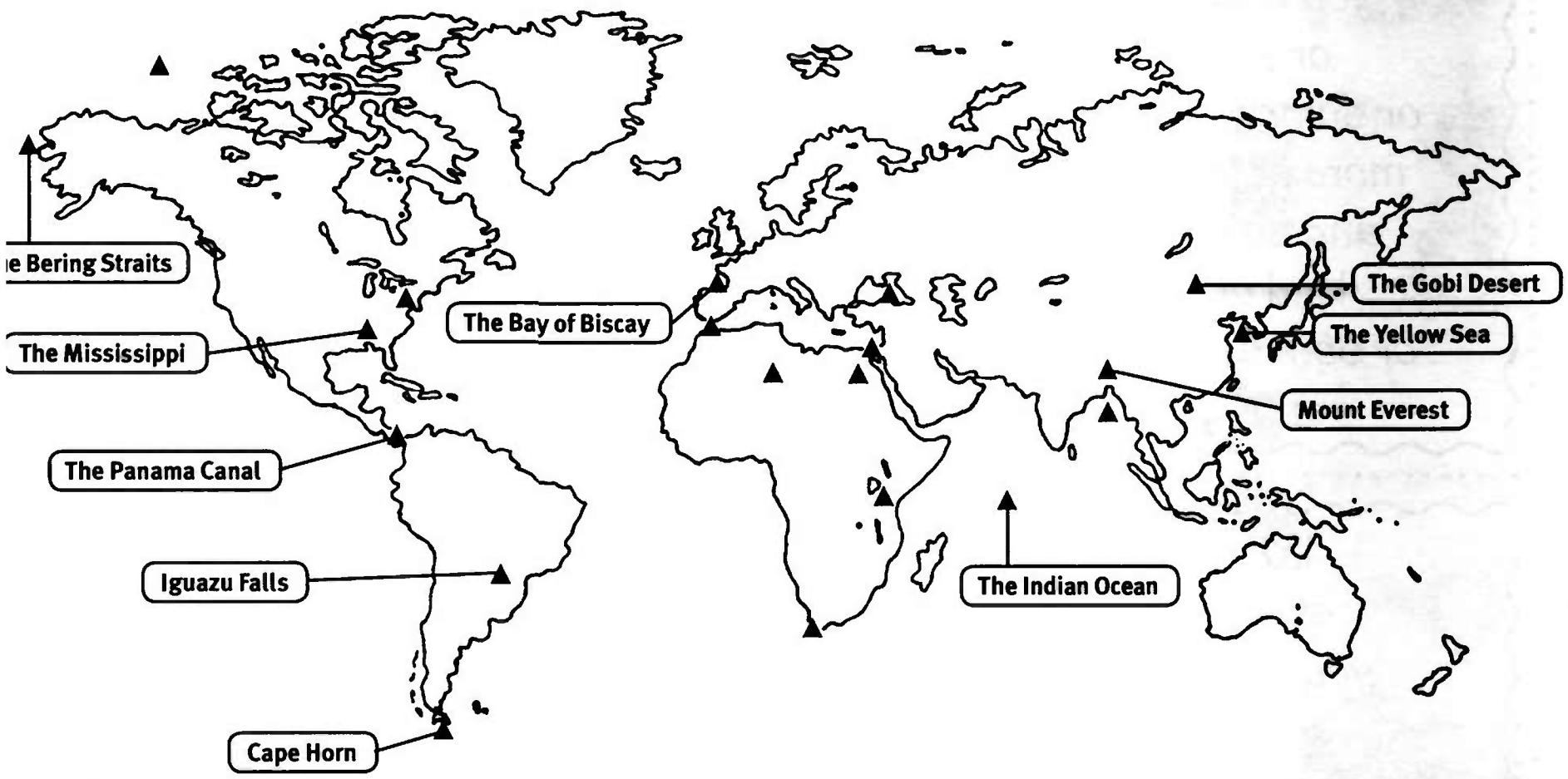
supermodel	coal miner
bank robber	TV newsreader
actor to play King Kong	school cook
vampire (e.g. Dracula)	lift attendant
nightclub bouncer	beach lifeguard
circus clown	President's food taster
refuse/rubbish collector	job interviewer
dance instructor	astronaut
dog walker	air steward
video game tester	private detective
magician	world president
superhero	zookeeper

Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

11A | Geography expert quiz

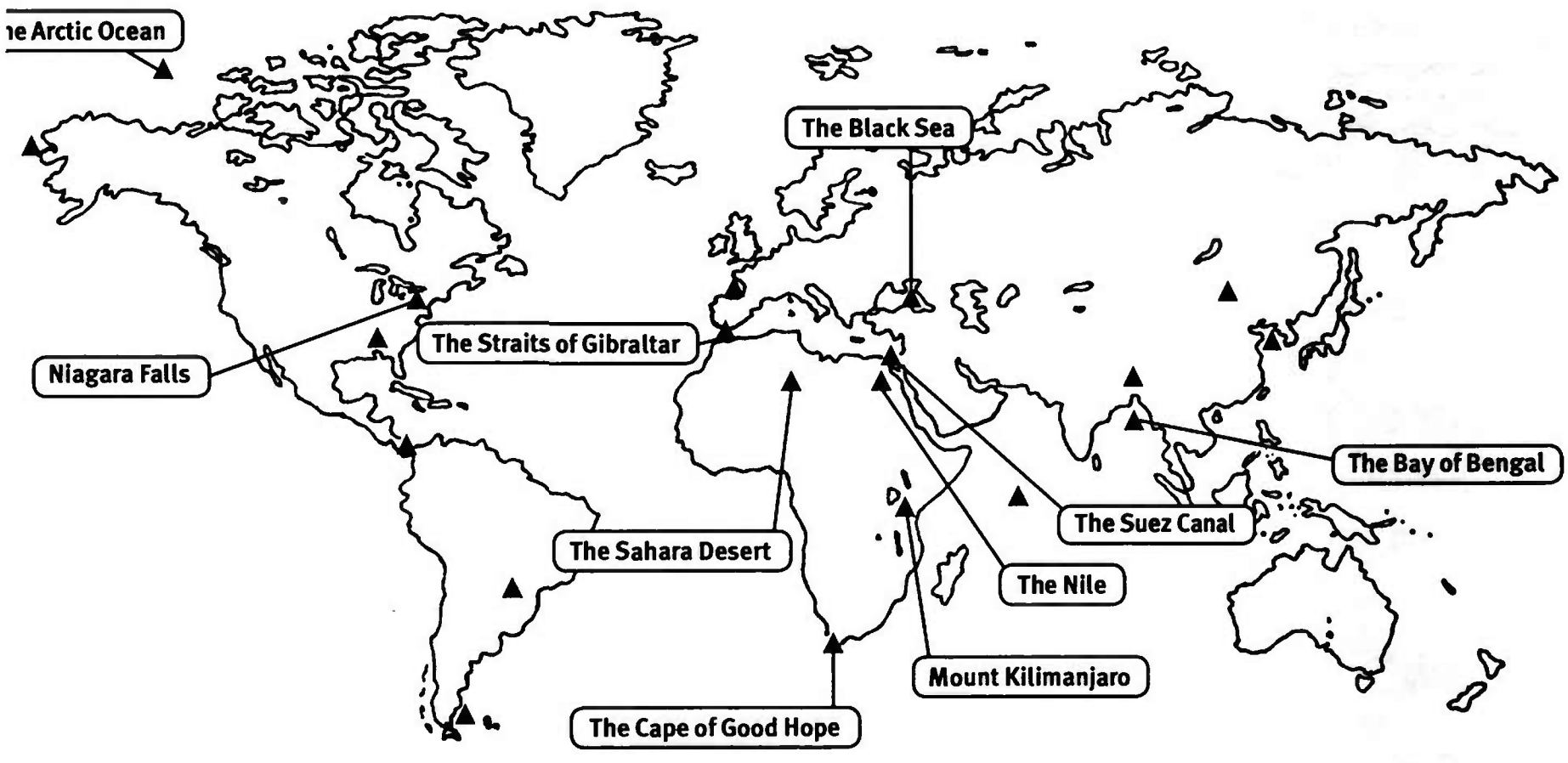
A Add these to your map. Then check with your partner.

1 The Nile 2 The Arctic Ocean 3 The Sahara Desert 4 The Bay of Bengal
5 Mount Kilimanjaro 6 Niagara Falls 7 The Black Sea 8 The Cape of Good Hope
9 The Suez Canal 10 The Straits of Gibraltar



B Add these to your map. Then check with your partner.

1 The Mississippi 2 The Indian Ocean 3 The Gobi Desert 4 The Bay of Biscay
5 Mount Everest 6 The Yellow Sea 7 Iguazu Falls 8 Cape Horn
9 The Panama Canal 10 The Bering Straits



11B | Vague conversations

like
stuff
you know
or so
or somewhere
more or less
and so on
kind of
or something
sort of

like
stuff
you know
or so
or somewhere
more or less
and so on
kind of
or something
sort of

like
stuff
you know
or so
or somewhere
more or less
and so on
kind of
or something
sort of

like
stuff
you know
or so
or somewhere
more or less
and so on
kind of
or something
sort of

like
stuff
you know
or so
or somewhere
more or less
and so on
kind of
or something
sort of

like
stuff
you know
or so
or somewhere
more or less
and so on
kind of
or something
sort of

like
stuff
you know
or so
or somewhere
more or less
and so on
kind of
or something
sort of

like
stuff
you know
or so
or somewhere
more or less
and so on
kind of
or something
sort of

like
stuff
you know
or so
or somewhere
more or less
and so on
kind of
or something
sort of

Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007

11c | Happiness

children

love

films

alcohol

family/relatives

religion

pets/animals

friends

shopping

women

possessions

security

husband/boyfriend

weather

TV

chocolate

nature/flowers

wife/girlfriend

music

theatre

burgers

food

men

countryside

What makes me happy?

money

games

travel

holidays

sport

sleep

gardening

phone calls / mobile

computers

health

comedy/jokes

dancing

work

car/bike

art

English

restaurants

studying

clothes/fashion

the sea

hobbies

11D | Mozambique

I like to spend some time in Mozambique
The sunny sky is aqua [1]_____
And all the couples dancing [2]_____ to [3]_____
It's very nice to stay a week or [4]_____
And maybe fall in love, just me and you.

There's lots of pretty girls in Mozambique
And plenty time for good [5]_____
And everybody likes to stop and [6]_____
To give the special one you seek a [7]_____
Or maybe say hello with just a [8]_____ .

Lying next to her by the [9]_____
Reaching out and touching her [10]_____
Whispering your secret [11]_____
Magic in a magical [12]_____ .

And when it's time for leaving Mozambique
To say goodbye to sand and [13]_____
You turn around to take a final [14]_____
And you see why it's so unique to [15]_____
Among the lovely people living [16]_____
Upon the beach of sunny Mozambique.

Hi,

I've just been listening to a great song by Bob Dylan! It's about a country called Mozambique and it sounds like a wonderful place! I really want to go there for my next holiday!

The thing is, I don't know anything about Mozambique! I'm ashamed to say I don't even know where it is! (I know it's in Africa somewhere.)

As you know, I can send emails but my internet connection is much too slow to use. I wonder if you could help me? Would you be able to go on the net and find out the truth about this country?

- Where is Mozambique?
- Is Mozambique as beautiful as Bob Dylan says? What does it look like?
- What's the weather like? Is it sunny and clear all the time?
- Is it really a good place for a romantic holiday?
- The singer says that the people there are living free. I had a feeling that I'd heard about wars and fighting there. What's the truth?
- Anything interesting I haven't mentioned?

See you soon
George

be	blue	chance	cheek	emotion
free	glance	hand	land	ocean
peek	romance	sea	speak	two



 Text © Macmillan Publishers Limited 2007

12A | Blackbeard the pirate

A Blackbeard the Pirate (part 1)

1 Take a few minutes to read and make sure you know your text. (You have part 1 of the story.)

For a short period between 1716 and 1718, the Caribbean and the Atlantic coastal towns of the West Indies and North America were terrorized by the most terrifying pirate of them all. His name was feared by captains, sailors and ordinary people alike.



He was born in Bristol (or possibly Jamaica) and named Edward Drummond, but he was more commonly known as Blackbeard.

Sailors were terrified by the sight of his ship 'Queen Ann's Revenge' approaching. The sight of Blackbeard himself was spine-chilling – for his crimson clothes had been covered all over with swords and guns, and burning candle wicks had been placed in his huge beard. If a ship resisted the attacks of his ship, everyone on board was killed.

2 Answer B's questions about part 1 of the story.

3 Now ask B these questions about part 2 of the story.

- How much reward was offered for Blackbeard's capture?
- Who tried to win this money?
- How did Blackbeard's crew react when they were attacked?
- Were any of Maynard's crew killed?
- What did Maynard's crew do after they were attacked?
- What did Maynard think would happen?
- Was Blackbeard tricked?
- What did Blackbeard think?
- What happened in the battle?
- How did Blackbeard die?

B Blackbeard the Pirate (part 2)

1 Take a few minutes to read and make sure you know your text. (You have part 2 of the story.)

A reward of £100 was offered by the Governor of Virginia to anyone who could capture Blackbeard. Lieutenant Robert Maynard of the British Royal Navy set out to try and do this.



Blackbeard and his crew of 19 had hangovers from some heavy drinking the night before – but they fought vigorously when they were attacked. Many of Maynard's crew were killed by shots from the Revenge.

When the Revenge came close, Maynard and his surviving crew hid below deck, knowing that their ship would soon be boarded by the pirates.

Blackbeard was fooled. He thought everyone had been killed or that the boat had been abandoned. A huge battle began and Blackbeard was killed. He had been shot five times and cut with a sword more than twenty times. Finally, his head was cut off.

2 Ask A these questions about part 1 of the story.

- Who were terrorized between 1716 and 1718?
- Who terrorized them?
- What was his real name?
- Where was he born?
- What was the name of his ship?
- What were sailors terrified to see?
- What did Blackbeard himself look like when he attacked?
- If a ship resisted his attacks, what happened?

3 Now answer A's questions about part 2 of the story.

12B | Money roleplays

Roleplay 1 Partner A

You and your partner are living on very little money. Neither of you has a job. You get a little cash from state assistance but it's hardly enough even for basic food. To add to the problem, your partner keeps buying DVD films, computer games and books. Whenever you try to talk about this, your partner just laughs and promises to behave better in the future. Today you discovered two new games *in the flat. Talk to your partner and agree how* things can get better. How can you spend less? How can you get more money?

Roleplay 1 Partner B

You and your partner don't have very much money but life is OK. You are both unemployed and have just enough for food and a few luxuries like DVD films and computer games. But your partner is so boring – complaining all the time about every penny you spend. What's the point of life if you never have any fun? And anyway you have some great plans for earning a lot of money *quickly. Maybe you could use a metal* detector or write a successful crime novel? Meet your partner and ask them to please stop complaining and start enjoying life!

Roleplay 2 Bank manager

You are the manager of Bimbay Bank. You have asked a client to visit you because this person owes more than £2,500. You want to find out about his/her current situation. You think that the person must be unemployed because no money is coming in to the account. You need to warn him/her that the bank can't lend any more money. Suggest some alternative ways that the customer could get money.

Roleplay 2 Customer

You are a customer of Bimbay Bank. The manager has asked to see you. You hope that he/she is going to offer to help you. You recently lost your job and are finding life hard. There are still bills and rent to pay and you have to eat! You have been a long-time customer of the bank and feel that the bank has a responsibility to be helpful in this difficult time. You hope to get a new job soon – but until then you depend on the bank to keep you alive.

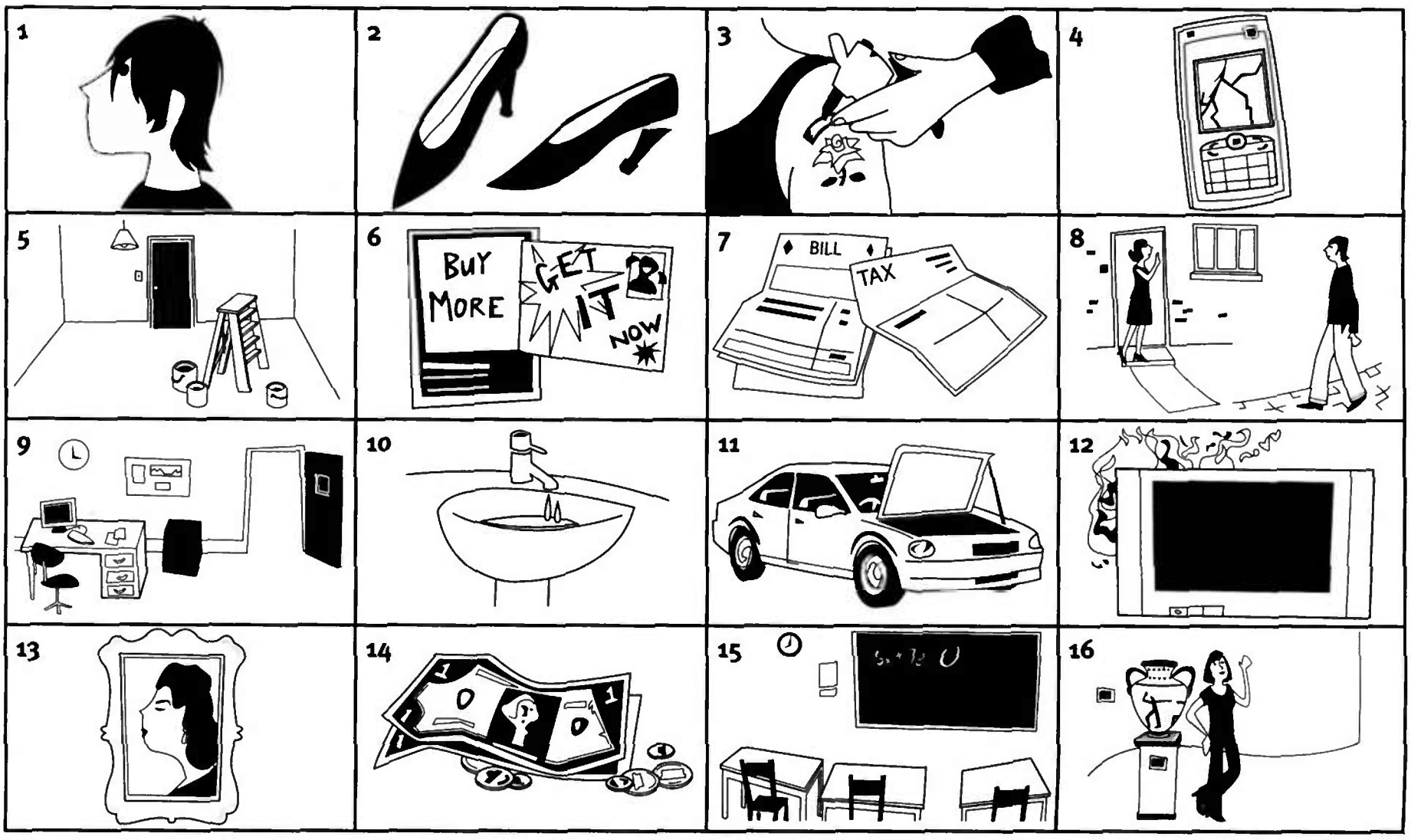
Roleplay 3 The heir

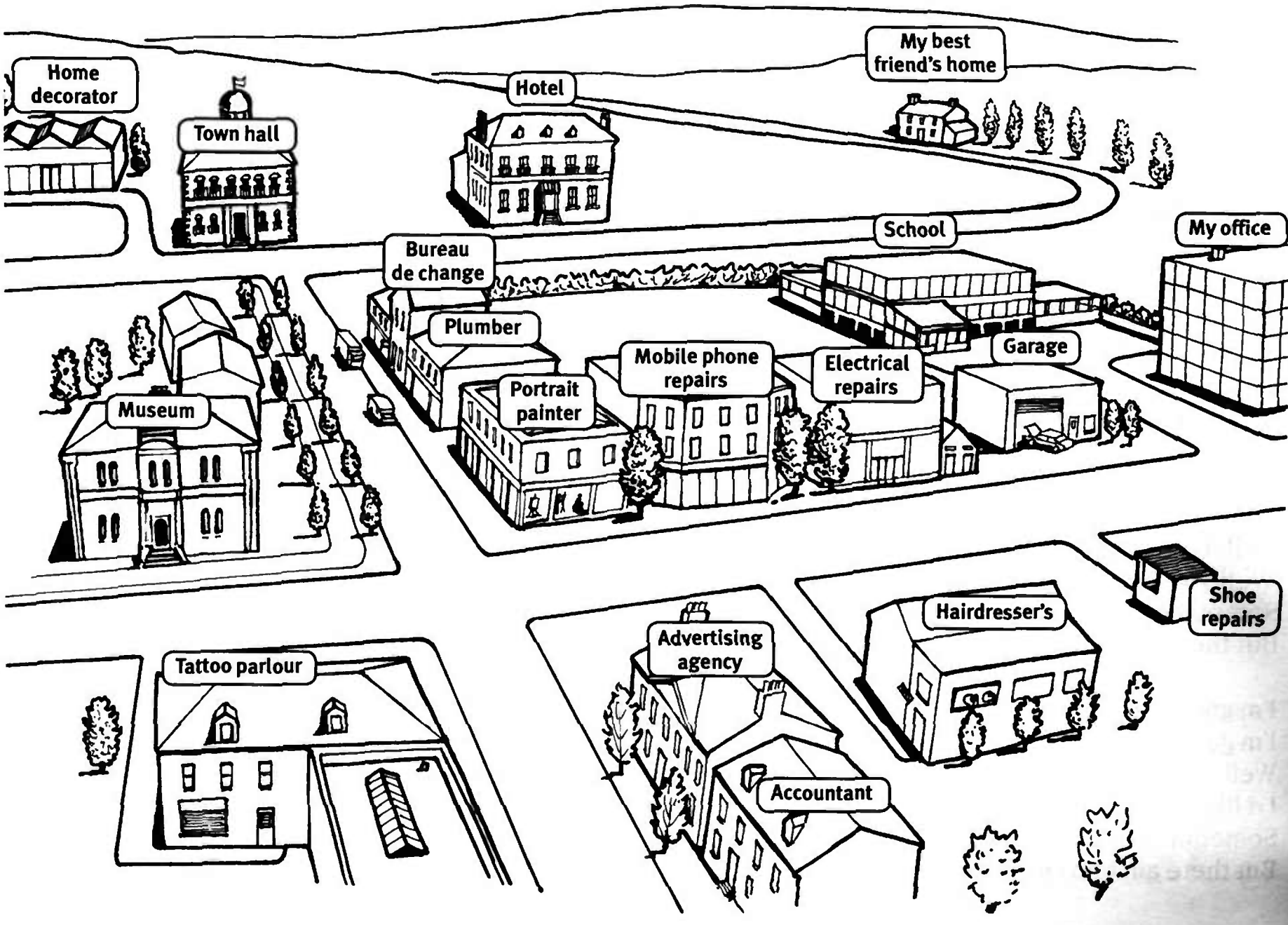
You have just inherited £20 million pounds from an aunt you didn't know you had! You are going to live a luxurious life. You have worked very hard for many years, so this is a fair reward! The only problem is that your brother/sister didn't get a penny from the aunt and he/she is now making annoying phone calls to you every day begging for some money. Why should you give him/her anything? You think he/she is lazy and doesn't deserve anything but you have agreed to have a short meeting over lunch today. Suggest how he/she can earn money instead of 'stealing' yours!

Roleplay 3 The heir's brother/sister

You are furious! You used to look after an old, ill aunt who always promised to leave you some money when she died. You didn't think much about this because you thought she was very poor. A short time ago she died and, to your amazement, she turned out to be worth millions. But something went wrong and all the money was left to your brother/sister, who never even knew the aunt, and certainly never helped her! This is clearly a terrible, unfair mistake. You need that money as you are almost penniless. Your brother/sister has refused to discuss this until today. Finally you will have a meeting this lunchtime.

12c | I had to get my hair done





12D | Summertime blues



The singer of this song ...

- is rich / is not very rich.
- is happy / is unhappy.
- feels calm / feels angry.
- has been working hard / is unemployed.
- has a girlfriend / doesn't have a girlfriend.
- has a friendly boss / has a difficult boss.
- has to work overtime / finishes work early.
- has understanding parents / has parents who are not sympathetic.
- has parents who lend him their car / has parents who won't lend him their car.
- gets very ill and misses work / pretends to be ill to miss work.
- is planning to go on holiday / is planning to work through the summer.
- gets help from a politician / doesn't get any help from a politician.
- thinks he will continue being unhappy / thinks things will get better soon.

FOLD

Summertime blues

I'm gonna raise a fuss, I'm gonna raise a holler
About workin' all summer just to try to earn a dollar
Every time I call my baby, and try to get a date
My boss says, 'No dice son, you gotta work late'
Sometimes I wonder what I'm gonna do
But there ain't no cure for the summertime blues

Well, my mom and pop told me, 'Son you gotta make some money
If you want to use the car to go ridin' next Sunday'
Well, I didn't go to work, told the boss I was sick
'Well you can't use the car 'cause you didn't work a lick'
Sometimes I wonder what I'm gonna do
But there ain't no cure for the summertime blues

I'm gonna take two weeks, gonna have a fine vacation
I'm gonna take my problem to the United Nations
Well, I called my congressman and he said 'Whoa!
I'd like to help you son but you're too young to vote'
Sometimes I wonder what I'm gonna do
But there ain't no cure for the summertime blues

I'm gonna = I'm going to
raise a holler = shout loudly
my baby = my girlfriend
no dice = it's not possible
you gotta = you have got to
ain't = isn't
mom = mother
pop = father
you didn't work a lick = you didn't work at all
vacation = holiday
congressman = US politician (probably in the House of Representatives)

Straightforward Upper Intermediate Teacher's Book © Macmillan Publishers Limited 2007


Made with ScanKroes
SK

Straightforward

Straightforward is a multi-level course for adults and young adults. Based on observation of what good teachers do in the classroom, **Straightforward** is transparent in its structure, pragmatic in its methodology and varied in its content.



- Extensive teaching notes and extra ideas for every lesson.
- Detailed notes on the language and cultural content of the Student's Book material.
- Regular 'Developing Methodology' sections offer immediately useful teaching ideas and advice.
- A photocopiable worksheet for every Student's Book lesson, including songs.
- Two resource CDs, including tests and self-assessment checklists.

Other components

Student's Book
ISBN 978-0-230-02080-1 (with CD-ROM)
ISBN 978-1-4050-1089-4 (without CD-ROM)

Workbook without key & CD pack
ISBN 978-1-4050-7529-9

Workbook with key & CD pack
ISBN 978-1-4050-7528-2

Class CDs
ISBN 978-1-4050-1093-1

Portfolio
ISBN 978-1-4050-9584-6

COMMON EUROPEAN FRAMEWORK

A1 | A2 | B1 | **B2** | C1 | C2



Use your Macmillan English Dictionary with this book.

MACMILLAN
www.macmillanenglish.com

onestopenglish.com
Solutions for English Teaching

ISBN 978-1-4050-7554-1
9 781405 075541