



5th edition

# Headway



Upper Intermediate Teacher's Guide

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with photocopiable activities by Penny and Robert McLarty

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این فایل توسط آموزشگاه زبان ملل، تهیه و تنظیم شده است



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Welcome to *Headway* 5th edition.

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

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

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# Introduction

## The *Headway* series

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

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

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

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

## Key features of the Upper Intermediate Student's Book

### Unit opener and Test your grammar

Each unit begins with an opening page which presents the theme of the unit through inspiring images, quotes, and questions which generate discussion and encourage students to start thinking about the unit topic.

They can also watch a video introduction to each unit by going to **headwayonline.com**.

The first page begins with a Test your grammar section, which reviews what the students know about the grammar of the unit.

### Language focus

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

- Revision of the tense system
- Present perfect
- Narrative tenses
- Questions and negatives
- Future forms
- Modals and related verbs
- Relative clauses
- Expressing habit
- Hypothesizing
- Articles

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

Students are encouraged to go to **headwayonline.com** for further grammar practice.

## Vocabulary

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

As in previous editions, there is a considerable focus on collocations, phrasal verbs and fixed expressions. Other areas of vocabulary include compound words, common verbs (*make* and *do*, *take* and *put*, *get*), antonyms, prefixes, word stress, adverbs, metaphors and idioms, homonyms and homophones, and compound nouns.

Students are encouraged to go to **headwayonline.com** for further vocabulary practice.

## Practice

This section contains a wide variety of activities using all skills, but with an emphasis on speaking and listening. Many exercises are personalized, with students working in pairs to swap information about themselves.

## Skills development – Reading and Listening

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

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

Students are encouraged to go to **headwayonline.com** for further skills practice.

## Skills development – Speaking

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

- The *What do you think?* sections in the Reading and Listening lessons, which prompt discussion and debate of the topic of the text or listening extract
- The *Talking about you* activities, which allow students to talk about their own personal experience and opinions.

## Skills development – Writing

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

## Everyday English

This section appears at the end of each unit and focuses on useful language in everyday situations, including: casual conversations, showing interest and surprise, being polite, business expressions, exaggeration and understatement, exclamations, moans and groans, making your point.

## Spoken English

This section covers the grammar of spoken English, highlighting areas that are more characteristic of the spoken, rather than the written, language. They include: missing words, fillers, the use of *thing*, echo questions, adding a comment, expressions with modals, expressions with *if*.

## Video

Each unit contains a full documentary-style video, providing revision and extension material. Each video is accompanied by a photocopiable worksheet and teacher's notes.

## Workbook

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

## Teacher's Guide

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

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

## Headway Online

### For students

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

In **Look again** students can:

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

In **Practice** students can:

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

In **Check your progress** students can:

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

## For teachers

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

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

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

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

Complete tests, with answers and audio:

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

## Finally!

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

**John and Liz Soars**

# Course overview

## For students

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

### Student's Book

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



### Workbook

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

ACTIVITIES AUDIO VIDEO WORDLISTS



### Online Practice

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

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

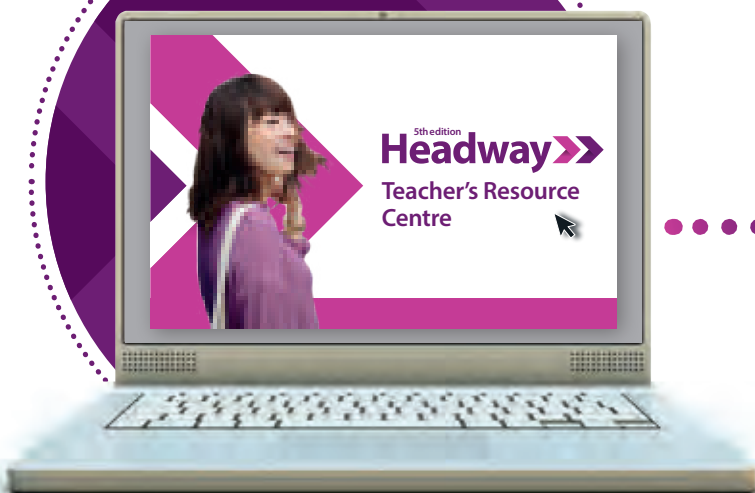
# For teachers

## Teacher's Guide

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



ACTIVITIES TESTS TRACKING RESOURCES



## Teacher's Resource Centre

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

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



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

## Classroom Presentation Tool

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

## Class Audio



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

# What's new for the 5th edition?

*Headway* 5th edition retains the course's trusted methodology and has been completely updated with new texts, topics, and digital resources needed for success today.

From *Headway* 5th edition Upper Intermediate Student's Book.

**Teach practical, real-life English that is relevant to your students' lives with new topics and themes grounded in today's reality.**

Engage students with the new unit opener page. An inspiring photograph and questions introduce the unit topic and encourage students to think about issues that have an impact on their lives. Watch the accompanying video introduction in class or set as pre-work to bring the unit topic to life.



**Save time with flexible print and digital resources in one place.**

Download and adapt material for your students from the Teacher's Resource Centre. Track your students' progress on *Online Practice* using the Learning Management System.

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



**Going to extremes 8**

- Language focus Relative clauses, present & past participles
- Vocabulary Adverb collocations
- Everyday English Exclamations
- Reading A fairy tale of New York
- Listening Extreme temperatures
- Writing Describing places

**'Everything is good in moderation. Even moderation.'**  
Iveta Cherneva

1 Do you think the man in the photo is enjoying himself? Why do you think he is doing this? Would you?

2 Read the quote. What does it mean? Do you agree with it? When do you break this rule?

Watch the video introduction online

Use your **Workbook** for self study

Go online for more practice and to Check your Progress

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**Link learning in class with meaningful practice outside class with the powerful blended learning syllabus.**

You and your students are all busy. That's why *Headway* 5th edition provides simple, connected materials that seamlessly guide students through learning in class and practising at home for every unit.

After using the **Student's Book** in class, students can get new grammar and vocabulary input and practice with the **Workbook** and look again at each unit, practise all skills, and check their progress with **Online Practice**.



# Why do teachers trust *Headway*?

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

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

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

**Karina Vardanyan, Germany**



“It is very consistent and you can easily proceed from one level to another. It’s completely flexible.”

**Zdenka Macháčová, Czech Republic**



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

**Maria Šćekić, Croatia**



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

**Julieta Ayub, Argentina**



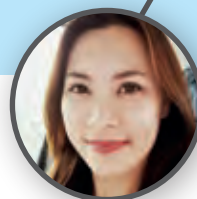
“*Headway* is a reliable companion for teachers and students. It is engaging, motivating and well-structured.”

**Silvia Risetti Alcock, Italy**



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

**Louise Maluda, Malaysia**



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

**Cao Hong Phat, Vietnam**



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

# Student's Book contents: Units 1–6

Unit	Language focus	Vocabulary
<b>1 Home and away</b> ➞ p9 	<b>The tense system</b> p10 <b>Informal language</b> p13 <b>Spoken English</b> p13 <ul style="list-style-type: none"> <li>Missing words</li> </ul>	<b>Compound words</b> p17 <ul style="list-style-type: none"> <li><i>lifestyle/life-size</i></li> <li><i>heartbroken/heart-warming</i></li> </ul>
<b>2 The ends of the Earth</b> ➞ p19 	<b>Present Perfect</b> p20 <b>Simple and Continuous</b> p22 <b>Spoken English</b> p26 & p28 <ul style="list-style-type: none"> <li>Fillers</li> <li>Adding emphasis</li> </ul>	<b>make and do</b> p27 <ul style="list-style-type: none"> <li><i>make a good impression/ make a difference</i></li> <li><i>do your best/do business</i></li> <li>Phrasal verbs with <i>make</i> and <i>do</i></li> </ul>
<b>3 The kindness of strangers</b> ➞ p29 	<b>Narrative tenses</b> p30 <ul style="list-style-type: none"> <li>Past Simple and Continuous</li> <li>Past Perfect Simple and Continuous</li> </ul> <b>Spoken English</b> p32 <ul style="list-style-type: none"> <li>Giving and reacting to news</li> </ul>	<b>Talking about books and films</b> p36 <ul style="list-style-type: none"> <li><i>chapter/paperback</i></li> <li><i>trailer/screen</i></li> </ul>
<b>4 A pack of lies</b> ➞ p39 	<b>Questions and negatives</b> p40 <b>Spoken English</b> p42 <ul style="list-style-type: none"> <li><i>How come?</i></li> </ul>	<b>Saying the opposite</b> p47 <ul style="list-style-type: none"> <li>Antonyms <i>fake/genuine</i></li> <li>Negative prefixes <i>accurate/inaccurate</i></li> </ul>
<b>5 A future perfect?</b> ➞ p49 	<b>Future forms</b> p50 <ul style="list-style-type: none"> <li><i>will</i> and <i>going to</i></li> <li>Present Continuous</li> <li>Present Simple</li> <li>Future Continuous</li> <li>Future Perfect</li> </ul> <b>Spoken English</b> p54 <ul style="list-style-type: none"> <li>The use of <i>thing</i></li> </ul>	<b>Common verbs – take and put</b> p57 <ul style="list-style-type: none"> <li><i>take something for granted/ take issue with something</i></li> <li><i>put up with something/ put a stop to something</i></li> </ul>
<b>6 Making it big</b> ➞ p59 	<b>Expressions of quantity</b> p60 <ul style="list-style-type: none"> <li>Countable and uncountable</li> </ul> <b>Spoken English</b> p63 <ul style="list-style-type: none"> <li>Informal expressions of quantity</li> </ul>	<b>Words with variable stress</b> p66 <ul style="list-style-type: none"> <li><i>progress</i> /'prəʊgres/ or /prə'gres/</li> </ul>

Reading	Listening	Speaking	Writing
<b>Saroo's story</b> p14 <ul style="list-style-type: none"> <li>Lost and found</li> </ul>	<b>Lion – the remarkable story of Saroo Brierley</b> p13  <b>Things I miss from home</b> p16 <ul style="list-style-type: none"> <li>People describe what they miss when they are away from home</li> </ul>	<b>Talking about you</b> p13 <b>What do you think?</b> p14 & p16 <b>Everyday English</b> p18 <ul style="list-style-type: none"> <li>Casual conversations</li> </ul>	<b>Informal writing</b> p130 <ul style="list-style-type: none"> <li>Correcting mistakes</li> </ul>
<b>Our plastic planet</b> p24 <ul style="list-style-type: none"> <li>A planet poisoned by plastic</li> </ul>	<b>Bucket lists</b> p26 <ul style="list-style-type: none"> <li>Three people describe exciting experiences</li> </ul>	<b>Project</b> p21 <b>What do you think?</b> p23 & p25 <b>Everyday English</b> p28 <ul style="list-style-type: none"> <li>Talking about places</li> </ul>	<b>A formal email</b> p131 <ul style="list-style-type: none"> <li>An email of complaint</li> </ul>
<b>Book at bedtime</b> p34 <ul style="list-style-type: none"> <li>The Clinging Woman</li> </ul>	<b>An interview with a BBC journalist</b> p37 <ul style="list-style-type: none"> <li>Kate Adie CBE talks about her autobiography <i>The kindness of strangers</i></li> </ul>	<b>What do you think?</b> p35 & p37 <b>Talking about you</b> p36 <b>In your own words</b> p37 <b>Everyday English</b> p38 <ul style="list-style-type: none"> <li>Showing interest and surprise</li> </ul>	<b>Narrative writing (1)</b> p132 <ul style="list-style-type: none"> <li>Using adverbs in narratives</li> </ul>
<b>The post-truth age</b> p44 <ul style="list-style-type: none"> <li>Fake news</li> </ul>	<b>Guilty secrets</b> p43 <ul style="list-style-type: none"> <li>A radio programme called <i>Confessions</i></li> </ul>	<b>Roleplay</b> p42 <b>What do you think?</b> p43 & p45 <b>Spot the fake!</b> p45 <b>Everyday English</b> p48 <ul style="list-style-type: none"> <li>Being polite</li> </ul>	<b>Linking ideas</b> p133 <ul style="list-style-type: none"> <li>Conjunctions</li> </ul>
<b>The Boomerang generation!</b> p54 <ul style="list-style-type: none"> <li>Meet the Boomerang kids and their parents</li> </ul>	<b>The future of the future</b> p53 <ul style="list-style-type: none"> <li>Different views of what the future will be like</li> </ul>	<b>Talking about you</b> p52 <b>What do you think?</b> p53 & p54 <b>A class survey</b> p56 <b>Everyday English</b> p58 <ul style="list-style-type: none"> <li>Over the phone</li> </ul>	<b>Applying for a job</b> p134 <ul style="list-style-type: none"> <li>A CV and a covering letter</li> </ul>
<b>Scandi successes</b> p64 <ul style="list-style-type: none"> <li>Lego and IKEA</li> </ul>	<b>Advertisements</b> p67 <ul style="list-style-type: none"> <li>What's the main selling point?</li> </ul>	<b>A lifestyle survey</b> p63 <b>What do you think?</b> p64 <b>Opening a restaurant</b> p66 <b>Everyday English</b> p68 <ul style="list-style-type: none"> <li>Business expressions and numbers</li> </ul>	<b>Report writing</b> p136 <ul style="list-style-type: none"> <li>A survey</li> </ul>

# Student's Book contents: Units 7–12

Unit	Language focus	Vocabulary
<b>7</b> Let there be love! ➞ p69 	<b>Modals and related verbs</b> p70 <b>Spoken English</b> p73 <ul style="list-style-type: none"> <li>Echo questions</li> </ul>	<b>Common verbs – get</b> p77 <ul style="list-style-type: none"> <li>to get on well with somebody/ to get together</li> </ul>
<b>8</b> Going to extremes ➞ p79 	<b>Relative clauses</b> p80 <b>Present and past participles</b> p83 <b>Spoken English</b> p86 <ul style="list-style-type: none"> <li>Adding a comment</li> </ul>	<b>Adverbs</b> p87 <b>Adverbs collocations</b> p86 <ul style="list-style-type: none"> <li>very good/very big</li> <li>absolutely wonderful/ absolutely huge</li> <li>quite</li> </ul>
<b>9</b> The good old days! ➞ p89 	<b>Expressing habit</b> p90 <ul style="list-style-type: none"> <li>used to/ be used to doing something</li> <li>would</li> </ul> <b>Spoken English</b> p96 <ul style="list-style-type: none"> <li>Adjective intensifiers</li> </ul>	<b>Homonyms and homophones</b> p97 <ul style="list-style-type: none"> <li>a bank on the High Street/ the bank of a river</li> </ul>
<b>10</b> Over my dead body! ➞ p99 	<b>Modal verbs of probability in the past</b> p100 <b>Spoken English</b> p103 <ul style="list-style-type: none"> <li>Expressions with modals</li> </ul>	<b>Metaphors and idioms – the body</b> p107 <ul style="list-style-type: none"> <li>give me a hand/ to be big-headed</li> </ul>
<b>11</b> Just suppose ... ➞ p109 	<b>Hypothesizing</b> p110 <b>Spoken English</b> p113 <ul style="list-style-type: none"> <li>Expressions with if</li> </ul>	<b>Word pairs</b> p117 <ul style="list-style-type: none"> <li>Word stress in compound nouns</li> </ul>
<b>12</b> About time! ➞ p119 	<b>Articles and determiners</b> p120 <b>Spoken English</b> p123 <ul style="list-style-type: none"> <li>A bit of this and that!</li> </ul>	<b>Expressions with life and time</b> p127 <ul style="list-style-type: none"> <li>not on your life/ take your time</li> </ul>

Audioscript ➞ p144

Grammar reference ➞ p151

Extra material ➞ p164

Reading	Listening	Speaking	Writing
<b>From India to Sweden with love</b> p74 <ul style="list-style-type: none"> <li><i>I cycled from India to Europe for love!</i></li> </ul>	<b>Professional matchmakers!</b> p76 <ul style="list-style-type: none"> <li>Two different approaches to finding love</li> </ul>	<b>What do you think?</b> p74 & p76 <b>In your own words</b> p74 <b>Talking about you</b> p77 <b>Everyday English</b> p78 <ul style="list-style-type: none"> <li>Exaggeration and understatement</li> </ul>	<b>Arguing your case</b> p137 <ul style="list-style-type: none"> <li>For and against</li> </ul>
<b>A fairy tale of New York</b> p84 <ul style="list-style-type: none"> <li>Tarzan of Central Park</li> </ul>	<b>Extreme temperatures</b> p86 <ul style="list-style-type: none"> <li>People describe experiences in extreme weather conditions</li> </ul>	<b>What do you think?</b> p81 <b>Roleplay</b> p85 <b>Everyday English</b> p88 <ul style="list-style-type: none"> <li>Exclamations</li> </ul>	<b>Describing places</b> p138 <ul style="list-style-type: none"> <li>My favourite part of town</li> </ul>
<b>Living in the past</b> p94 <ul style="list-style-type: none"> <li>The 21st century people who live as though it is the past</li> </ul>	<b>A teacher to remember</b> p96 <ul style="list-style-type: none"> <li>People describe a teacher who made a lasting impression</li> </ul>	<b>What do you think?</b> p94 & p96 <b>Project</b> p94 <b>Everyday English</b> p98 <ul style="list-style-type: none"> <li>Moans and groans</li> </ul>	<b>Writing for talking</b> p139 <ul style="list-style-type: none"> <li>An early memory</li> </ul>
<b>The amazing Vikings</b> p104 <ul style="list-style-type: none"> <li>An insight into how Vikings lived</li> </ul>	<b>Rhyme and reason</b> p106 <ul style="list-style-type: none"> <li><i>You are old, Father William,</i> a poem by Lewis Carroll</li> </ul>	<b>What do you think?</b> p104 & p106 <b>Everyday English</b> p108 <ul style="list-style-type: none"> <li>Stress and intonation</li> </ul>	<b>Adding emphasis</b> p140 <ul style="list-style-type: none"> <li>People of influence</li> </ul>
<b>Have you ever wondered?</b> p113 <ul style="list-style-type: none"> <li>Answers to some of the puzzling questions in life</li> </ul>	<b>Dream discoveries</b> p116 <ul style="list-style-type: none"> <li>Inventions and discoveries that came to people while they were asleep</li> </ul>	<b>Talking about you</b> p112 & p118 <i>If you were a ...?</i> p113 <b>What do you think?</b> p114 & p116 <b>Everyday English</b> p118 <ul style="list-style-type: none"> <li>Linking and commenting</li> </ul>	<b>Narrative writing (2)</b> p141 <ul style="list-style-type: none"> <li>Linking words and expressions</li> </ul>
<b>Biological time</b> p124 <ul style="list-style-type: none"> <li>The body clock</li> </ul>	<b>Time of life</b> p126 <ul style="list-style-type: none"> <li>People talk about important moments in their lives</li> </ul>	<b>Talking about you</b> p123 <b>What do you think?</b> p124, p126 & p127 <b>Everyday English</b> p128 <ul style="list-style-type: none"> <li>Making your point</li> </ul>	<b>Improving style and cohesion</b> p142 <ul style="list-style-type: none"> <li>A famous female architect</li> </ul>



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

# Becoming an effective writer

## The Upper Intermediate level

The Upper Intermediate level is an interesting one for both students and teachers. From the students' point of view, they have successfully achieved a certain amount. They have been introduced to a significant range of the English language, grammatically, lexically, functionally and situationally, and possess sufficient language proficiency to be able to express themselves in a variety of contexts.

From the teachers' point of view, it requires a shift of attitude to deal with higher-level students. A certain amount of linguistic understanding is to be expected, and this has to be acknowledged and exploited. Teachers, however, might encounter a degree of frustration from their students – *We do already the Present perfect many times. Why we do again?* This (not invented) comment summarizes the Upper Intermediate level. The students have covered a lot in their years of learning English, but they still make very many common mistakes that have fossilized over the years – tense, word order, pronunciation, spelling, and so on. So teachers need to give praise to students for what they have achieved, and be prepared to sort out areas of perennial difficulty – like the Present Perfect, for instance!

## What makes a good writer?

Upper Intermediate students will have done a lot of writing during their years of learning English. This may have been to practice various language structures or as part of a writing syllabus. However, a good writer needs to be able to write effectively in an uncontrolled environment, for a variety of communicative purposes, and to a variety of different audiences.

Of course, there are many different reasons for writing – it could be to tell a story, to complain, to put across opinions, and many others. All of these reasons, however, can be tied to the main reason we write – **to communicate**. For all pieces of writing, there is a clear relationship between writer as the provider of information, and the reader as the receiver of that information.

It is important for students to be clear about exactly what it is they want to communicate before they begin to plan and start writing, and it is clear communication which is the essence of being a good writer; if a piece of writing doesn't achieve its communicative purpose, then it won't be a successful piece of writing, regardless of how accurate it may be. Below are the typical marking criteria for writing which is used for many English language exams, and you can use these with your students when marking their written work:

- Communication and task achievement: how well does the student's completed task achieve its communicative purpose?
- Appropriacy: has the student used the appropriate register for the task?
- Organization: has the piece of writing been put together in a logical, clear way?
- Range of language: has the student used a variety of structures and a wide range of appropriate vocabulary?

- Accuracy of language: does the piece of writing contain many or few errors?

So we can see that a good writer is one who is able to communicate their purpose for writing clearly, appropriately, and accurately. *Headway* 5th edition provides a comprehensive writing syllabus which helps learners to write effectively, focusing on the different skills and strategies learners need to become successful writers.

## Text types

In order to write successfully, students need to be aware of the many different types of text and their communicative purpose, and how to go about writing them. They then need to be guided in planning and writing accordingly.

In *Headway* 5th edition, Upper Intermediate, there are 12 self-contained writing lessons, which allow students to analyse and imitate a variety of different forms of text types. These include:

- Writing an email of complaint (Unit 2, p131)
- Writing narrative stories (Unit 3, p132; Unit 11, p141)
- Writing a CV and a covering letter (Unit 5, p134)
- Writing a report (Unit 6, p136)

Each text type will usually have a set of distinguishing features common to that text type; this can be related to both language and structure. By providing an analysis of model texts, students are helped to familiarise themselves with the typical features of a text. In *Headway* 5th edition, Upper Intermediate, writing lessons are structured to provide clear models, and to allow students to analyse key features. For example:

Unit 2, p131 Exercise 2	<i>Which of these adjectives would you expect to find in a letter or email of complaint?</i>
Unit 5, p134 Exercise 3	<i>Write the headings in the correct spaces in the CV.</i>
Unit 7, p137 Exercise 4	<i>How is the topic introduced? What personal examples does the writer include? How is the article concluded?</i>
Unit 8, p138 Exercise 4	<i>Work with your partner and decide where you could divide the text into paragraphs. What is the purpose of each paragraph? Think of a heading for each one.</i>

Another important consideration when analysing and writing different types of texts is the level of formality that should be used. As we mentioned in the criteria for assessing writing, students need to use the appropriate register for the text they are writing. As part of an analysis of common features of a text, so too should we focus on the register. For example:

Unit 2, p131 Exercise 4	<i>How are these more informal lines expressed in the email?</i>
Unit 5, p135 Exercise 6	<i>Read Kate's covering letter. Which parts sound too informal? Replace them with words from the box.</i>

## Product and Process – approaches to teaching writing

Whereas drawing attention to and analysing features of a given text is often described as a *product approach*, most writers will also follow a *process approach*. Essentially, a process approach will contain some or all of the following stages: **planning – writing – reviewing**. In *Headway* 5th edition, writing lessons are carefully structured to help students with both analysing features of texts and the stages of process writing.

### Planning

All good writers plan what they are about to write, and it is important that teachers and students are aware of the need to allow sufficient time for planning activities. This might involve thinking about the overall purpose of the text, its organization, ideas and notes of what to include, the language to be used, the level of formality, and so on. Without planning, a piece of writing can easily become a disorganized stream of consciousness which doesn't achieve its purpose.

One of the hardest tasks when writing is getting started. This is true even for experienced writers writing in their native language and particularly so for students. We need to help students to generate ideas to help them with the writing task. These can be simple brainstorming activities, or can involve the students taking notes. For example:

Unit 3, p132 Exercise 1	<i>Have you ever been in a dangerous situation? Write some notes about what happened, where and when it happened, and who you were with. Discuss your notes with a partner and compare the situations.</i>
Unit 7, p137 Exercise 2	<i>Has email improved our lives? Brainstorm ideas on the pros and cons as a class. Divide the blackboard into two. Appoint two students to take notes, one for each column.</i>
Unit 9, p139 Exercise 1	<i>You are going to give a talk about one of your earliest memories. Write some notes under these headings:  Where were you? Why do you remember it? What happened?</i>

### Writing

Once students have planned what they are going to write, then it makes the task of the actual writing less daunting. Of course, much writing work is often still done out of class, usually as homework, but there are benefits to dedicating at least some class time to the actual writing, particularly when following a process approach.

Writing shouldn't be thought of as a single, linear activity, but could include drafting and redrafting, returning to the planning stage (for example, planning the details of the next paragraph), or reviewing and revising as part of the writing process.

### Reviewing/Revising

Most good writers will alternate between stages of writing and then stopping to review what they have written. They can ask themselves questions to review (*Have I made my point clear? Will the reader understand? Have I repeated myself? Is my language accurate and varied?* etc.). With much writing now being done electronically, it eases the process of revising sentences and paragraphs, but even if writing in the traditional

pen and paper way, students should be encouraged to review and revise their work as part of the writing process.

Teachers can also help students review their work whilst writing, which is another reason why writing shouldn't always be done as homework. Careful questioning and prompting by the teacher can help students with the process of reviewing and help make them better at self-questioning their own work. For example, *Do you need a new paragraph here? Can you think of another way of saying this? Would it be better to say more about this point?* etc.

## Accuracy and range of language

As English language learners, it is important that students' writing is not only accurate but also uses a wide range of structures and vocabulary. Certain types of text will be more suited to particular grammatical structures and students need to be aware of this. For example, a narrative text will use a variety of past tenses, descriptive texts will use a range of adjectives and relative clauses, and so on.

### Text cohesion

Conveying a clear and logical message to the reader is of prime importance in any text. Therefore, it follows that points have to be made cohesively and coherently and not randomly. The use of appropriate linking words and phrases help to organize the points in this respect. Good punctuation also plays an important part in this. In *Headway* 5th edition, Upper Intermediate, there are a number of activities in the Writing lessons to help both cohesion and coherence (Unit 2 – adjectives, Unit 3 – adverbs, Unit 4 – conjunctions, Unit 8 – relative clauses and participles, Unit 10 – word order and reference words, Unit 11 – linking words and expressions, Unit 12 – style and cohesion).

## Correcting written work

As part of the review process mentioned earlier, teachers can also help students to revise their own or each other's work and correct the errors. In Unit 1, p130, the Writing section begins by providing teachers and students with a set of symbols that allow teachers to highlight the type of error, and for students to then correct their own work.

1 Teachers sometimes use these symbols when correcting written work. Correct the mistakes in these sentences.	
1 I (born in 1991 in <sup>WW</sup> one small town in Mexico.	<b>WW</b> Wrong word
2 My father is <sup>Gr</sup> a diplomat, so <sup>WO</sup> my all life I <sup>T</sup> live in <sup>Gr</sup> different countries.	<b>Sp</b> Spelling
3 After the school, I went <sup>WO</sup> for four years in a <sup>Sp</sup> busyness college.	<b>T</b> Tense
4 I'm <sup>Gr</sup> married since five years. I <sup>WO</sup> knew my wife while I was a student.	<b>Gr</b> Grammar
5 My town <sup>Gr</sup> isn't as exciting <sup>WO</sup> than London. <sup>Sp</sup> Is very quite at the evening.	<b>K</b> Word missing
6 I <sup>P</sup> learn English for five years. I <sup>WO</sup> start when I <sup>Sp</sup> had eleven years.	<b>P</b> Punctuation
7 My father <sup>Gr</sup> wants that I work in a bank <sup>WO</sup> because <sup>Sp</sup> is a good work.	<b>Prep</b> Preposition
8 I <sup>T</sup> do a evening course in English. I enjoy <sup>WO</sup> very much to <sup>Gr</sup> learn languages.	<b>WO</b> Word Order
	<b>/</b> This word isn't necessary

In the past, teachers were inclined to mark students' written work themselves, which merely highlights mistakes students have made. This, however, misses a valuable learning opportunity, as students can correct their own mistakes, thus aiding the learning process. The aim of a correction code is to tell the students what type of mistake they have made, and for them to self-correct.

*Headway* 5th edition's carefully structured Writing lessons provide the benefits of both a product/analysis approach as well as a process approach, which alongside the input of appropriate language and work on text cohesion should help your students become more effective in the skill of writing. We also hope you enjoy the lessons!

# Professional Development support

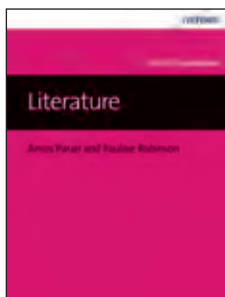
Would you like some extra tips and techniques to help your Upper Intermediate students make progress? Here are several useful books we have chosen to help you make the most of *Headway* in the Upper Intermediate classroom.

## Teaching at Upper Intermediate level

### Literature

Amos Paran and Pauline Robinson

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

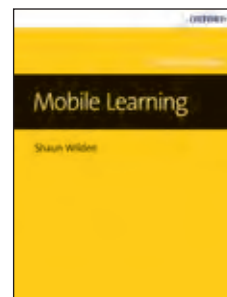


## Integrating technology

### Mobile Learning

Shaun Wilden

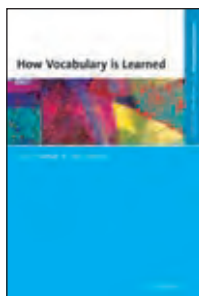
This practical guide provides clear guidance and essential support for teachers who want to use mobile devices in and outside the language classroom. It helps teachers get started with using mobile devices and apps in class. It shows how to make the most of in-built features, such as messaging, photos,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



### How Vocabulary is Learned

Stuart Webb and Paul Nation

This guide to vocabulary acquisition is essential reading for teachers of Upper Intermediate level students. It presents the major ideas and principles that relate to the teaching and learning of vocabulary and evaluates a wide range of practical activities.



Key questions addressed include:

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

### Teaching with Technology

Online Professional Development

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



“The websites, blogs, apps, and other digital tools suggested for class use in this course are great to try in order to reach today’s digital natives; our students.”

Umit Cebeci, Teacher in Turkey

To find out more about these titles, or additional Professional Development support, visit [oup.com/elt](http://oup.com/elt).



**OXFORD  
TEST OF ENGLISH**

### The Oxford Test of English: help for teachers

The Oxford Test of English is an online general English proficiency test, which reports at B2, B1, and A2 levels of the CEFR. The test consists of four modules: **Speaking, Listening, Reading, and Writing**.

This course can be used as part of preparation for the Oxford Test of English.

For more information about the Oxford Test of English and how you can help learners prepare for it, visit: [www.oup.com/elt/ote/teachingresources](http://www.oup.com/elt/ote/teachingresources)

### Introduction to the unit

The title of this unit gives a clear indication of the themes. Students read about and listen to people's experiences of travelling. They think about what would be good and bad about living in another country and what they would miss. Students get opportunities to talk about themselves and this can be useful if you are starting a new series of lessons with a group who do not know each other.

The *Language focus* relates to the tense system in English. This is designed to help you and your students assess their knowledge of the tenses. They are asked to identify a range of past, present and future tenses in both active and passive forms and consider how choosing a different tense allows us to convey different meanings. Students also think about where we sometimes miss out words in informal English and common colloquial expressions.

The first listening extract is an interview with a writer who made a remarkable journey to find his origins and this is continued in *Reading and speaking*. A further *Listening* section contains monologues from different people living abroad, talking about things they miss from home.

There is vocabulary to learn from the reading and speaking section, but the main *Vocabulary* focus is about compound words – both nouns and adjectives. Students are encouraged to experiment with the language and use their dictionaries to check the words produced.

The unit ends with an *Everyday English* section which picks up on the informal language earlier in the unit and allows students to practise using it in casual conversations.

There is a strong focus on pronunciation – using marked sentence stress to help students with the natural rhythm of the language and there is also attention to intonation.

The *Writing* section involves students correcting mistakes. The focus is on informal writing – in this case correcting mistakes in an email from a Brazilian student going to stay with a family in London.

## Language aims

### Language focus

#### Tense review and informal language SB p10

- Identifying and comparing a range of past, present and future tenses in both active and passive forms.
- Colloquial language and how we commonly omit some words in informal spoken and written English.

### Vocabulary

- Combining two words to form compound nouns and adjectives. (SB p17)

### Spoken English

- Leaving out words to make conversations more informal. (SB p13)

### Everyday English

- Listening to casual conversations to learn common responses in everyday situations. (SB p18)

## Skills development

### Reading

#### Saroo's story SB p14

- An article about an amazing true story in which a boy is parted from his family aged five, but manages to find them and his home village using technology years later.

### Listening

#### 'Lion' – the remarkable story of Saroo

##### Brierley SB p13

- Listening to extracts from an interview with Saroo in order to speculate about/predict the content of his story.

#### Things I miss from home SB p16

- Listening for specific information about what six speakers miss when living abroad.

### Speaking

- Talking about themselves using informal language. (SB p13)
- Discussing aspects of Saroo Brierley's story. (SB p14)
- Discussing aspects of moving/living abroad. (SB p16)

### Writing

#### Informal writing – Correcting mistakes SB p130

- Understanding symbols used to correct written errors.
- Locating and correcting errors in an informal email.

## Additional material

### Workbook

The main tenses in Simple and Continuous forms are reviewed and practised in both active and passive voice. There is also useful revision of question formation, a focus on auxiliary verbs, and the uses of *have* and *have got*.

There are vocabulary exercises on compound nouns, idioms about *house* and *home*, and a focus on the literal and idiomatic meanings of phrasal verbs. The pronunciation focus reviews vowel sounds and spelling combinations.

### Photocopiable activities

There are photocopiable activities to review grammar (*Can't get home*), vocabulary (*Two's company*) and communication (*Smart, but casual*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Notes on the unit

### Unit opener page

Choose from these activities to engage your students with the topic and target language of this unit:

- Talk about the title
- Talk about the unit goals (*Grammar, Vocabulary, ...*)
- Talk about the photo
- Talk about the quote
- Watch the video
- Look at the bottom banner
- Do the activity

Point to the title of the unit *Home and away*. Focus students' attention on the photo and elicit some ideas about what it shows.

**Video introduction (6 minutes approximately):** Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

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

As shown in the bottom banner, don't forget that there are many exercises to consolidate and practise the target language of the unit in the Workbook as well as online. There are links to these exercises on the relevant pages of the Student's Book and they can be done in class time or you can set them for homework.

**Summary:** If you don't have time to watch the video, use the title and the photo to help students understand and engage with the topic, and then move straight on to the activity so that they can discuss the theme in more detail.

#### Notes for activity:

- 1 Put students into pairs and ask them to discuss the questions. Check answers with the class.
- 2 Ask students to read the quote by Terry Pratchett (author of fantasy novels). Put students into pairs to discuss the questions. Elicit interesting answers in feedback.

## Language focus SB p10

### Tense review and informal language

#### TEST YOUR GRAMMAR

This *Test your grammar* covers the main tenses students will be familiar with, but also gives students the opportunity to get talking and find out about each other. This initial stage and the rest of the unit will also allow you to assess the students' strengths and weaknesses, and their overall levels of fluency.

**SUGGESTION** Before doing the first task, check that students can recognize the uses of the tenses by asking: Which sentences refer to the past? (1, 3, 4, 6) Which sentences refer to the future? (7, 9) Which sentence talks about something that is always true? (2) Which sentences connect past and present? (5, 8)

- 1 Focus on sentence 1 and elicit possible matches (there may be more than one) with the whole class. Stress the need for the sentences to sound natural, not just grammatically correct. Students work individually to think about which time expressions may be used to finish each sentence. Monitor to see how well students understand the way the tenses work. Let students check in pairs before checking with the whole class.

#### Answers

- 1 My parents met in Paris in the 1990s/years ago/during a snowstorm.
  - 2 They frequently/sometimes travel abroad.
  - 3 They were working in Canada when I was born/for ages/in the 1990s/recently/for a year. (If students query the tense use in *They were working in Canada for ages/for a year*, explain that we use the Past Continuous rather than the Past Simple here because we are emphasizing that the activity was temporary.)
  - 4 I was born in Montreal in the 1990s/years ago/during a snowstorm.
  - 5 My grandfather has been retired for ages/for a year/since 2015.
  - 6 I frequently/recently/later/sometimes wrote to my grandmother./I wrote to my grandmother frequently/the other day/recently/during a snowstorm.
  - 7 My sister's going to work in Peru next month/for a year.
  - 8 She's recently been learning Spanish./She's been learning Spanish for ages/recently/for a year/since 2015.
  - 9 I'll see you tonight/next month/later.
- 2 Focus on the example and then give a few facts about yourself and your family using the time expressions. It's a good idea to give students some thinking time – just three or four minutes to prepare their own examples (but not write them down). Put students in pairs (or groups of three) to exchange their information. Monitor and note down any common errors made in the form and use of the main tenses. Add to these during the lesson and feed back on them after the *Far from home* section. Write them up anonymously on the board for class correction. Students summarize what their partners told them in a brief feedback stage. Make sure you encourage them to self-correct any mistakes with pronouns, which occasionally occur even at upper intermediate level!

## Far from home

### About the text

This is an email from Nancy to her parents. She is travelling with her friend Kiri /kɪri/. She describes experiences she has had and talks about voluntary work they are just about to start doing. The text includes a range of tenses.

There isn't a lot of new vocabulary – with a weaker group, you could check *snorkelling* (shown in the photo), *cramped*, *seasick*, *volunteer* – but there are plenty of words for different animals and birds. Some are in the photos on the page. Others can be taught using images, descriptions or sketches.

#### 1.1 See SB p10.

- 1 Lead in to the listening and reading by eliciting what the students can see in the photos on the page. If they aren't already in the habit of using all available cues to help them understand a text, now is a good time to remind them. Also ask them what kind of writing the text is.

1.1 Give students a moment to read the rubric and questions. Then play the recording for them to read and listen at the same time. Elicit answers from the class.

### Answers

The email is informal. She's on the Galapagos Islands with her friend, Kiri. At the moment they're on holiday, but from tomorrow they will be working. They've seen Machu Picchu, they've camped in the mountains of Torres del Paine. They've snorkelled with sea turtles. They've seen sea lions with their pups and they've seen baby sharks.

- 2 Elicit the full question for 1 as an example. Give students time to complete the exercise, working individually. Students check their work in pairs.
- Go through the questions with the class. Then tell them to take turns to ask and answer in their pairs. Monitor and assist when necessary.
- 1.2 Play the recording so they can check their answers.

### Answers and audioscript

#### 1.2 Nancy and Kiri's amazing trip

- 1 Q How long have they been travelling round South America?  
A For two months.
- 2 Q Which countries have they visited so far?  
A They've already been to Chile, Argentina, Bolivia and Peru.
- 3 Q When did they arrive in Santa Cruz?  
A Last Friday.
- 4 Q What did they do that morning?  
A They snorkelled with sea turtles and swam alongside them.
- 5 Q What were the sea lions doing?  
A They were relaxing on the rocks.
- 6 Q Why are they going to San Cristóbal tomorrow?  
A Because they're going to work there at a volunteer centre.
- 7 Q Why is Kiri not looking forward to the journey?  
A Because they're going by ferry and she gets seasick.
- 8 Q What do they particularly want to see on Isabela Island?  
A The giant tortoises.

## Tyler's Tweets

### About the text

This is a collection of tweets from an American teenager about his stay in London with a host family. He tweets his

first impressions and mentions differences between New York and London, and British and American English.

### NOTE

- Chalk Farm is a lively area of north London.
- The British drive on the left, not the right, as in the US.
- Americans often ask for the bathroom (or restroom) when they want to go to the toilet. In Britain, asking for the bathroom may give the impression you want to have a bath! You just need to ask for the toilet or 'loo'.
- Cheers* is used when making a toast, but also as an informal way of saying thank you or expressing good wishes on leaving, e.g. *Cheers, Joe. See you later.*
- Other differences between British and American English: *flat* (UK)/*apartment* (US); *Tube* (UK)/*subway* (US).
- The abbreviation for New York City is used: NYC.

- 3 Elicit the meaning of *tweet*. You could ask the class if any of them use Twitter or post these kinds of updates on any other social media site.

Give students time to read the questions and then ask them to read the text to answer them. Go through the answers as a class.

### Answers

Tyler is from New York City (NYC). Dave is his British 'buddy'. The Wilsons are his host family.

Things Tyler finds strange: the Chalk Farm area doesn't have any farms; Dave's family call their home a flat; they didn't understand when Tyler asked for the bathroom instead of the toilet; being on a bus with two levels; driving on the opposite side of the road; how people use the word *cheers*; they call the subway (*underground* in British English) The Tube.

- 4 Focus on the example and check why the Present Continuous is used (a temporary action in progress around now).
- Students complete the questions individually. Check a few of the questions for accuracy, then put students in pairs to ask and answer the questions. Monitor, prompting the students to correct any mistakes they make.

1.3 Students listen and check their answers.

Students will be able to review the tense use in the *Language focus* section, but you could go over the tenses at this stage if preferred.

### Answers and audioscript

#### 1.3 Tyler in London

- 1 A Where **is** Tyler **spending** the year?  
B In London.
- 2 A Is this his first trip abroad?  
B No, it **isn't**. He's **been** abroad once before. Last year he **went** to Mexico.
- 3 A Where **does** Dave **live**?  
B In north London.
- 4 A How long **is** Tyler **going** to stay with Dave?  
B A few days.
- 5 A Why **did** the guy **say** 'cheers' to Tyler?  
B Because he **had let** him pass.
- 6 A What **does** he **think** of his host family?  
B He **thinks** they're very nice.
- 7 A What **are** they **going to do** on Sunday?  
B They're **going to** Stratford-[up]on-Avon, Shakespeare's birthplace.

## LANGUAGE FOCUS

The *Language focus* section of each unit aims to get students thinking analytically about the language. Examples are taken from the presentation stage and so appear in context. Students are given the opportunity to think about which forms are being used and why, often through a contrastive analysis of key forms.

Rather than teaching from the front of the class, put students in pairs or threes to work through the *Language focus*. This frees you to monitor the class, check understanding, and answer any questions. It also allows students to take responsibility for their learning, and encourages them to help each other.

### Possible problems

- 1 The tense system.** Although students will be familiar with the tenses covered, they are likely to make mistakes in both form and use, especially at this early stage in the course. Try not to correct every mistake as you go along.
  - 2 Simple vs continuous.** This is a problem for many students, especially when they do not have continuous forms in their first language (L1). In a multilingual class, finding out whether students have continuous tenses in their own language can help you focus on learners' individual needs. The basic distinction is: simple tenses – the action can be seen as complete, permanent or repeated; continuous tenses – the action is ongoing/in progress.
  - 3 Simple vs perfect.** The major confusion here is between the Past Simple (for an action completed at a specific time in the past) and the Present Perfect (for an action which happened or started before now, but has a connection with the present). The key thing about the Present Perfect in English is that it expresses a past action in terms of its relation to the present. This is not always true in other languages. Again, finding out about students' L1 can be of help here.
- 1 Ask students to look back at exercises 2 and 4, and identify the tenses. Monitor and help as necessary. Then check the answers together.

### Answers

#### Exercise 2

- 1 Present Perfect Continuous to talk about activities that started in the past and continue now.
- 2 Present Perfect Simple to talk about experiences at an indefinite time.
- 3 & 4 Past Simple to talk about completed actions.
- 5 Past Continuous to talk about a past activity in progress at a particular time.
- 6 Present Continuous to talk about a future arrangement.
- 7 Present Continuous to talk about how Kiri is feeling at the moment.
- 8 Present Simple to talk about a state/fact.

#### Exercise 4

- 1 Present Continuous to talk about a temporary action in progress around now.
- 2 Present Simple to talk about a fact; Present Perfect to talk about an experience at an indefinite time; Past Simple to talk about a completed action.
- 3 Present Simple to talk about a fact.

- 4 *Going to* to talk about a plan.
  - 5 Past Simple (the auxiliary *did* in questions) to talk about a completed action; Past Perfect for an action that happened before an earlier action in the past.
  - 6 Present Simple (the auxiliary *does* in questions) to talk about a state.
  - 7 *Going to* to ask about a plan; Present Continuous to talk about a future arrangement.
- 2 Read through the notes and examples as a class. You could model the informal phrases as these kinds of colloquial expressions are also common in speaking.
- 3 Students work in pairs/threes to discuss the meanings of the phrases in the email and tweets, finding them in the texts and using the context to help them. They then find examples of words that are missing. There are plenty of examples – encourage them to look for more if they stop after just two or three. Check the answers, monitoring pronunciation.

### Answers

- 1 You'd go mad for the views! = You'd love the views!  
Don't freak, Mum! = Don't worry/don't get stressed!  
coolest of all = best/most amazing of all
- 2 my buddy = my friend  
I don't get it = I don't understand it  
hanging out together = spending time together and having fun  
stuff = other things like that  
mega famous = very famous
- 3 **Nancy's email**  
Thanks for yours (your email).  
(I) always love news from home.  
At last (we're on) the Galapagos Islands.  
(It's) a dream come true!  
(I) can't believe I've seen ...  
(It was) probably the best experience of my life!  
(We) also saw sea lions ...  
(They were) so cute!  
(It's) time to start work!  
(I) can't wait to see them!  
(I'm) missing you loads ...  
(I'm) definitely going to come back one day!

#### Tyler's tweets

- (I'm) still sitting in the airport ...  
(I've) been waiting (for) three hours but (it) seems like ...  
(I've) just boarded the plane ...  
(This is) my first trip abroad ...  
(We) just drove past ...  
(It's) crazy!  
(It's the) first night with my ...  
(It's a/It'll be a) big day tomorrow

Refer students to Grammar reference 1.1–1.2 on SB pp151–2.

## Practice SB p12

### Identifying tenses

- 1 Focus attention on the examples. Students work in pairs to complete the tense charts. Make sure they use the full forms, rather than contractions. Check the answers. If necessary, briefly review the formation of the passive (the appropriate tense and form of *be* + past participle).

## Answers

ACTIVE	Simple	Continuous
Present	he <i>works</i>	we <i>are working</i>
Past	she <b>worked</b>	I <b>was working</b>
Future	they <b>will work</b>	you <b>will be working</b>
Present Perfect	we <b>have worked</b>	she <b>has been working</b>
Past Perfect	I <i>had worked</i>	you <b>had been working</b>
Future Perfect	they <b>will have worked</b>	he <i>will have been working</i>
PASSIVE	Simple	Continuous
Present	it <i>is made</i>	it <i>is being made</i>
Past	it <b>was made</b>	it <b>was being made</b>
Future	they <b>will be made</b>	
Present Perfect	they <b>have been made</b>	
Past Perfect	it <b>had been made</b>	
Future Perfect	it <i>will have been made</i>	

- 2 If necessary, check students are clear about the meaning of *context*. Use the first example to point out the possible context given. Remind them that for each sentence, they also need to identify the tenses.

Students work in pairs. Monitor carefully. Refer them back to the table in exercise 1 to clarify any problems with tense forms.

Go through the tenses with the class. Elicit some ideas about the contexts from the class (but they will be able to check their answers by listening in the next exercise).

## Possible answers

- It might be a shop assistant talking to a customer. Present Continuous.
- It could be two friends or colleagues talking. One tells the other that she will pass on some good news. Future Continuous, *will*.
- It could be someone complaining when an order hasn't been delivered. Present Simple, Past Simple passive.
- It could be somebody telling or recalling the story of when she met somebody from her past. *She* could be a former neighbour's daughter, but could also be a relative that the speaker hadn't kept in touch with. Past Perfect.
- It could be a person describing a man they know, possibly a schoolmate, colleague or neighbour. He has some information/news to give, but it isn't clear what. The speaker gives the impression that people don't trust/take notice of the man. *will*, Present Simple passive.
- It could be somebody saying they are waiting to be told whether they have got a job or a place at university/college. Present Perfect Simple passive, Future passive.
- It could be a friend telling a story about another friend, or perhaps someone in the news. *He* may refer to a criminal or drunken driver. *They* probably refers to the police. Past Continuous.

- 3 1.4 Play the recording so that students can check their answers. You could elicit any alternative contexts which students had thought of and praise those which might have been possible.

With a weaker group, conduct class discussion to help them build up the conversations again. Ask questions about each conversation, e.g. *What do the speakers think of Patrick? Does the shopper want to buy anything?*

Encourage students to practise some of the conversations in their pairs. They don't need to remember the exact words.

## 1.4 Identifying tenses

- A I've heard that Hannah's been seeing a lot of Patrick recently.  
B You're kidding! I thought he was going out with Sally.  
A You know Patrick! I wouldn't trust him, would you? Poor Sally.
- A Are you being served, sir?  
B Just looking, thank you.  
A Well, if you need any help, just call.
- A I'll be seeing Bill this afternoon. I'll tell him the good news then.  
B Actually, I'd rather you didn't say anything to him yet. It's not absolutely certain he'll get the job.
- A Do you have any idea which address it was sent to?  
B Well, she said she'd sent it to *my* address, but it never arrived.  
A But you've only just moved. Maybe she doesn't have your new address.
- A I hadn't seen her since she was a little girl, and she'd changed beyond all recognition.  
B Well, 20 years is a long time. It's about 20 years since the family emigrated to Australia, isn't it?  
A Yeah, and she was only five then.
- A Nobody will believe him. He's the kind of guy who isn't believed by anyone.  
B Yeah – he always talks big!  
A I know. I bet he isn't really going to play for Manchester United.
- A I haven't been told yet if I've got it. I'll be told in writing sometime next week.  
B Well, good luck! I think you're perfect for the job.  
A You're my mum! Of course you think that!
- A Apparently, he was overtaking on a bend at 70 mph when they caught him.  
B Yeah, I heard that. He was caught by a speed camera.  
A He'll probably lose his licence.

## Discussing grammar

The *Discussing grammar* feature aims to get students to analyse and explain the use of key language. It often takes a contrastive approach, highlighting the main differences in use and meaning, and focusing on common areas of confusion/mistakes. If you have a monolingual class, and speak the students' first language (L1), you could ask students to translate key sentences and contrast them with their own language.

- 4 Elicit the difference between the sentences in number 1 as an example. Put students in pairs to compare the meaning of the rest of the sentences. Monitor and check how well your students understand how the tenses work. Deal with any queries, but don't spend too long explaining grammar at this stage.

Check the answers with the class. Rather than asking individual students to explain the grammar, which can be time-consuming and frustrating, try to use questions to check the concepts. Concept questions are a time-efficient way of making sure students understand, e.g. for number 1: *Which sentence means that Klaus was born and*

brought up in Berlin? Which sentence means that Klaus is on his way from Berlin or plans to travel from Berlin? See *Answers* for more examples of concept questions you could use to guide students to understand the differences in meaning.

### Answers

- 1 *comes* – Present Simple to talk about a fact. Klaus was born in Berlin or usually lives there.  
*is coming* – Present Continuous to talk about something that is happening now/around now – Klaus is on his way from Berlin; or to talk about a future arrangement – Klaus is planning to travel from Berlin.
- 2 *You're* – Present Simple to talk about a fact. Here, the verb *to be* is a state verb used to talk about a characteristic.  
*You're being* – Present Continuous for a temporary activity happening now. In this sentence, *to be* is progressive to say that somebody is temporarily behaving in a kind way, probably because they want something from the other person.  
Concept question: *Which sentence refers to a temporary way of behaving and which refers to a permanent characteristic?*
- 3 *were you doing* – Past Continuous to ask about an action that was in progress in the past when the accident happened.  
*did you do* – Past Simple to ask about the next action that happened as a result of the accident.  
Concept questions: *Which sentence asks about something that started before, and was in progress during the accident? Which sentence asks about what happened next – as a result?*
- 4 *I've lived* – Present Perfect to talk about the unfinished past – an action that began in the past and still continues.  
*I lived* – Past Simple to talk about a completed action in the past.  
Concept question: *In which sentence does the speaker still live in Singapore?*
- 5 *he tidied* – Past Simple to say what happened next, or as a consequence of the first action *arrived*.  
*he'd tidied* – Past Perfect to say what happened before the first action *arrived*.  
Concept question: *Which event happened before they arrived and which happened after?*
- 6 *We'll have dinner* – Future Simple to express a spontaneous decision. Here, it works as a suggestion.  
*We'll be having dinner* – Future Continuous to talk about a temporary action that will be in progress at a time in the future.  
Concept questions: *In which sentence does dinner start at 8.00? In which sentence does it start before 8.00? In which sentence does we include the listener?*
- 7 *I didn't teach* – Past Simple active to refer to finished past. Here, the speaker is the teacher.  
*I wasn't taught* – Past Simple passive to refer to finished past. Here, the speaker is a student.  
Concept question: *In which sentence is the speaker the teacher, and in which a student?*
- 8 *are you paying* – Present Continuous active to talk about a temporary activity happening now/around now. Here, the speaker is talking to the house owner.  
*are you being paid* – Present Continuous passive to talk about a temporary activity happening now/around now. Here, the speaker is talking to the decorator.  
Concept question: *In which sentence is the speaker talking to the decorator, and in which to the house owner?*

### Check it

- 5 Students work individually to find the mistakes. Do the first one as an example together if necessary.  
Monitor and assist where necessary. Put students in pairs to compare their work. Then go through the answers together.

### Answers

- 1 How long **have you been learning** English?
- 2 I know what Sarah **does**. She's a lawyer.
- 3 I **was staying** with my uncle when suddenly he fell ill.
- 4 He **broke/had broken** his leg and was taken to hospital.
- 5 I'm going to Leo's party, too. **I'll see** you there.
- 6 **I've been checking/I'm checking** my emails and I haven't finished yet.
- 7 I can't use my car – **it's being repaired** at the garage.
- 8 When we were introduced I realized we **had met** before.

### Talking about you

- 6 Choose one or two of the cues in the exercise and give your own examples. Ask students to work individually to complete the sentences with their own ideas.  
Students compare their answers in small groups. Monitor and check for accurate tense use. Note down any common errors you notice, and feed back on these at the end of the lesson. Before you play the recording, pre-teach/check: *to bother to do something*, *have a cross word*, *to be at it* (= to be arguing).  
🎧 1.5 Play number 1 as an example. Elicit the completed sentence and response.  
Play the recording, pausing after each conversation and eliciting the responses students heard.

### Answers and audioscript

#### 🎧 1.5 Talking about you

- 1 A At weekends, I often don't bother getting up till lunchtime.  
B Absolutely! Why bother if you don't have to?
- 2 A My parents have never had a cross word all their married lives.  
B Really? Mine are at it all the time.
- 3 A I don't think I'll ever master this new phone.  
B Come on, you'll get used to it! I use mine to pay for everything now.
- 4 A I was saying to a friend just the other day that I hadn't seen you for ages.  
B I know. How long has it been?
- 5 A I hate Mondays, because nothing ever goes right on a Monday.  
B Only Mondays, eh? Aren't you the lucky one!
- 6 A I'd just arrived home last night when I realized I'd left my laptop on the bus.  
B Well, you won't see *that* again.
- 7 A I was just getting ready to go out when my grandma rang for a chat.  
B I know, and you feel really bad if you say it's a bad time.
- 8 A I've been told that our teacher wears purple pyjamas in bed!  
B Who on earth told you that?!
- 9 A In my very first English lesson I was taught to introduce myself and say 'hello'.  
B Well, in my first French lesson, I was taught to say 'the cat runs after the mouse' and other such stuff – useful, huh?
- 10 A The reason I'm learning English is because it's spoken all over the world.  
B True, but isn't Chinese spoken by more people?

## Informal language

### SPOKEN ENGLISH Missing words

1 Remind students that they have already seen examples of missing words in informal English in the email and tweets on SB pp10–11.

Give students time to read through the sentences and find places where words are missing. Do number 1 together as an example if necessary. (NB these lines are not from the conversations in exercise 6.)

Check the answers. Point out that *Hang on* and *Hop in* in 8 and 9 are imperatives, so there are no words missing.

Put students in pairs to think of responses.

🔊 1.6 Play the recording so students can compare their responses with the ones given.

### Answers

- 1 **Have you** heard about Jane and John? **I** thought not.
- 2 **Are you** leaving already? What's wrong?
- 3 **Have you** failed again? How many times is that?
- 4 Sorry I'm late. **Have you** been waiting long?
- 5 **Are you** doing anything interesting this weekend?
- 6 **I** like the car! When did you get it?
- 7 Bye, Jo! **I'll** see you later.
- 8 **I'm** just coming! Hang on.
- 9 **Do you** want a lift? Hop in.
- 10 **Have you** seen Jim lately?

### 🔊 1.6 Missing words out

- 1 A Heard about Jane and John? Thought not.  
B What's happened? I always thought they got on really well.  
A Apparently not. John's been seeing his ex-girlfriend.
- 2 A Leaving already? What's wrong?  
B I just have a headache, that's all.
- 3 A Failed again? How many times is that?  
B OK, OK. There's no need to rub it in! They say the *best* drivers fail three times.
- 4 A Sorry I'm late. Been waiting long?  
B No, I've just arrived myself. Got caught in traffic.
- 5 A Doing anything interesting this weekend?  
B If you call housework interesting. I've just got to tidy my flat this weekend.
- 6 A Like the car! When did you get it?  
B We've had it a while actually. Second-hand, you know.
- 7 A Bye, Jo! See you later.  
B Yeah. I'll be round about eight!
- 8 A Just coming! Hang on.  
B Get a move on or we'll go without you.
- 9 A Want a lift? Hop in.  
B Great. Can you drop me in the centre?
- 10 A Seen Jim lately?  
B No, I haven't. I wonder what he's up to at the moment.

2 This is an exercise in making a conversation more informal by missing out words. Put students in pairs to decide what they can remove.

🔊 1.7 Play the recording for students to check. Ask them to practise together in pairs.

### Answers and audioscript

#### 🔊 1.7 A short conversation

- A Morning!  
B Morning! Lovely day, isn't it? On your way to the park?  
A Unfortunately not. Just off to work.  
B Working on a Saturday! Shame!  
A I know. Can't be helped.

### Additional material

#### For teachers

Photocopiable activity – Grammar: *Can't get home* pp168–9

#### For students

Online Practice – *Look again*

Workbook pp6–9, exercises 1–10

## Writing SB p130

### Informal writing – Correcting mistakes

1 Read through the correction symbols as a class. Focus on sentence 1 and elicit the corrections as examples. Put students in pairs to correct the mistakes in the rest of the sentences.

Check the answers.

Ask students which of the mistakes are typical of speakers of their first language. Encourage them to write a list of mistakes they typically make in writing, along with the corrections. They can add to this list as they progress through the course.

### Answers

- 1 I **was** born in 1991 in **a** small town in Mexico.
- 2 My father is **a** diplomat, so **all my life** I've lived in **different** countries.
- 3 **After school**, I went **to** a **business** college **for four years**.
- 4 I've **been** married **for** five years. I **met** my wife while I was a student.
- 5 My town **isn't** as exciting **as** London. **It** is very **quiet** in the evening.
- 6 I've **been learning** English for five years. I **started** when I **was** eleven (**years old**).
- 7 My father wants **me to** work in a bank **because it** is a good **job/career/profession**.
- 8 I'm **doing an** evening course in English. I enjoy **learning** languages **very much**.

2 Ask students to read the email and answer the questions, but not to correct the mistakes. Check the answers.

### Answers

- 1 São Paolo, Brazil
- 2 Fernando is the guest; James is the host.
- 3 São Paolo. It is the biggest and noisiest city in Brazil. It is not really for tourists. It is a commercial centre with a lot of pollution and traffic. There are a lot of things to do, and it has bars which stay open all night.
- 4 It's summer in Brazil and winter in England.

3 Focus attention on the example symbols in the email. Put students in pairs to find the rest of the mistakes and mark them with the symbols. Monitor and help as necessary. When the students have finished, go through the answers as a class. If you have access to an interactive whiteboard, you or your students can mark up the email as you go along.

## Answers

Thank you, your email. I receive it the last week. Sorry I no reply you before, but I've been very busy. It's Christmas soon, and everyone are very exciting!

In two weeks I am with you in England. I can no belief it! I, looking forward, meet you and your family very much. I'm sure we will like us very well.

My city, São Paulo, is, biggest and noisest city in Brasil. Is not really for tourist. Is a centre commercial. Also it have very much pollution and traffic. But there is, lot of things to do. I like very much listen, music. There are bars who stay open all night!

My friend went in London last year, and he has seen a football match at Arsenal. He said me, was wonderful. I, like to do that also.

My plane arrive to, Heathrow, 3, Janury. Is very early, morning. I hope very much, improve, during I am with you! and happy New Year!

Once students have marked the text with the correct symbols, ask them to work in pairs to rewrite the text, correcting all the mistakes. Note that it's common to use contracted forms in informal writing, but full forms would also be acceptable in the corrected version below.

## Answers

Dear James,

Thank you for your email. I received it last week. Sorry I haven't replied to you before, but I've been very busy. It's Christmas soon, and everyone is very excited!

In two weeks I'll be with you in England. I can't believe it! I'm looking forward to meeting you and your family very much. I'm sure we will like each other very much (or *get on very well*).

My city, São Paulo, is the biggest and noisiest city in Brazil. It isn't really for tourists. It's a commercial centre. It also has a lot of pollution and traffic. But there are a lot of things to do. I like listening to music very much. There are bars which stay open all night!

My friend went to London last year, and he saw a football match at Arsenal. He told me (that) it was wonderful. I would like to do that, too.

My plane arrives (or *will arrive*) at Heathrow on 3 January, very early in the morning.

I hope very much to improve my English while I'm with you!

Happy New Year!

Fernando

- 4 Read through the tasks as a class. If you have time in class, get students to make notes under the following headings to help them plan their email: Family, Interests, School, Town.

Students write one of the emails in class time or for homework. Remind them to check their work carefully for mistakes before handing it in.

When correcting the emails, use the same code as in exercise 1 and get students to correct their own or their partner's mistakes.

## Additional material

### For students

Online Practice – Practice

## Listening and speaking SB p13

### 'Lion' – the remarkable story of Saroo Brierley

#### About the text

This recording consists of extracts from a BBC World Service interview. There is only one speaker: Saroo Brierley /sæ'ru: 'bri:li/, a man who was parted from his Indian family when he was a little boy and ended up living in a different country with his adoptive family. He later used Google Earth to find his home village. The reading text which follows on SB p14 gives fuller information. The aim of this listening is to whet the students' appetite, encourage them to speculate/predict the content of the story and give them the basics in Saroo's own words.

New vocabulary may include: *autobiography, significance, waterfall, recognize, wander around, grasp (an idea)*.

Pronunciation of proper nouns: Sheru Munshi Khan /'ʃeru:'munʃi kan/, Ganesh Talai /gə:'neʃ tæ'laɪ/, Hobart /'həʊbə:t/.

- 1 Ask students to look at the photos on the page and try to identify Saroo Brierley, whose life story they are going to hear about. Point to the film poster and elicit that Saroo Brierley's real life story was made into a film. (The other people in the photos are actors from Saroo's film.) Give students time to read all the questions and then find answers in the Saroo Brierley Fact File. They check in pairs, then check answers with the whole group.

#### Answers

- He's Indian and Australian.
- He was born in Ganesh Talai in India.
- His birth name was Sheru Munshi Khan.
- He now lives in Hobart, Tasmania.
- His book is called *A Long Way Home*.
- The film is called *Lion*.
- The film starred Dev Patel, Sunny Pawar and Nicole Kidman.

- 2 In their pairs, students speculate about the questions. Elicit ideas from them. (If any have seen the film, they will obviously know the story.)
- 3 1.8 Again, give students time to read through the questions and deal with any new vocabulary. Play the recording for students to listen and answer. With a weaker group you may need to play it more than once. NB Some of the answers are speculative (2, 4, 6) and the students will be able to check these when they read the full reading text on p14. When you go through the answers now, you can just elicit these ideas but not give feedback on whether they are correct or not.

#### Answers

- 1 At the train station.
- 2 Students' own ideas.
- 3 Calcutta. He was scared because it was a scary place to be and he didn't know where he was.
- 4 Students' own ideas.
- 5 The time he was on the train and the distance he must have travelled.
- 6 Students' own ideas.
- 7 She had aged. She thought he was dead.
- 8 Because his older brother had died.

## 1.8 The lost boy

It was late at night. We got off the train, and I was so tired that I just sat down at the train station, and I ended up falling asleep. It was a very scary place to be. I do not think any mother or father would like to have their five-year-old wandering alone in the slums and train stations of Calcutta. I was scared. I didn't know where I was. I accepted that I was lost and that I could not find my way back home, so I thought it was great that I was going to Australia. I multiplied the time I was on the train, about 14 hours, with the speed of Indian trains and I came up with a rough distance, about 1,200 km. When I found it, I zoomed down and bang – the waterfall where I used to play. The last time I saw her she was 34 years old and a pretty lady. I had forgotten that age would get the better of her. But then I recognized her and I said, 'Yes, you are my mother.' She grabbed my hand and took me into her house. She could not say anything to me. She had a bit of trouble grasping that her son, after 25 years, had returned. She had long feared I was dead. A month after I had disappeared my brother was found in two pieces on a railway track. We were extremely close. When I left my mother to return to Tasmania, I was heartbroken knowing that my older brother had passed away.

### Additional material

#### For students

Online Practice – Practice

## Reading and speaking SB p14

### Saroo's story

#### About the text

This reading text gives much fuller information about Saroo Brierley's story. The story generated significant international media attention, especially in India and Australia. His 2013 book was made into a film called *Lion* in 2016.

The article has many of the characteristics of human interest stories that appear in newspapers and magazines, and online. The content alternates between a third person description of what happened and Saroo's account in his own words. This gives an immediacy to the action and adds to the drama.

Comprehension practice is given in a true/false task. In the final stages, students discuss their responses to Saroo's story and practise understanding key words from context.

Encourage students to use the context to help them with new vocabulary. With weaker classes or if you are short of time, you could pre-teach the following: *sweeper, vast, network, tongue* (= language), *notorious, slums, beggar, shelter* (n), *orphanage, shabby, weathered, to get the better of, to venture, star-studded*.

Don't pre-teach/check any of the words which are highlighted in the text, as students will work out their meaning in exercise 3.

- 1 Give students time to look at all the photos and the map and to read the full text to see whether the ideas they had on p13 were right. Conduct a class discussion about whether their predictions were right or not.
- 2 Elicit the answer to number 1 as an example. Point to where the information can be found in the text. Give students time to reread the text and complete the true/

false task. Ask them to compare their answers in pairs before checking with the class. Get students to quote from the relevant part of the text to support their answers.

### Answers

- 1 ✓
- 2 ✗ The text doesn't give the name of the station where Saroo fell asleep, but he ended up in Calcutta after a 14-hour journey.
- 3 ✗ He became a beggar.
- 4 ✗ He was offered food and shelter by a man, but he didn't trust him, so he ran away.
- 5 ✓
- 6 ✓
- 7 ✗ When he found the town, his family had already moved.
- 8 ✗ He hasn't moved back with his birth family, but he has kept in touch.

### Vocabulary

- 3 Students locate the highlighted words and phrases in the text and use the context to try to work out their meaning. Give them individual time to do this and then put students in pairs to share their ideas.

For the second part of the task, do number 1 as an example with the class, if necessary.

When they have finished, check answers together. Ensure correct pronunciation by modelling and drilling where necessary.

### Answers

- |                    |                        |
|--------------------|------------------------|
| 1 Hordes           | 6 sleeping rough       |
| 2 grasping         | 7 settled down well in |
| 3 nap              | 8 foul play            |
| 4 struck gold      | 9 star-studded         |
| 5 fend for himself |                        |

### What do you think?

#### NOTE

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

Give students time to read through the questions and think about their answers. Teach the word *ancestry* if necessary. Put students in groups to express their views. Monitor and encourage if necessary – you can also play devil's advocate (deliberately provoke students even if it isn't what you really think!) to encourage reaction and more discussion.

Elicit a range of responses from groups and find out about their experiences of using Google Earth in a whole-class discussion.

### Additional material

#### For students

Online Practice – Practice

## Things I miss from home

### About the text

This is a series of 'vox pops' of people talking naturally about the same topic: what they miss when they are away from home. The tasks involve listening for gist to identify where the people are from and where they live now, note-taking for more detailed comprehension, and understanding referencing in what is said.

All of the six recordings are monologues, apart from Artem and Dasha, who share their opinions. Martin mentions some typical British food and drinks: *digestive biscuits* (round semi-sweet biscuits made of wholemeal flour), *brown sauce* (a commercially-prepared sauce, dark brown in colour, containing vinegar and spices), *porridge* (a breakfast dish consisting of oatmeal boiled in water or milk). Martin and Oliver use the word *Brit(s)* as an informal way to refer to the British.

Students need to be able to pick out the main information from the recordings. Some of the vocabulary may be new, so be prepared to pre-teach/check the following items depending on your students' level: *bank* (of a river), *wave* (of the sea), *the tide*, *crisp/sticky* (about the weather), *banter*, *upbeat*, *modesty*, *seasonal*, *insecure*, *drums*.

- 1 Focus on the picture and ask the students how the man is feeling, what he is thinking about and why. Lead in to the listening by asking students the questions in exercise 1. Elicit a range of answers in a brief class discussion.
- 2 Ask students to write down one thing they missed on a small piece of paper. Why not join in this task yourself? Students often appreciate finding out about their teacher too. Collect in the pieces of paper, and save them until you need them again in exercise 6.
- 3 **1.9** Focus attention on the photos of the speakers in exercise 3. Tell students they only have to listen for where the speakers are from and where they are now during this first listening. Play the recording of Brenda as an example. Play the rest of the recording, pausing after each one to let students compare their answers.  
Check the answers with the class.

### Answers

Brenda is from Yorkshire/north-east coast of England; she's now in Germany.

Shona is from Scotland; she's now in Madrid.

Martin is from Britain; he's now in France.

Oliver is from the UK; he's now in the US.

Artem and Dasha are from Ukraine; they're now in England.

Carter doesn't say where he's from, but he lives with his dad on the east coast of the US and often visits his mom in Florida.

### 1.9 Things I miss from home

#### Brenda

There's only one thing I really miss about where I come from and that's the sea. I'm originally from Yorkshire and, although I came to live here in Germany, oh, 30 years ago, I still miss the north-east coast of England. Erm, there's just something about the sea. Where I live now, there's a river and there are some nice walks along the banks. It's lovely, but it's not the same. The thing about the sea is that it changes all the time, not just every day, but every *time* of day. In my home town when the tide comes in, the water comes right up to the road and then, when it goes out, there's just miles and

miles of sand. It can take an age to walk to the sea. It's a source of amazement to me every time I see it.

#### Shona

Er, the thing I miss about Scotland is probably the weather, believe it or not. Up there, the air is quite crisp and clear and the temperature is cooler. I find here in Madrid ... erm ... it can be very hot and very humid in summer, and a little bit sticky as well, and then it can be really very cold in winter. I was surprised at how cold. Back home, they think it's always lovely and warm in Spain.

#### Martin

All right, well, I've been living in France for the last 25 years and I suppose the things I miss most about Britain, is ... well ... first of all the obvious things, like every Brit living abroad, ... er ... I miss some typical English foods – for me that means curry, wine gums, digestive biscuits, brown sauce, porridge, and of course good old warm English beer.

Erm ... what else do I miss? Socially, oh a lot ... I miss meeting friends in pubs. I miss the chat, the banter, just the way that people talk to each other. I miss ... I miss that sparky British humour on a day-to-day basis.

On a ... on perhaps a more serious note, I miss having a vote. In Britain you lose your vote once you've been out of the country for more than 15 years – and I didn't even get a vote in the referendum. And because I haven't taken French nationality, I don't have a national vote here. So I don't get to vote anywhere these days. I guess that's one of the things I miss most.

#### Oliver

So, things that I miss about the UK, the first would be bread. The bread here in the States seems to stay too fresh for a long time. And it doesn't actually make particularly good toast. And being British, you know, toast is an important thing. And then, of course, there's work. I've found working in the US surprisingly different from the UK. In the US, it's very important to be very upbeat and positive about what you can do. Which, you know, is true to a certain extent in the UK, but I think in the UK, it's kind of 'OK – be good at what you do, but just get on with it'. Over here, you're kind of expected to be a salesman, like you should be selling yourself and your abilities. I guess in a way the Brits are just a bit more modest at work. And I kind of like that modesty. I'm not particularly good at selling myself, I just like to get on with my job, and I don't feel the need to tell everyone how good I am. But that's kind of the way of things over here.

#### Artem and Dasha

D Erm ... one thing I miss is the food, all the seasonal products and the enjoyment of going to the farmers' market to buy goat's cheese from a lady that your grandma has known since you were little.

A That's right. Apricots, melons, tomatoes just don't taste right in this country!

D Yeah, and it seems that the most tasteless fruit here is a watermelon. I keep buying them, but every single one is a disappointment. I'll always miss the watermelons we used to get from the south of Ukraine.

A Hmm, that's true. But it's not the food I miss most – it's the language, *my language*. There is nothing quite like walking along the street and feeling like you are part of something bigger than yourself ... hearing your own language. I always feel a bit ... erm ... a bit insecure when it's *not* my language. I think ... I think I'm ... I'm missing something. It's hard to explain.

D Mmm, I know what you mean. Another thing I find hard is being away from home on our national holidays. We make much more of things like that in Ukraine. Er, you just don't get the same feeling here of people coming together to celebrate in the streets.

A Yes, it's not the same.

#### Carter

I live with my dad on the east coast, but I visit my mom in Florida lots of times a year. And the one thing I miss is my drums. I'm in a rock band, but I can't travel with my kit, so I have to leave it at home. It's like torture, I can't wait to get home to Dad's, sit at my drums, and get playing again. My mom says I miss them more than I miss her.

- 4 **1.9** Focus attention on the chart. Play the recording of Brenda again and elicit the key information. Play the rest of the recording, pausing between speakers. Play

the recording of selected speakers more than once if necessary – Artem and Dasha, and Martin are particularly full of information. Students compare their answers in pairs. Check the answers with the class. Establish if anyone in the class shares the opinions of the speakers.

### Answers

	What they miss	Other information
Brenda	the sea	often goes for walks by river where she lives now
Shona	the weather	crisp and clear in Scotland, but hot and sticky in Madrid
Martin	typical English food; meeting in pubs; typical British humour, being able to vote	curry, porridge, and types of biscuit/sauce/beer; the way people socialize; can't vote in France, or in Britain as been away too long
Oliver	bread, people being modest at work	bread in US isn't good for toast; people in US sell themselves more at work than in UK
Artem and Dasha	food, their own language, national holidays/traditions	fruit doesn't taste right in UK and can't get tasty watermelons; Artem feels insecure when not using own language; Dasha says can't recreate the same traditions/celebrations
Carter	his drums	visits his mom in Florida lots of times a year

- 5 Ask students in pairs to decide which of the speakers in exercise 4 is speaking in each extract. Then elicit the answers to the questions for extract 1 as an example. Students work in pairs to complete the task. Play the recording or selected sections again as necessary. Check the answers with the class.

### Answers

- 1 Oliver. *Here* refers to the US. He is expected to sell himself/his own talent.
- 2 Brenda. Walking by the river is lovely, but it's not the same as being by the sea.
- 3 Dasha. *Them* refers to watermelons. Apricots, melons and tomatoes are also a disappointment.
- 4 Carter. He misses his drums so much because he can't take them to his mom's when he visits her.
- 5 Martin. *The country* refers to Britain. You can't vote after you've been out of the country for more than 15 years.
- 6 Shona. *There* refers to Scotland. It's much cooler than Madrid.

- 6 You will need the pieces of paper that students wrote on in exercise 2. You can read the examples aloud yourself or hand out the pieces of paper at random around the class for the students to read. The rest of the class has to guess who wrote each example. That student can then explain why they wrote it. Decide as a class whose example is the funniest and/or the most interesting.

### What do you think?

Give students time to read the discussion questions and deal with any vocabulary queries. Set a time limit for students to think about their responses (though they shouldn't write anything down). Put them in groups of three or four to say what they think. Monitor the groups equally, helping

as necessary. Appoint a chairperson in each group to encourage participation and move discussions along. When groups have finished their discussions, elicit some responses from different groups. Correct any errors at the end, including pronunciation.

**VIDEO** In this unit students can watch a video about two people talking about living away from home, and describing how they communicate. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

### Additional material

#### For teachers

Photocopiable activity – Video worksheet: *A global village*

#### For students

Online Practice – *Practice*

## Vocabulary and pronunciation SB p17

### Compound words

The aim of this section is to practise compound nouns and adjectives. This includes a focus on correct stress and intonation. The compounds included are those made from the words *life*, *heart*, *home* and *house*.

### NOTE

There is some dictionary work in this lesson, so if it is appropriate for students to use dictionary apps or online dictionaries on their mobile phones or handheld devices, this will be helpful. Otherwise they will need access to either an online dictionary or a class set of dictionaries if possible.

### Compound nouns and adjectives

- 1 Read the notes and look at the examples as a class. Check the answers to the question.

#### Answers

Nouns: life story, lifestyle, life expectancy, heart attack, heartbeat  
Adjectives: lifelong, life-size, heartbroken, heart-warming

- 2 Model the pronunciation of the compounds by reading them aloud. Elicit the main stresses. Get students to repeat the words with the correct stress. Point out that the stress is usually on the first word of compounds of this type, both nouns and adjectives.

#### Answers

Nouns: life story, lifestyle, life expectancy, heart attack, heartbeat  
Adjectives: lifelong, life-size, heartbroken, heart-warming

- 1 Elicit a compound from *home* and one from *house* as an example. Students work in pairs to make the rest of the compounds. They then decide whether each compound is a noun or an adjective.

Point out that sometimes compound words are written as one word, sometimes two words and sometimes they are hyphenated. Stress that students should use a dictionary to check how compound words are written (and that native speakers often need to do this, too!).

Remind them to check the pronunciation as well and mark the stress.

Check the answers, including the main stress on each word.

### Answers

homework (noun), home-made (adjective), homesick (adjective), home page (noun), home town (noun), homecoming (noun), homeless (adjective), home-grown (adjective), housework (noun), housewife (noun), house-proud (adjective), houseplant (noun), housebound (adjective), house-warming (noun)

- 2 **1.10** Tell students they are going to hear five short conversations. Focus their attention on the questions.

Play the recording, pausing after each one for students to note down the compounds used. In their pairs, students discuss who is talking and about what and share the compound words they heard.

Check the answers with the class. Go through the vocabulary carefully to ensure students understand the meanings. Some may be new, e.g. *homecoming*, *housebound*.

You could take this opportunity to focus students' attention on the cartoon. Elicit what the situation is and why it's funny. You may need to teach *iceberg* and *igloo*!

### Answers

- 1 neighbours or friends, houseplants, house-proud, they're talking about one of them looking after the other one's plants whilst they're away on business
- 2 mother and daughter, homecoming, housewife, home-made, home-grown, they're talking about the sister (other daughter) coming back from the US – she's been made managing director of her firm in the UK
- 3 friends, house-warming, housework, one of them has just moved house so they're talking about the new house and a house-warming party
- 4 a little boy and his mum, homesick, the boy is at scout camp and is missing home
- 5 two friends – probably teenagers, housebound, they're talking about a party at a mutual friend's house – this friend's parents are away because they're taking care of the grandma

### 1.10 Compound nouns with *house* and *home*

- 1 A Do you think you could possibly water my houseplants for me? I'm away on business for two weeks.  
B No problem. I'd be glad to. I'll keep an eye on your whole flat if you like.  
A That would be great.  
B Don't worry, I know how house-proud you are. I'll make sure everything stays clean and tidy.  
A I'll do the same for you any time, you know.  
B Thanks.
- 2 A Julie, have you heard? Anna's just been made managing director of the UK branch of her firm, so she's coming back from the States!  
B Oh, that's great news. Let's give her a spectacular homecoming party when she gets back from New York. Hmmm. *She's* certainly the *career* girl of the family.  
A Doing really well, isn't she?  
B I know and I'm happy for her. Me? I'm just a housewife. Four kids, home-made cakes and home-grown vegetables!  
A And how *are* my wonderful grandchildren?
- 3 A We're having a house-warming party on the 12th. Can you come?  
B Yeah, you bet. We'd love to! But I didn't know you'd moved.  
A Yeah, two weeks ago. It's much bigger than the old one. Huge kitchen and three big bedrooms.  
B Sounds great.

A Yeah. Mind you, there's much more housework to do!

B That's a drag!

- 4 A Mu...u...um? Mu...u...um, I want to come home. I don't like it here.

B Oh, Max. Come on now. You were so looking forward to going to scout camp.

A But ... but Mu...u...um, I hate it here. Why won't you and Dad come and get me?

B Max, we can't. I never thought you'd be so homesick, and you'll be home in two days.

A TWO MORE DAYS! Oh, no!

- 5 A Hey, you going to Carly's on Saturday?

B I dunno.

A It's a free house. It'll be great.

B Cool. Where are her parents then?

A Carly says they're visiting her grandma – she's sick and housebound so they have to go and help.

B OK. Count me in. I'll be there.

- 3 Elicit the missing words in number 1 as an example.

Students work in pairs to complete the task.

Check answers with the class.

### Answers

- |                                    |                 |
|------------------------------------|-----------------|
| 1 houseplants                      | 5 house-warming |
| 2 house-proud                      | 6 housework     |
| 3 homecoming                       | 7 homesick      |
| 4 housewife, home-made, home-grown | 8 housebound    |

- 4 Elicit where the stress commonly falls in compound words (on the first word). Ask students in pairs to practise saying the lines in exercise 3 with correct stress and intonation. Monitor and check for pronunciation problems.

Students choose three or four of the conversations to act out with a partner. Remind them to use the lines in exercise 3 as prompts and encourage them to continue the conversations with their own ideas.

- 5 Now students have a chance to play around with the language, working out how many compounds they can make from the given words.

Elicit the compounds with *book* as an example. Put students in pairs to complete the task. Set a time limit of, say, five minutes to encourage students to work quickly.

Suggest students take turns to check their answers in a dictionary.

Put the students in groups of four to compare their answers. Remind them to explain the meaning of the compounds or put them in an example sentence to demonstrate the meaning. Monitor and help as necessary.

- 6 Check the answers with the whole class, monitoring spelling and pronunciation as you go. Praise the pair/group who came up with the most compounds (and could explain the meanings).

### Answers

seasick, sea air, seafood, book bag, bookmark, bookshelf, junk mail, junk food, headline, headphones, head office, headway, textbook, text message, open air, open house, business studies, business card, businessman, fire escape, fire alarm, fireman, sleeping pill, sleeping bag, airline, airmail, airsick, airbag, air conditioning, airway

**EXTRA IDEA** Encourage students to make a section in their vocabulary records for compound words. Remind them from time to time to look back at the reading texts and listening scripts to look for examples of compounds to add to their records.

## Additional material

### For teachers

Photocopiable activity – Vocabulary: *Two's company*  
pp170–1

### For students

Online Practice – *Look again*

Workbook pp10–11, exercises 1–5

## Everyday English SB p18

### Casual conversations

This section introduces and practises some common, informal phrases used in everyday conversations. It also provides guided practice in stress and intonation to help students gain confidence and improve their pronunciation.

- 1 Ask students to read through the sentences and underline any phrases that they don't know. Check students understand the following phrases:

*can't make it* = isn't able to go (to a party, etc.)

*How come ...* = Why?/For what reason?

*take it easy* = relax/rest

*I don't think I'll bother with* = I'm not interested in

*I was just passing* = I was walking past/I was in the area

*drop in* = visit for a short time

*don't feel up to* = not well enough or prepared to do sth

*Great stuff!* = Brilliant!/Fantastic!

*swing it* = manage to achieve/arrange sth

*That's as maybe* = that may be true, but it is not the main point

Stress that these phrases are common in speaking and informal writing such as emails and online comments, but shouldn't be used in more formal contexts.

Elicit the matching line for number 1 as an example. Put students in pairs to complete the matching task.

- 2 **1.11** Play the recording and let students check their answers.

Briefly check what each situation is before getting the students to practise the conversations, e.g. in number 1 it could be a friend or family member passing on his/her way to somewhere.

Students practise the lines in pairs. Monitor and check for accurate stress and intonation. If students have problems or sound 'flat', play selected lines again as a model and get students to repeat. It may be helpful to model some of the lines yourself, exaggerating the voice range if students still have problems.

Make sure students swap roles.

### Answers

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

- 3 **1.12** Ask students to read the conversation as you play the recording. Elicit that the two speakers don't know each other. You could elicit where they are speaking (on a train or other public transport), what they talk about (cities and tourists), what speaker A's job is (travel agent).

**1.12** See SB p18.

- 4 Point out that all the stressed words in the conversation are highlighted. The focus of this task is natural pronunciation. The aim is to help students get a feel for the rhythm of the language and to understand that the meaning words are stressed.

Put students in pairs to practise. Monitor carefully and correct any errors with sentence stress and remind them about the importance of intonation, too, if they are sounding 'flat'. Model yourself if necessary. Make sure students swap roles.

**1.12** Play the recording again to focus students on the stressed words and then ask them to practise again at least twice.

- 5 You could lead in to this task by focusing students' attention on the conversation in exercise 3 and reading the first four or five lines but ONLY saying the stressed words, i.e. *Excuse ... yours? See. Yes, is. Thank. Dropped.* This highlights in a different way how the meaning rests on the stressed words. This task gives students just stressed words and asks them to rebuild the conversation. You could read out the first four lines of conversation 1 as a model of the stressed words.

Ask a strong student to complete and act out the first line from conversation 1 as an example. Put students in pairs. Give them time to work out the wording of each conversation.

Remind them that the words provided carry the main stresses and that they should say the lines aloud as they go along.

Let students practise the conversations in full. Encourage them to really focus on improving their pronunciation. Get them to swap roles.

- 6 **1.13** Play the recording. Students listen and compare their ideas and pronunciation. Ask students to assess how good they thought their pronunciation was, and how helpful it was to repeat the same conversation.

### **1.13 I was just passing ...**

- 1 A Tony! Hi! Great to see you.  
B Well, I was just passing and I thought I'd drop in and say 'hello'.  
A Come on in! Have a drink!  
B You sure? You're not too busy?  
A Never too busy to talk to you.  
B Thanks, Jo. It'd be really nice to have a chat.  
A Great! Let me take your coat.
- 2 A Um, excuse me. Don't I know you from somewhere?  
B No, I don't think so.  
A Weren't you at Gavin's party last week?  
B Not me. I don't know anyone called Gavin.  
A Well, someone who looked just like you was there.  
B Well, that's as maybe, but it certainly wasn't me.  
A I am sorry!

## Additional material

### For teachers

Photocopiable activity – Communication: *Smart, but casual* pp172–3

### For students

Online Practice – *Look again*

Workbook p11, Pronunciation exercises 1–2

Online Practice – *Check your progress*

### Introduction to the unit

The theme of this unit is the planet's most remote and exotic places. This unit continues and extends the focus of Unit 1 on travelling and experiences in different places.

The *Language focus* is a review of Present Perfect and past tenses in simple and continuous forms. Students read about two female circumnavigators – one living and one dead – and answer a range of different questions about them which help to clarify when we use the different tenses. A further reading text on the topic of *TripAdvisor* involves students in an activity in which they need to ask each other questions using the different target tense forms.

The text in *Reading and speaking* is about ecology and takes the form of a strongly-worded article on the problem of single-use plastics and the effects on our planet. Students learn new vocabulary and are encouraged to give their personal reactions to the text.

In the *Listening and speaking* section, students encounter the idea of a *bucket list* by listening to a number of people talking about experiences they decided they needed to do in their lifetime. In *Spoken English*, students are encouraged to notice how and when we use fillers to give us time to think of what to say next. Then students have the opportunity to make their own bucket lists and compare with their classmates.

The main *Vocabulary* focus is on the high frequency verbs *make* and *do*. Students learn and practise using *make* and *do* collocations and phrasal verbs.

The *Everyday English* section at the end of the unit helps students to talk accurately about places, using specific phrases for location and using emphasis naturally in spoken English. There is also a focus on compound adjectives starting with numbers such as a *five-minute* walk, a *14-night* holiday.

The *Writing* section focuses on formal writing and how to produce an effective email of complaint. Students study conventions of formal email writing and develop their vocabulary by studying appropriate adjectives for a formal complaint.

## Language aims

### Language focus

#### Present Perfect – Simple and Continuous SB p20

- Present Perfect (both simple and continuous) and past tense forms.

### Vocabulary

- Phrases, collocations and phrasal verbs with *make* and *do*. (SB p27)
- Adjectives formed with number + noun adjectives, e.g. a *four-bedroom* house. (SB p28)

### Spoken English

- Using fillers to give us time to think of what to say next. (SB p26)
- Adding emphasis. (SB p28)

### Everyday English

- Talking about places. (SB p28)

## Skills development

### Reading

#### Our plastic planet SB p24

- An article by a journalist and adventurer who reveals the numbers behind the devastating pollution of our beaches and seas by plastic.

### Listening

#### Bucket lists SB p26

- Three monologues by people who have done things from their bucket lists.

#### Where is it exactly? SB p28

- Four people talk about places in the world.

### Speaking

- Discussing and giving opinions about *TripAdvisor*. (SB p23)
- Discussing and giving opinions about environmental issues. (SB p25)
- Talking about activities to put on a bucket list. (SB p26)

### Writing

#### A formal email – An email of complaint SB p131

- Practising conventions of formal writing and analysing differences between informal and formal English.
- Learning and using emotive adjectives.

## Additional material

### Workbook

This unit focuses on Present Perfect Simple and Continuous forms, in both active and passive voice. There is also a review of *have something done*.

Vocabulary contrasts *make* and *do* and idioms and prepositions connected with travel and transport. Pronunciation focuses on word stress.

### Photocopiable activities

There are photocopiable activities to review grammar (*Find someone who ...*), vocabulary (*Making do*) and communication (*Vacation Vlogs*). These can be found at the back of the Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Notes on the unit

### Unit opener page

Choose from these activities to engage your students with the topic and target language of this unit:

- Talk about the title
- Talk about the unit goals (*Grammar, Vocabulary, ...*)
- Talk about the photo
- Talk about the quote
- Watch the video
- Look at the bottom banner
- Do the activity

Point to the title of the unit *The ends of the Earth*. Focus students' attention on the photo and elicit some ideas about what it shows.

**Video introduction (6 minutes approximately):** Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at **headwayonline.com**. The video features speakers from a variety of countries expressing their opinions about the unit theme.

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

Don't forget that there are many exercises to consolidate and practise the target language of the unit in the Workbook as well as online. There are links to these exercises on the relevant pages of the Student's Book and they can be done in class time or you can set them for homework.

**Summary:** If you don't have time to watch the video, use the title and the photo to help students understand and engage with the topic, and then move straight on to the activity so that they can discuss the theme in more detail.

#### Notes for activity:

- 1 Put students into pairs and ask them to discuss the questions. Check answers with the class.
- 2 Ask students to read the quote by Aliyyah Eniath (author). Put students into pairs to discuss the questions. Elicit interesting answers in feedback.

#### Suggested answers

Take: a holiday, photos, a plane/taxi/train

Leave: things behind, a mess

Kill: time, wildlife

It's important that travellers respect the natural environment and not cause any damage.

### Language focus SB p20

#### Present Perfect – Simple and Continuous

##### TEST YOUR GRAMMAR

Use this section to assess how well students understand the differences in tense use. Work through the exercises, but avoid lengthy grammar explanations at this stage.

- 1 Discuss sentence 1 as a class and elicit the correction as an example. Put students in pairs to discuss and correct the rest of the sentences. Monitor to see how well students understand the way the tenses work. Check the answers with the class.

#### Answers

- 1 Using the Present Perfect here suggests that this is recent news and that Columbus is still alive. The Past Simple should be used: *Columbus discovered America (in 1492).*
- 2 Using the Past Simple here sounds as if the speaker is dead! The Present Perfect should be used: *I've travelled/been travelling all my life. I've been everywhere.*
- 3 The use of the Present Perfect Simple sounds strange here, because it suggests that this is a completed action, as if the speaker is saying, 'Now I know English.' Learning a language is not a process we 'complete', as the action of learning is ongoing. The Present Perfect Continuous is needed: *I've been learning English recently.*
- 4 The use of the Present Perfect Continuous for an action of short duration (*cut my thumb*) suggests a repeated activity, and so sounds odd, i.e. 'I've repeated the same accident several times.' The Present Perfect Simple should be used here for a single action without duration: *I've cut my thumb.*
- 2 Students work in pairs to discuss and change the sentences where possible. Monitor to see how well students understand the uses of simple and continuous aspect. Check the answers with the class.

#### Answers

- 1 *What do you do at the weekend?* The simple here refers to a habit/routine, i.e. every weekend. *What are you doing at the weekend?* The continuous here refers to the future, i.e. this coming weekend.
- 2 *I don't like her boyfriend.* Like is a state verb and so it is not normally used in the continuous form.
- 3 *I had a shower at 7.00.* The simple here refers to a completed past action. *I was having a shower at 7.00.* The continuous here refers to an action in progress at the time specified.
- 4 *Someone's eaten my sandwich.* The simple here expresses a complete action with a present result, i.e. the sandwich is completely gone. *Someone's been eating my sandwich.* The continuous here expresses an incomplete action. The speaker is looking at a sandwich with a couple of big bites taken out of it!

### All around the world

#### About the text

These are texts about two different women and their travels around the world by sea. The first text about Frenchwoman Jeanne Baret /ʒɑ̃ bə'rei:/ uses tense forms which reflect finished time as she was alive until 1807. The second text about Riikka Meretniemi /'ri:kə merit'ni:mi/ from Finland, is about a living circumnavigator and her current voyage around the world with her family. It therefore uses Present Perfect tenses in both simple and continuous aspect.

Students may not know the following vocabulary: *peasant, herbalist, botanist, navigation, digital distance-learning and remote*. Pre-teach what you think they will need. The word *circumnavigator* is also new, but students are to guess the meaning from context so don't pre-teach it.

If you have a world map or globe in your classroom or can bring a map up on an interactive whiteboard, you might like to go through geographical names which come up – France, Turkey, the Atlantic, Barbados, the Panama Canal, Ecuador, Tahiti, Panama, Mauritius.

1 Lead in to the reading by focusing students on all the visual cues – photos, maps and titles. Elicit what they know about the text just from these features before they even start the reading.

Give students time to read the bullet point questions and tell them to read both texts. Then put them in pairs to discuss the answers. Elicit answers from the class.

### Answers

- Jeanne Baret was from France, Riikka Meretniemi is from Finland. They are both called *circumnavigators* because they sailed/are sailing around the world.
- In the past, people went exploring to find new countries either to settle in or to expand an empire, to open up new trade routes, to make money, to find resources or to spread their religion. Nowadays, people go travelling to see interesting places, to have new and interesting experiences, to find things out about themselves, to meet new people and find out about different cultures, or to learn new languages.
- The children have been learning about geography, culture, history, nature and science, and they've also been speaking English everywhere they go – they've done this all by visiting different places and by learning with technology whilst on board their boat.

2 Tell the students that sentences 1–8 give more interesting facts about these women. Ask them to decide which sentences are about which sailor. Do number 1 together as an example if necessary. You can point out that the tenses are a good clue if they get stuck, i.e. sentence 1 *She's been downloading* ... is not possible for Jeanne Baret as she is no longer alive.

🔊 2.1 Play the recording so they can check their answers. Encourage them to make a note of anything else they hear which interests them. Elicit answers from the class.

### Answers

1 RM 2 JB 3 JB 4 RM 5 RM 6 JB 7 RM 8 JB

### 🔊 2.1 Two women sailors

**Jeanne Baret, French circumnavigator, 1740–1807**

Jeanne Baret was the first woman to circumnavigate the globe – but she had to do it as a man.

She was born in France in 1740, to a peasant family. She loved plants, and became a self-taught expert on them, working as a herbalist.

In 1767, the French government sent two navy ships to look for new lands, and needed an assistant to the chief botanist Philibert Commerson. Commerson wanted to take Baret, but women weren't allowed in the Navy. So, Baret dressed as a man, called herself 'Jean' instead of 'Jeanne', and was given the job.

After crossing the Atlantic, she sailed around South America and discovered many new plants, including Bougainvillea. It was named after the captain of the ship, Louis de Bougainville.

She did hard physical work, just like the rest of the crew, but some of the men were suspicious because Jean never washed or used the toilets with them. On Tahiti, a native recognized that she was a woman, and told the other sailors. She left the ship at the next stop, Mauritius, because she no longer felt safe on a ship full of men.

She married a French sailor on Mauritius, and returned to France six years later, in 1774, completing her seven-year voyage around the world. She died in 1807, aged 67.

**Riikka Meretniemi, Finnish circumnavigator, born 1977**

Riikka Meretniemi is an IT professional, but since 2016 she's been sailing around the world with her husband, Tuomo ('the captain'), and their three children ('the crew': Aare, seven; Kerttu, five; and Martta, three).

They aim to visit 75 countries in 75 months. They set out from Turkey two years ago and sailed around Europe, and they've already crossed the Atlantic to Barbados. They've just passed through the

Panama Canal, and have recently been sailing down the coast of Ecuador.

They haven't just been having exciting adventures. As well as being in charge of navigation and food, Riikka has also been teaching the children. She and Tuomi want to show how digital distance-learning can bring education to children in remote parts of the world. She's been downloading educational programs and games, and she's also been teaching the kids about marine conservation projects and has shown them the problem of plastic pollution.

Of course, it's an education for Riikka, too! They've already visited over 20 countries, and she's met a lot of native people, such as the Kuna Indians on the San Blas islands of Panama. She's seen killer whales and dolphins – hundreds of dolphins! – and also turtles, iguanas, stingrays and lots of wonderful birds.

3 Give students time to read the beginnings and endings of sentences in columns A and B. Elicit the first answer as an example for the class if necessary.

When they've finished matching, focus students' attention on the contracted and weak forms. You could model the first sentence to help them notice the contracted *she's* /ʃiːz/ and weak *been* /biːn/. Put them in pairs to practise the sentences with pronunciation in mind. Monitor and note down any problems with this.

🔊 2.2 Play the recording for students to listen and check. If necessary, play it again and pause after each sentence for students to copy the pronunciation. You could also check students' understanding of *watch out for*.

### Answers and audioscript

#### 🔊 2.2 Riikka and family

- She's been watching out for hurricane warnings.
- They've sailed through the Panama Canal.
- The kids have used 3,000 sheets of drawing paper.
- She's baked ten birthday cakes on board.
- They've been using sail power most of the time.
- They've been stung by jellyfish four times.

### LANGUAGE FOCUS

#### Possible problems

- Past Simple vs Present Perfect.** For a number of reasons, students at this level are still likely to confuse the Past Simple (for an action completed at a specific time in the past) and the Present Perfect (for an action which happened or started before now, but has a connection with the present).
- Present Perfect Simple.** For some students, this tense is a false friend; although many other European languages have a tense that is formed in the same way as the Present Perfect Simple (the auxiliary verb *have* + past participle), its uses in English are different. Getting students to think about how key sentences would be expressed in their own language can help alert them to areas of confusion.
- Present Perfect Continuous.** Most students at this level will be familiar with the Present Perfect Continuous, but they may well make form mistakes in spontaneous conversation. They may need reminding that state verbs aren't usually used in the continuous. Knowing when to use the Present Perfect Continuous rather than the Simple adds a further level of complexity.

Basically, the Present Perfect Continuous is used in the following situations:

- To suggest a temporary situation when talking about unfinished past.  
*I've lived here for ten years. (my permanent home)*  
*I've been living here for ten days. (a temporary home)*
- To emphasize the activity rather than a completed action when talking about present result.  
*I've painted the ceiling. (It's finished.)*  
*I've been painting the ceiling. (I'm tired.)*

**4 Pronunciation, especially the contracted forms and weak forms, can be a problem. Exercise 3 on SB p21 gives practice in this.**

- 1 Refer students back to exercise 2. Ask the students how the grammatical forms let them know which sentences went with which person.

**Answers**

The Past Simple is used most often when talking about Jeanne Baret because she is dead, so all the events of her life are set firmly in past time.

The Present Perfect and Present Perfect Continuous are used most often when talking about Riikka Meretniemi because she is still alive and she is still in the process of circumnavigating the world.

- 2 Ask students to compare the tenses in pairs. Monitor to help with any queries and to check students' understanding of the tense use.

**Answers**

- 1 *She's been writing emails all morning.* The Present Perfect Continuous here emphasizes repeated activities over a period of time.  
*She's written 12 emails.* The Present Perfect Simple here emphasizes the completed actions: the number of emails that have been completed so far.
- 2 *I've read that book on Ancient History – it's really interesting.* The Present Perfect Simple here emphasizes the completed action – the reading of the book is finished.  
*I've been reading a really interesting book on Ancient History.* The Present Perfect Continuous here emphasizes that the action is ongoing – the reading of the book is not finished.  
*I've been reading a lot of books on Ancient History. I've read two about Ancient Greece and three about Ancient Rome.* The Present Perfect Continuous here emphasizes repeated activities over a period of time. The Present Perfect Simple in the second sentence emphasizes the completed action: the number of books read.
- 3 *He's played tennis since he was five./He's been playing tennis since he was five.* There is very little difference in meaning between these two sentences.

Refer students to Grammar reference 2.1–2.2 on SB pp152–3.

**Questions and answers**

- 4 Put students in pairs to decide who each question is about. Remind them to think about the tense clues if they have any difficulty.

When they have decided, they should ask and answer each question, looking back in the text for the information as necessary.

Check answers with the class.

**Answers**

- 1 Did she visit many countries? JB – Yes, she did.  
Has she visited many countries? RM – Yes, she has.
- 2 How long has she been travelling around the world?  
RM – For three years (NB this may change depending on when the students are studying this unit).  
How long did she travel around the world? JB – For seven years.
- 3 Did she cross the Atlantic? JB – Yes, she did.  
Has she crossed the Atlantic? RM – Yes, she has.
- 4 What kind of work did she do on board? JB – She did hard physical work, just like the rest of the crew.  
What kind of work has she been doing on board? RM – She's been navigating, teaching the kids and cooking.
- 5 Has she met any native people? RM – Yes, she has, including the Kuna Indians of Panama.  
Did she meet any native people? JB – Yes, she did.

- 5 Elicit the first question as an example. Give students plenty of time to work on the questions individually. Monitor and encourage self-correction of any errors. Put students in pairs to ask and answer the questions, which helps them consolidate the grammar.

**2.3 Play the recording to check answers.**

**Answers and audioscript**

**2.3 Questions and answers**

**Jeanne Baret**

- 1 When and where was she born?  
In 1740, in France.
- 2 How did she get a job in the navy?  
By dressing as a man.
- 3 Which plant did she discover?  
Bougainvillea.
- 4 Why did she leave the ship?  
Because she felt unsafe.
- 5 Who did she marry?  
A French sailor.

**Riikka Meretniemi**

- 6 Which canal has she just sailed through?  
The Panama Canal.
- 7 Where has she been sailing recently?  
Down the Ecuadorean coast.
- 8 What has she been taking care of?  
The kids' education.
- 9 What has she been teaching them about?  
Marine conservation projects.
- 10 Has she seen a lot of wildlife?  
Yes, including killer whales and dolphins.

**Project**

Students are asked to locate the Meretniemi family using technology. This can include social media networks such as Facebook and the family's own website and blog, which has route maps and other information on it. If not updated, students may be able to work out where they think the family currently are from the plans they initially uploaded. When they've done some research, elicit what they know about the Meretniemi family's current travels and which tense forms are appropriate to use. If they are still travelling, then Present Perfect tenses are appropriate, but if their trip has ended, the tense choice should be Past Simple.

## Practice SB p22

### Discussing grammar

- Elicit the answer to number 1 as a class example. Students work on this task individually. Put them in pairs to check their answers and then go through the answers with the class. Try and get the students to give explanations about the correct choice of tense form.

#### Answers

- |                     |                              |
|---------------------|------------------------------|
| 1 said              | 5 've crashed                |
| 2 've had           | 6 've been running           |
| 3 've planted       | 7 fell out                   |
| 4 've been learning | 8 've been eating, 've eaten |

- Pre-teach/check *kimchee* (a vegetable pickle with garlic, red pepper and ginger, considered Korea's national dish). Point out the groups of three sentences and the three tenses students are to use. Elicit the correct form of *drive* for the first sentence in set 1 as an example. Elicit why they need to use this tense in this example.  
Students work individually to complete the task. Put students in pairs to check their answers and discuss the reasons for using each tense before checking with the class. It's a good idea to use concept questions to check students' understanding.

#### Answers

- We **drove** over 500 miles yesterday. (finished past action)
- We **have**/We've **driven** nearly 200 miles already today. (unfinished past – emphasis is on a completed action up to now: the number of miles driven)
- We **have**/We've **been driving** for hours without a break. (unfinished past – emphasis is on the activity that is ongoing: driving)  
Concept questions: *In which sentence are we talking about the finished past? Which sentence emphasizes the completed number of miles driven? Which talks about an ongoing activity which is not finished?*
- Have** you ever **tried** Korean food? (at an unspecified time in the past – the 'experience' is important, not the time)
- Did** you **try** *kimchee* when you were in Seoul? (finished past action – asking about a specific event during a specified time)
- I've **been trying** to eat five portions of vegetables every day for the past month. (unfinished past – emphasis is on the activity that is ongoing: trying to eat five portions of vegetables every day)  
Concept question: *In which sentence are we interested in the experience, not the time? Which talks about an ongoing activity which is not finished?*
- My mother **has**/**'s lived** in the same house since she was born. (unfinished past – began in the past and continues to now – permanent)
- I **lived** there until I left school and went to university. (finished past action)
- I **have**/**'ve been living** with her for the past month while I look for a job. (unfinished past – began in the past and continues to now – temporary)  
Concept questions: *In which sentence are we talking about the finished past? Which sentence talks about a temporary situation? Which one talks about a permanent situation?*
- I can't find Sean. **Has** he **gone** out? (recent past action with present results)
- He **went** out in his car just before you arrived. (finished past action)

- He'll be in *Mario's* restaurant. He's **been going** there often recently. (unfinished past – repeated action that began in the past and continues to now)  
Concept questions: *In which sentence are we talking about past action with a present result? Which sentence talks about a repeated action that began in the past and continues now? Which one talks about a completed past action?*

## Simple and Continuous

### LANGUAGE FOCUS

Read through rules 1–3 as a class. Elicit other examples of state verbs.

#### Possible answers

##### State verbs

Verbs of the mind: *believe, think, consider, understand, suppose, expect, know, remember, forget*

Verbs of emotions: *like, love, detest, envy, hate, prefer, wish, want*

Verbs of possession/being: *belong, own, depend, contain, cost,*

*seem, appear, need, have*

Verbs of the senses: *see, hear, taste, smell*

Refer students to Grammar reference 2.1–2.2 SB pp152–3.

- Elicit the correct matches for lines 1 and 2 as an example.  
Students work individually to complete the matching task.  
Let students check their answers in pairs before checking with the class.

#### Answers

- a** Present Simple to talk about a fact/something that is always true
- b** Present Continuous to talk about a future arrangement
- b** Past Simple for a completed past action with a definite time reference
- a** Past Continuous for an action that was in progress and is still unfinished
- b** Present Perfect Simple for an action seen as a complete whole and which has a result now
- a** Present Perfect Continuous to ask about continuous or repeated actions that started in the past and continue up to now
- a** Present Perfect Simple for a single, whole event that started in the past and continues to now
- b** Present Perfect Continuous for a series of repeated actions over a period of time up to now
- b** Present Perfect Simple for a single, whole event that started in the past and continues to now. *Know* is a state verb.
- a** Present Perfect Continuous here seen as a series of repeated actions up to now. There is also the idea of an action in progress, which is not yet completed.
- a** Present Perfect Simple seen as a single, whole event with a present result
- b** Present Perfect Continuous for a series of repeated actions that started in the past and continue to now, or until very recently

## Writing SB p131

### A formal email – An email of complaint

The aim of this section is to revise and extend language used in formal writing, specifically in an email of complaint. Students focus on the key language used in formal writing, including beginnings and endings, introducing a topic, making a request, etc. There is also a task on adjectives used in a letter or email of complaint. Students read and analyse

the structure and language used in a model formal email as preparation for their own writing.

## NOTES

- Include any relevant reference, e.g. a booking reference/account number/order number, etc.
- Use the correct greetings. We **don't** use job titles here, e.g. \**Dear Manager*. If you know the recipient's name, use the correct title and the person's surname:  
*Dear Mr (Smith)* for a man;  
*Dear Ms (Smith)* for a woman  
– we **don't** use first names in formal emails at all even if we know them, e.g. \**Dear Miss Emma Jones*.
- If you don't know the recipient's name, write *Dear Sir* (for a man), *Dear Madam* (for a woman) or *Dear Sir or Madam*.
- Match the correct ending to the greeting: start with *Dear Mr/Ms/Mrs/Miss (Smith)*, end with *Yours sincerely*; start with *Dear Sir/Madam/Sir or Madam*, end with *Yours faithfully*.
- Use formal language, avoid slang, abbreviations and contracted forms, e.g. use *I would* rather than *I'd*.
- Use standard phrases:  
– to refer to things you are sending with the email, e.g. *I attach .../Please find attached ...*  
– when asking for a reply, e.g. *I look forward to hearing from you (at your earliest convenience)/I look forward to your reply*.
- End the email with your full name (and possibly an electronic signature).

- 1 Lead in by asking students how often they write letters and how often emails. Make sure students understand that this lesson focuses on formal writing. Ask the class for situations when someone might need to write a formal letter/email (when applying for a job, making a formal request/inquiry, making a complaint, etc.).  
Elicit the correct phrases for formal writing in number 1 as an example. Put students in pairs to work through the rest of the task. Monitor and help as necessary.  
Check the answers.

### Answers

- 1 Open with: *Dear Mr Smith, Dear Sir/Madam, Dear Ms Jones*.
- 2 Close with: *Yours, Yours sincerely, Yours faithfully*.
- 3 You can't use any contracted forms.
- 4 Sign with your full name.
- 5 Introduce your topic with *I'm writing to express ...*
- 6 Make a request with *I'd be grateful if you could ...*
- 7 In an email: please *find attached ...*
- 8 End with: *I look forward to hearing from you at your earliest convenience*.

- 2 Elicit one or two suitable adjectives for a letter of complaint. Students complete the task, working individually – essentially they are looking for the negative adjectives. A number of these strong adjectives may be new to them. It's a good idea to have a set of dictionaries available or to allow students to use translators on their mobile phones or other devices if appropriate.  
Check the answers together. You can write them on the board in groups of gradable and non-gradable adjectives in order to help students understand the strength of them. It's a good idea to check the prepositions that go

with each adjective. Also point out that these adjectives can be followed by a *to*-infinitive, e.g. *I was disappointed to find ... / I was upset to receive ...*

### Answers

(gradable)	(ungradable)
dismayed (at/by)	appalled (at/by)
distressed (by)	distraught (about)
disappointed (in/by/with)	horrified (at/by)
concerned (about/by)	
upset (about/by)	
dissatisfied (with)	
shocked (at/by)	

- 3 Focus attention on the photo and establish that the complaint is to an airline. Pre-teach/check *not be overly concerned, thermometer, disembark, be assured, refund the expenses incurred, breakdown of expenses, swift*.  
Give students a few minutes to read the email. Ask questions about the context: *Who wrote the email?* (Benjamin Potts), *How many people went on the holiday?* (six), *What does the writer want from the airline company?* (an explanation, a full refund and compensation).  
Put students in pairs to answer the comprehension questions in exercise 3. Check answers with the class.

### Answers

- They had been to Antigua.
- The Potts' son, Tom.
- Paramedics said that Tom wasn't well enough to travel, so his parents had to take him off the flight. (The daughter and grandparents stayed on the flight and went home.)
- The parents and Tom flew back the following day via New York because QFlyair didn't give them the seats they'd been promised – they had to go with a different airline, Delta, and the flights were not direct.

- 4 Elicit the more formal wording for the first phrase as an example. Students work in pairs to complete the task, finding the formal phrases in the email.  
Check the answers with the class.

### Answers

- 1 which we believe was the result of the poor judgement of your airline
- 2 Tom was feeling a little unwell
- 3 None of the adults present were overly concerned.
- 4 We explained the situation
- 5 the aircraft would not depart until we disembarked
- 6 This news caused great distress to my entire family
- 7 we were assured that we would have guaranteed seats on the flight the following evening
- 8 I enclose a detailed breakdown of all our expenses with receipts.

- 5 Ask students when they last had to complain about something. Brainstorm further situations and collate students' ideas on the board, e.g. complaining about a defective product/article of clothing; a delivery that has got lost or contains the wrong items; poor service at a hotel/restaurant/attraction; complaining to the council about services/conditions in their local area, etc.  
Refer students back to the formal language used in exercise 4 and to the adjectives in exercise 2. Get students to go through the email on SB p131 again and underline any other examples of useful language.

Briefly review the structure of the model email (beginning, reference, ending) and give students time to choose the context for their complaint and plan their email. Set a word count of about 250 words (shorter than the model). Give students time to write their email in class or set the task for homework.

When you check the students' work, mark up errors using the correction code on SB p130, but allow students to correct them themselves. Alternatively, if appropriate, ask students to use the correction code to mark each other's work.

### Additional material

#### For students

Online Practice – *Practice*

## The story of *TripAdvisor*

### About the text

This text is about the online business *TripAdvisor*, which uses hotel guests' real reviews rather than those produced by travel agents or hotel owners. Travellers read the reviews and comments when they are planning trips.

This is an information gap activity where Students A and B are given the same text, but with different information missing.

New vocabulary may include: *reliable*, *tourist attractions*, *user-generated content*, *rival*, *to screen* (to check whether something/someone can be trusted).

- 4 Write *TripAdvisor* on the board and elicit anything the students know about it. Ask them to discuss the questions in pairs and then elicit some feedback from the class. With a weaker group, teach any of the vocabulary from the text which you think will be new to them. Otherwise, let students work out the vocabulary from context and check with them after exercise 5.

### Possible answers

- 3 *Advantages*: They are guests with no obvious reason to write a biased review.  
They have first-hand experience. They can often supply photo evidence, too.  
There are many reviews, so if you have the patience to read a lot, you can get a balanced view.  
*Disadvantages*: Their view is subjective: you don't know anything about them and they may have different expectations or needs to you (i.e. be more or less demanding).  
Their view could be affected by many factors including the weather, their holiday in general or, for example, they might have taken a personal dislike to a member of staff and therefore write a bad review.  
They could have been paid by the hotel to write a good review (or paid by a rival hotel to write a bad review).

- 5 Divide the class into two groups – As and Bs. Give all Student As the text on p23 to read and give Student Bs the text on p164. Point out that each text has some information missing, but not to worry about it at this stage. Give students time to read through the text. Ask them whether *TripAdvisor* started as a business using hotel guests' reviews (no – paragraph two says 'The original site had only professional reviews ... someone thought it

might be fun to have a button on each page saying "Add your own review").

Now give students time to think of the questions they need to ask in order to get the information they are lacking. With a weaker group or to increase student talk time, have pairs of students with the same text create the questions together, i.e. Student A + Student A. Monitor carefully and assist where necessary.

Then put them in A+B pairs to ask and answer the questions. They will quickly realize that the answers they need to provide are in bold type within their texts.

With a strong group, you could make pairs of Student A and Student B straightaway, without preparation time.

Monitor carefully.

If necessary, check answers with the whole class. If not, write up any mistakes made with the tenses and elicit the correct forms.

Check students understand any new vocabulary.

### Answers

Questions the students will need to ask:

#### Student A

- How long has Steve Kaufer been running the company?
- Who suggested starting a website with reviews written by real hotel guests?
- How big has it become?
- Where has it received reviews from?
- How long was it before reviews from users appeared?
- What has success brought?
- Which guests have some (hotel owners) offered discounts to?

#### Student B

- Why did he start the company?
- What has *TripAdvisor* always tried to do?
- How many employees does it have?
- What has *TripAdvisor* shown?
- What has attracted 450 million users?
- Why have hotel owners become anxious about *TripAdvisor* feedback?
- How has *TripAdvisor* been trying to solve these problems?
- Students can look at each other's texts to check the answers to the questions.

- 6 Give students a moment to read the trivia box and then elicit anything surprising or interesting.

### What do you think?

Put students in small groups to read and discuss the questions in this section. As previously, appoint one student in each group to manage the conversations and try to make sure that all in their group are encouraged to speak.

For the last question, if students have easy access to the Internet during class time, they can do the activity instantly. If not, you could set this as a homework task and ask for feedback on it at the start of the next lesson.

Elicit some whole-class feedback on the small group conversations.

### Additional material

#### For teachers

Photocopiable activity – Grammar: *Find someone who ...* pp174–5

#### For students

Online Practice – *Look again*

Workbook pp12–14, exercises 1–7

## Our plastic planet

### About the text

The article in this section is adapted from a piece written by Simon Reeve, a British author and TV presenter. He makes travel documentaries in little-known areas of the world and has made TV programmes and written books about his adventures.

In the article, Reeve expresses his horror at how much plastic and rubbish is washed up on beaches around the world – from areas of the British coastline to the more remote beaches of Hawaii. He mentions in particular *nurdles* /'nɜːdlz/ (tiny pellets that are used in the production of most plastics). The content is a mix of factual information and Reeve's own feelings about the situation, which are expressed in fairly emotive language in order to impress on the reader the extent of the problem.

Students lead in to the topic by talking about the plastic products they use every day. In the tasks, students predict some of the content of the article from extracts. They then answer some gist questions. Further comprehension practice is given in a true/false task. In the final stages, students discuss their responses to the article and focus on some of the key words in a *Vocabulary* section.

Encourage students to use the context to help them with new vocabulary. With weaker classes or if you are short of time, you could pre-teach the following: *setting, turquoise, mouldings, raw material, biodegrade, a chill went down my spine, slosh around, patch (n), accumulation, sea current, fragment (n), choke, devastating, spurn, obscenity, the bulk of sth, jute, at stake, food chain*.

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

- 1 Lead in by writing the word *plastic* on the board and elicit what students think of when they see the word.

Read the instructions with the class and elicit one or two typical plastic items as examples. Put the students in groups of three or four to draft their list. Elicit examples from each group, collating students' ideas on the board.

### Sample answers

plastic bags, cups, water bottles, food packaging, toothbrushes, combs /kəʊmz/, packaging for toiletries/make-up/medicines, buttons, pens, rulers, toys, CDs, sunglasses, USB sticks, etc.  
part-plastic items: cars, computers and other digital devices, (mobile) phones, TVs, radios, vacuum cleaners, washing machines, etc.

- 2 Read through the extracts with the class and deal with any vocabulary queries. Let students discuss their ideas in pairs before comparing with the class.  
Don't confirm or reject students' ideas at this stage, as they will refer back to them in exercise 3.
- 3 Read through the questions with the class. Set a time limit of about three minutes to encourage students not to get stuck on every new word.  
Check the answers with the class, comparing their ideas from exercises 1 and 2. For question 3, check students' comprehension of the extracts.

### Answers

- 1 Simon Reeve is an adventurer and TV presenter.
- 2 The plastic items mentioned in the article: toothbrushes, combs, shoes, belts, mouldings, bicycle helmets, food packaging, water bottles, plastic bags and nurdles.
- 3 I realized the sandy beach was being transformed into a plastic beach. (the amount of plastic present on the beach)  
Twice the size of France, the Garbage Patch is like a plastic soup in the sea. (the amount of plastic that is floating in one area of the sea)  
They are being gobbled up by small fish, which in turn are eaten by larger fish – which in turn are eaten by us. (the effect of plastic on the food chain)  
We need to spurn and reject the main culprits. (we need to stop using the most common plastic products)
- 4 The places mentioned are: Hawaii, Britain, Dorset, south Wales, France, Bangladesh, Kenya, Modbury in Devon.
- 5 Nurdles are small plastic pellets used as the raw material for plastic production.

- 4 Read the first two paragraphs of the text as a class. Elicit the answer to number 1 as an example. Remind students to correct false statements.

Give students time to read the article again and complete the task. Allow them to compare their answers in pairs before checking with the class. Get students to quote from the relevant part of the text to support their answers.

### Answers

- 1 X Although Hawaii is isolated, it still has a big problem with plastic rubbish on its beaches.
- 2 X Volunteers remove the larger pieces of rubbish, but the nurdles are too small to be collected by hand.
- 3 ✓
- 4 X 600,000 tons is the amount of plastic dumped into the sea every day.
- 5 X In the first ten years of the 21st century more plastic was produced than in all of the 20th century.
- 6 ✓
- 7 ✓
- 8 ✓

### What do you think?

Get students to read the example phrases. Encourage one or two students to give reactions to the text, using the phrases. Give students time to think of further examples. Put them in small groups to share their reactions and discuss the other questions.

Elicit a range of responses and ideas in a brief whole-class feedback session.

### Vocabulary

- 5 Elicit the first synonym for *rubbish* as an example. Put students in pairs to complete the task.

### Answers

garbage, waste, litter, debris

- 6 Focus attention on the first highlighted phrase *lethal*. Elicit the meaning and then get students to continue the task, working in pairs.  
Check the answers with the class.

## Answers

lethal – very harmful or destructive  
staggered – astonished, deeply shocked  
pristine – fresh and clean, as if brand new  
dumped – dropped/put down in a careless way  
flecks – small particles or specks of sth  
soiling – making dirty, spoiling  
clogging – making sth blocked/full  
swamped – too full to be able to deal with sth  
swirling – moving quickly in circles  
gobbled – eaten quickly  
impose – enforce

- 7 Elicit the match for *turquoise* as an example. Students work in pairs to match the words in A and B. Get them to try and remember the context for each collocation. Students look back at the text to check their answers and the context.

## Answers

- 1 f turquoise sea (that should be protected from environmental problems)
- 2 a infinite number (of plastic products that fill our lives)
- 3 h grains of sand (that had billions of plastic flecks in them)
- 4 c food chain (that is being poisoned by plastic)
- 5 g mountain of rubbish (that is dumped on the beach by each wave)
- 6 e sea currents (that have created huge garbage patches in the oceans)
- 7 b single-use water bottles (that make up the bulk of plastic waste)
- 8 d throw-away society (that we're paying a lethal price for)

**VIDEO** In this unit students can watch a video about people working together to do a two-minute beach clean. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

## Additional material

### For teachers

Photocopiable activity – Video worksheet: *Making a difference*

### For students

Online Practice – *Practice*

## Listening and speaking SB p26

### Bucket lists

#### About the text

This is a set of three monologues where people talk about one of their life experiences. The speakers' names are Helen, Keith and Judy. Their experiences are linked to the idea of a 'bucket list' – a list of things you'd like to experience before you die.

The tasks involve listening for gist to identify the activity, their reason for doing it, and how it affected them. Then students listen for specific information. There is also a focus on the fillers that native speakers naturally use in spoken English, such as *well*, *I mean*, *anyway*.

Some of the vocabulary may be new, so be prepared to pre-teach/check the following items depending on your students' level: *treehouse*, *sledding*, *husky dogs*, *beforehand*, *shimmering*, *awe*, *squeamish*, *blood pressure*, *vein*, *a pint*, *fancied*, *a drag*=annoying (informal), *freaky*, *aisle*, *freefall*, *chute*.

- 1 Focus students' attention on the photos. Elicit that the idiom *to kick the bucket* has a figurative meaning apart from the literal meaning illustrated in the first photo. Find out if any of your students know the meaning. Discuss what a *bucket list* might be. Confirm answers with the class.

## Answers

A *bucket list* is a list of experiences/achievements a person hopes to have had/done during their lifetime. *To kick the bucket* is an idiomatic expression for dying – a bucket list includes things to do before you die.

- 2 There are a number of things in the list which students may not know the vocabulary for. This task aims to teach those items using photos. Ask them to match the photos with the corresponding activities on the list.

Check the answers with the class. Drill any vocabulary from the list that may cause problems, i.e. the word stress in *meditate*, *zip-lining*, *snorkelling*, *skydiving*, the /ʌ/ sound in *blood*, the /eɪ/ sound in *bathe/bathing*.

## Answers

- A See the Northern Lights
- B Go snorkelling on the Great Barrier Reef
- C Learn to ballroom dance
- D Donate blood
- E Go zip-lining
- F Learn to meditate

- 3 Give students time to choose their ten activities and then rank the top three. To maximize student speaking opportunity, put students in pairs to share their answers. Get them to check their answers on p166. Encourage class discussion – *Were their choices the same? Was there anything in the answers which surprises them?*
- 4 2.4 Students read the instruction and questions 1–3. Play the recording, pausing after each speaker if necessary for students to note their answers. Check answers together.

## Answers

Helen is talking about seeing the Northern Lights. They've always fascinated her. It was an incredible, life-changing experience. Keith is talking about donating blood. He's been thinking of doing it for years. He's glad he's done it – it made him feel better about himself.

Judy is talking about skydiving. She's always fancied the idea and the hotel she was staying at in Spain offered the activity and it was quite cheap. It was incredible and made everyday life seem dull.

### 2.4 Doing the bucket list

#### 1 Helen

They've always fascinated me, so a couple of years ago, I booked a trip to the north of Norway, and stayed in a treehouse, well, er ... a kind of ... treehotel really, and went sledding with husky dogs – that was actually three bucket list items in one trip for me! And ... I did worry beforehand about whether I'd actually get to see them – I mean, it's difficult not to, when you go all that way, pay all that money, and ... well, it's very possible they won't show up at all while you're there. So ... when we got there, um, it was so cold! I know that sounds silly, going up to the Arctic Circle and complaining about it

being cold, but oh, I've never experienced cold like that before – it was minus 25! But, ... anyway, ... it was worth it, because, well, the first two nights were disappointing, nothing, but then, I felt so lucky, ... I saw them the next two nights! And they really are so, so beautiful – an amazing shimmering curtain that goes from a greeny to a kind of purpley-red colour. And, an interesting thing is that, er, not everyone hears it, but they make a sound as well, a sort of buzzing noise. It's the most incredible experience I've ever had – life-changing really – it filled me with awe and wonder about the universe.

## 2 Keith

I've been thinking of doing it for years now, 'cos I know they're short of people, and well, I'm glad I've finally done it. And it was an interesting experience! I was anxious on the way there, because ... well, you hear stories of people passing out, which would be so embarrassing, and, you see, I am a bit squeamish! So, ... I thought of turning back at one point, but, in I went, and, well, it was fine. They took a tiny drop first, for testing – I wanted to make the classic joke and say, 'Is that it? Can I go now?!' And er, then they put one of those things on your arm, like when you have your blood pressure checked, and look for a vein. I looked away at that point – I mean, why would anyone want to see the needle going in?! It's fine when it does, it's just a short, sharp pain, and then they leave you while the machine takes it out. I didn't want to watch the bag filling up either, because, you know, three quarters of a pint does look like a lot of blood to lose! So, ... I closed my eyes and waited for the beeping sound when the machine's finished. It was about eight minutes, but it seemed much longer. And then of course, I got tea and biscuits! And er, ... I think I'll do it again, because, well, it has made me feel better about myself!

## 3 Judy

I've always fancied the idea, so when our hotel in Spain said they could organize it, and it was pretty cheap, I went for it! It was cancelled first time, 'cos of the wind, which was a drag, but the weather was fine two days later. I was really nervous before take-off – that's the worst bit really, 'cos well, it's the last chance to say 'I've changed my mind, can I get off?'; and um, ... part of me really wanted to do that – I was like, 'Why am I choosing to fall to the ground at 180 km an hour?!' Still, once we were off, it was easier, although, the seven-minute climb seemed to last for-e-ver! And getting to where you jump out was freaky, 'cos, I mean, I'm used to walking down the aisle on planes, but it's a shock to see this, like, massive hole where the door usually is! But, we jumped straight out, and ... well, you get 60 seconds of freefall, and that is totally amazing! It's, like, a massive rush of air and the ground is, like, spinning, and ... I literally forgot to breathe! And then your shoulders suddenly get pulled back as the chute opens, and then – it's suddenly really quiet, and ... you're floating through the sky. It's an incredible feeling, as if you've escaped your life completely. So, ... would I do it again? Hell, yeah, I definitely will! It's made everyday life seem a bit dull!

- 5 Ask students in pairs to decide which of the speakers talks about each aspect 1–9. Point out that sometimes they may need more than one person as their answer.

④ 2.4 Play the recording again so that they can check and also complete any answers they did not know.

Check the answers with the class.

## Answers

- |              |           |
|--------------|-----------|
| 2 H, K and J | 6 H and J |
| 3 H and J    | 7 H and K |
| 4 K and J    | 8 K and J |
| 5 H          | 9 K and J |

## SPOKEN ENGLISH Fillers

Read the examples with the class. Point out, and if necessary model, the fillers given. Ask students to go through the audioscript on page 144 carefully to locate examples. Check answers as a class.

You could also elicit the students' favourite fillers in their own mother tongue(s) and what they equate to in English.

- 6 Students work individually to create their own bucket lists from the activities given and add one of their own ideas. Monitor and encourage students who can't think of anything to add.
- 7 Put students in groups of three or four to compare their lists. Encourage them to build a group list of three bucket list activities. (They don't have to agree on the order.) If they can't decide on only three, then accept more activities in the list, but encourage them to give reasons for their choices.

## Vocabulary SB p27

### make and do

The aim of this section is to practise the very common and easily confused verbs *make* and *do*. This is the first of a number of sections in *Headway* 5th edition Upper Intermediate which look at high-frequency verbs which have multiple meanings. The others are *take* and *put* in Unit 5 and *get* in Unit 7. These verbs are sometimes called delexicalized verbs and we can help students to use them well by teaching them in common collocations and phrasal verbs because their meaning depends very much on the words used with and around them.

### Possible problems

Common uses for *make* and *do* fall into the following patterns:

Use *make* when talking about:

- producing/creating/performing something new: *make a dress/a difference/a phone call*
- producing an action or reaction: *make someone (smile)/make something (easy)*
- plans and decisions: *make an arrangement/a choice*
- speaking and sounds: *make a comment/a joke/a speech*
- food and drink: *make dinner/a coffee/a cake*

Use *do* when talking about:

- an activity that isn't specified, often with *what, thing, anything, nothing*, etc.: *What are you doing?/I've got so many things to do today!*
- work or a job/task when no object is produced: *What job would you like to do?/Have you done the washing-up?*

- 1 Lead in by writing *make* and *do* in separate circles on the board with spokes coming off them to make spider diagrams. Elicit one or two common collocations (e.g. *Do we say 'do a cup of coffee' or 'make a cup of coffee'?* *'Do a mistake' or 'make a mistake'?*) and add them to the diagrams. Give students three minutes to write down any more words that go with these verbs. Then elicit students' ideas and collate them on the board.

This will help to build awareness of how many collocations and fixed phrases students already know with these verbs (and perhaps flag up some errors, too). Don't get bogged down in teaching collocations now, but you can always go back to these spider diagrams at the end of the lesson to go through them in more detail.

Read through the examples from the text on p27 as a class. Point out that the second and fourth examples contain phrasal verbs with *make* and *do*; the first and third are common expressions with *make* and *do*.

- 2 Elicit an example from the box that goes with the verb *do*. Students work in pairs to complete the task. Monitor and help as necessary.

Confirm the correct answers with the class, collating the two columns on the board.

### Answers

**make** arrangements, a profit/a loss, a start/a move, an effort, a difference, a decision, a suggestion, sth clear  
**do** research, your best, sb a favour, business, a good job, a degree

- 3 Elicit the answer to number 1 as an example. Remind students that they will need to change the form of *make* and *do* in some of the sentences. Students complete the sentences. Let them compare their answers in pairs.
- 🔊 2.5 Play the recording so that students can check their answers.

### Answers and audioscript

#### 🔊 2.5 *make or do*

- When you go for a job interview, it's important to **make a good impression**.
  - I think we're all tired, so can I **make a suggestion**? How about a break?
  - A lot of **research** has been **done** into the causes of cancer.
  - Italy's an important market for us – we **do** a lot of **business** there.
  - I know you don't like my mother, but you could at least **make an effort** to be nice to her!
  - We need to have this room painted by lunchtime, so we should **make a start** now.
  - I don't mind if we go by train or bus. It **makes** no **difference** to me.
  - Could you **do** me **a favour** and lend me £10?
- 4 Ask students to read through the sentences quickly so you can deal with any vocabulary queries. Elicit the answer to number 1 as an example.
- Students match the sentences in A and B, and underline the expressions.
- 🔊 2.6 Play the recording so that students can check their answers. Elicit the extra comments made in each conversation.
- Go through the conversations with the class, asking questions to check students fully understand the *make* and *do* phrases, e.g. Does speaker 1 think that restaurant reviews have a positive or negative effect? Are the people in number 2 going fast or slow? Will they catch their plane? You could ask them to explain the *make* and *do* phrases in different words.

### Answers and audioscript

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

#### 🔊 2.6 Expressions with *make* and *do*

- Restaurant reviews can **do** a lot of **damage**. They can **make** or **break** the business, particularly if it's in one of the big newspapers.
- We'll never **make** the airport **in time**. We're **doing** about **ten miles an hour** in this traffic. I think there must be a big accident up ahead.
- A What do you **do** for a living?  
B I'm in PR. I **do** interviews and **make** speeches, especially when the company's had some bad publicity.
- A We'll have to **do** even more **overtime**.  
B Well, **that does it!** I'm going to resign. I'm sure I can find a job with better working hours.
- A Can we **make** the cake with this plain flour?  
B Yeah, **that'll do fine**. We just need to add some baking powder.

- A I hear you've **done** a Spanish course!  
B Yes. I can just about **make myself understood** now. We'll see when I'm in Madrid next week!
- A So, the boss said you'd **done** a great job!  
B Yes. It really **made my day**. And maybe that promotion I want is looking more likely!

### Phrasal verbs

- 5 Elicit the answer to number 1 as an example. Students complete the sentences and then check with a partner.
- 🔊 2.7 Play the recording so that students can check their answers.

### Answers and audioscript

#### 🔊 2.7 Phrasal verbs with *make*

- Thieves broke into the gallery and **made off with** three priceless paintings.
  - Jake's parents are always buying him toys. They're trying to **make up for** not spending enough time with him.
  - What do you **make of** Carol's new boyfriend? I quite like him.
  - I don't believe his story. I think he **made** the whole thing **up**!
- 6 Elicit the answer to number 1 as an example. Students complete the sentences. Let students compare their answers in pairs.
- 🔊 2.8 Play the recording so that students can check their answers.

### Answers and audioscript

#### 🔊 2.8 Phrasal verbs with *do*

- I'm thirsty. I **could do with** a cup of tea.
- We've bought an old farmhouse. We're going to **do it up** over the next few years.
- I think we should **do away with** the Royal Family. They're useless and expensive.
- I could never **do without** my personal assistant. She organizes everything for me.

### Additional material

#### For teachers

Photocopiable activity – Vocabulary: *Making do* pp176–7

#### For students

Online Practice – *Look again*

Workbook p15, exercises 1–2

### Everyday English SB p28

#### Talking about places

This section focuses on common phrases with prepositions used to describe location. It also practises number + noun adjectives for describing duration, size, scale, quality, e.g. *50-minute, four-bedroom, five-star*.

Exercises 2 and 3 have a listening task based on the descriptions of well-known tourist destinations. These places are not all mentioned by name, so students need to infer from clues in the text. The four places are:

- the pyramids at Giza near Cairo (key words: *Giza, on the edge of the desert, the time of the pharaohs*)
- Berlin (key words: *Reichstag – the German parliament building, what was the east side of the city, unified since 1989, a different feel to east and west*)


- the Mall in Washington, DC (key words: *Capitol Building, Lincoln Memorial, the Mall, national park with gardens, important museums, National Museum of American History*)
- the Taj Mahal in Agra, India (key words: *India's must-see destinations, a magnificent white building, right on the banks of the river, wonderful reflections in the clear water*)

### Where is it exactly?

- 1 Lead in by talking about one of your favourite places or somewhere you've been on holiday. Try to include some of the phrases in exercise 1, in a natural way. Go through the gapped phrases and deal with any vocabulary queries. Students choose a preposition that goes with each of the phrases in each set. With a weaker group, you could give them the prepositions to choose from plus one extra as a distractor (*on, at, in, by*). Check the answers.

#### Answers

1 in 2 on 3 at


- 2  2.9 Tell students they are going to hear four short descriptions of places around the world. Play number 1 as an example and elicit the place. Play the rest of the recording, pausing after each speaker. Let students compare their answers in pairs. If there is disagreement, play selected speakers again so that students can confirm their answers. Check the answers with the whole class.

#### Answers

- 1 the pyramids at Giza
- 2 Berlin
- 3 Washington, DC
- 4 the Taj Mahal and Jaipur in India

### 2.9

- 1 I'll never forget my trip to Giza and getting my first sight of the pyramids. They stand just on the edge of the desert, taking you back to the time of the pharaohs. But they're surprisingly near to modern buildings, too. I kind of expected them to be right in the middle of nowhere.
- 2 It's a brilliant city. We did a city tour on the first day to get a feel for the place, starting at the Reichstag. There's a viewing terrace right at the very top of the building where you get incredible views of the surrounding area. Er, we stayed in what was the east side of the city, and even though it's been unified since 1989, there is a different feel to east and west.
- 3 We were staying on the outskirts of the city, so we only had a day for sightseeing. We began at the Capitol Building and walked the two miles to the Lincoln Memorial at the other end of the Mall. It's kind of a national park with gardens and lots of important museums like the National Museum of American History.
- 4 I wouldn't have missed it for the world. It really is one of India's must-see destinations. It's a magnificent white building, right on the banks of the river, so you get wonderful reflections in the clear water. We also spent some time in Jaipur – I loved the colourful streets in the very heart of the Old City.

- 3  2.9 Play number 1 again as far as *desert* as an example. Play the rest of the recording, pausing after each speaker, and get students to complete the lines. Check the answers with the class.

#### Answers and audioscript

### 2.9

- 1 They stand just **on the edge of the** desert ... I kind of expected them to be right **in the middle of nowhere**.

- 2 There's a viewing terrace right **at the very top of the** building ...
- 3 We were staying **on the outskirts of the** city ...
- 4 It's a magnificent white building right **on the banks of the** river ... I loved the colourful streets **in the very heart of the** Old City.

### SPOKEN ENGLISH Adding emphasis

Read the notes as a class. You could ask students to circle *right, just* and *very* in the sentences.

Let students complete the description.

Elicit which two European cities could be in the description (Amsterdam or Venice).

#### Answers

We rented a flat **right** in the centre. The Grand Canal was **just** at the end of the street. It was wonderful to be in the **very** heart of the city.

### 'That's not what the hotel website said!'

- 4 Focus attention on the photo and elicit reactions. Give students a few moments to read through the texts quickly. Deal with any vocabulary queries. Elicit where the texts are from (the first one could be from a hotel website or brochure; the second is an online comment/bad review from a website such as *TripAdvisor*). Students complete the texts, working individually. Let them check their answers in pairs before checking with the class.

Go through any unknown vocabulary. Point out that in the compound adjectives there is no plural *s* on the noun used for time, distance, size, duration, etc. You could ask students to write their own sentences to practise – about the size of their house/flat, their journey to school/work, and about holiday accommodation and duration. Monitor carefully.

#### Answers

- |                |                   |
|----------------|-------------------|
| 1 14-night     | 6 five-star       |
| 2 20-square    | 7 30-mile-an-hour |
| 3 360-degree   | 8 two-hour        |
| 4 four-bedroom | 9 100-metre-tall  |
| 5 50-minute    | 10 five-minute    |

- 5 Read the instructions and example as a class. Give students a few moments to think where would be a good place to do the things on the list. Monitor and help as necessary.

Put students in groups to discuss their ideas. Monitor and check for accurate use of the expressions in this lesson. Note down any common errors for correction after the task.

Elicit a range of examples and get students to choose their favourite suggestion for each of the activities in the list.

### Additional material

#### For teachers

Photocopiable activity – Communication: *Vacation Vlogs* pp178–9

#### For students

Online Practice – *Look again*

Workbook pp15–17, exercises 3–5 and Pronunciation exercise 1–3

Online Practice – *Check your progress*

### Introduction to the unit

The unit title is the title of an autobiography by the journalist Kate Adie, who is featured in *Listening and speaking*. Kindness is one of the themes of the unit, together with news stories, books, films and theatre.

The *Language focus* is on narrative tenses, namely Past Simple, Past Continuous, Past Perfect Simple and Past Perfect Continuous. Students encounter and practise using these tenses in both active and passive forms.

The text used in this initial grammar section is an uplifting article about a Syrian professor who moved to England as a refugee and started an interesting business there. Other positive 'heart-warming' news stories form the basis for further practice of the narrative tenses.

Moving on to the theme of books, the main *Reading* section is about the author Ruth Rendell. Students learn about her and then read and listen to one of her short stories, broken down into several parts. They make predictions, complete a synopsis, answer comprehension questions, and finally discuss the ending and their reactions to it.

The *Listening and speaking* section is an authentic interview with Kate Adie, a foreign correspondent who is used to working in dangerous situations. Students hear a number of her stories, answer questions, and learn new vocabulary. They discuss her experiences and her philosophy, supporting their opinions with information from the interview.

The main *Vocabulary* focus is books, films and theatre. Students sort words into categories and use them to talk about their own viewing and reading experiences.

The *Everyday English* section focuses on how to show surprise and interest in conversation. There's also a *Spoken English* focus on giving and reacting to news.

In the *Writing* section, students work on using adverbs effectively in written narratives. They are presented with a range of adverbs and adverbial phrases and practise placing them in sentences and noticing where there is more than one possible position. Students complete a news story about a dangerous rescue in the Alps, adding adverbs appropriately. Finally, they write their own narrative about a dangerous situation they've experienced.

## Language aims

### Language focus SB p30

#### Narrative tenses

- Past Simple and Continuous and Past Perfect Simple and Continuous in both active and passive forms.

### Vocabulary

- Talking about books, films and theatre. (SB p36)

## Everyday English

- Using reply and echo questions to show interest or surprise. (SB p38)

## Skills development

### Reading

#### Bees, Cheese and Refugees! SB p30

- An article about Dr Ryad Alsous, 'Professor of Bees', and his life before and after becoming a refugee.

#### Writers and reviews SB p33

- A profile of an author and some short reviews of her work.

#### The Clinging Woman SB p34

- A short story by Ruth Rendell, in several parts.

### Listening

#### Book at bedtime SB p34

- Listening to excerpts of a short story by Ruth Rendell.

#### An interview with a BBC journalist SB p37

- Listening to a long interview with Kate Adie, journalist.

### Speaking

- Giving and reacting to news. (SB p32)
- Discussing a story review and speculating about the story. (SB p33)
- Discussing Ruth Rendell's short story. (SB p35)
- Talking about books, films and theatre. (SB p36)
- Discussing an interview with Kate Adie. (SB p37)
- Paraphrasing one of Kate Adie's stories. (SB p37)

### Writing

#### Using adverbs in narratives SB p132

- Practising the correct placement of adverbs and adverbial phrases in narratives.

## Additional material

### Workbook

Unit 3 focuses on a review of all narrative tenses in context, both simple and continuous forms. The vocabulary section focuses on descriptive adjectives used in film, theatre and book reviews, time expressions and type 1 phrasal verbs with no object. The pronunciation section focuses on the spelling variations of diphthongs.

### Photocopiable activities

There are photocopiable activities to review grammar (*In the newsroom*), vocabulary (*Film and book crossword*) and communication (*Really?*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Notes on the unit

### Unit opener page

Choose from these activities to engage your students with the topic and target language of this unit:

- Talk about the title
- Talk about the unit goals (*Grammar, Vocabulary, ...*)
- Talk about the photo
- Talk about the quote
- Watch the video
- Look at the bottom banner
- Do the activity

Point to the title of the unit *The kindness of strangers*. Focus students' attention on the photo and elicit some ideas about what it shows.

**Video introduction (6 minutes approximately):** Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

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

Don't forget that there are many exercises to consolidate and practise the target language of the unit in the Workbook as well as online. There are links to these exercises on the relevant pages of the Student's Book and they can be done in class time or you can set them for homework.

**Summary:** If you don't have time to watch the video, use the title and the photo to help students understand and engage with the topic, and then move straight on to the activity so that they can discuss the theme in more detail.

#### Notes for activity:

- 1 Put students into pairs and ask them to discuss the questions. Check answers with the class.
- 2 Ask students to read the quote by Holly Branson (daughter of Sir Richard Branson, founder of the Virgin group). Put students into pairs to discuss the questions. Elicit interesting answers in feedback.

### Language focus SB p30

#### Narrative tenses

##### TEST YOUR GRAMMAR

Use this section to check whether your students can identify the narrative tenses which they are going to be focusing on. Ask them to do the matching task individually.

Check the answers without lengthy explanation at this stage. You could point out or elicit that perfect and passive forms contain past participles and that continuous tenses contain verbs ending in *-ing*.

##### Answers

*It was raining ...* = Past Continuous

*I was soaked to the skin ...* = Past Simple Passive

*I'd missed my bus ...* = Past Perfect Simple

*I'd been walking for an hour ...* = Past Perfect Continuous

*A kind passer-by gave me an umbrella ...* = Past Simple

## The bee professor!

### About the text

This article is about Syrian university professor Dr Ryad Alsous /æɪ'sʊs/, who is an expert in bees. It describes aspects of his life in Syria and as a refugee in Huddersfield, Yorkshire in the UK. It also talks about his daughter, Razan /rə'zæn/, and her business, making cheese.

You'll need to pre-teach *beekeeper* and *hive* using the photos on the page. Also teach *refugee* (a person who has been forced to leave their country in order to escape war, persecution or natural disaster) if necessary.

- 1 Give students time to read the captions and look at the photos (but don't let them read the article yet!). Elicit what they think the article is about.

Put students in pairs to think of questions they have about the article. With a weaker group, put pairs together to share their questions if they haven't thought of very many.

#### Answer

It's about a university professor called Dr Ryad Alsous who came to England as a refugee.

- 2 Students read the article and answer the question. Elicit this answer and any questions that they thought of in exercise 1 which they have found an answer to.

#### Answer

The title refers to the *bees* that Dr Alsous keeps, the *cheese* connects with the Yorkshire Dama Cheese company that his daughter set up in England, and *refugees* refers to the fact that both Dr Alsous and Razan were Syrian refugees who came to England to make a new life.

- 3 Now students use a set of prompts in order to create more questions. Give them time to write the questions individually. Remind them that the focus of the lesson is past tense forms. Monitor and encourage them to self-correct any errors where possible.

In pairs, students take turns to ask and answer the questions.

- 🔊 **3.1** Play the recording for students to listen and check both questions and answers.

You could elicit that the Buzz Project is so called because *buzz* is the sound made by bees.

### Answers and audioscript

#### 🔊 3.1 The bee professor!

- 1 Q Why did Dr Alsous leave his country?  
A Because war broke out.
- 2 Q What had he been doing at Damascus University?  
A He'd been researching bees.
- 3 Q What happened to his beehives?  
A They were all destroyed.
- 4 Q Why did he go to England?  
A Because his daughter, Razan, had already moved there.
- 5 Q Where was Razan living when he arrived?  
A In Huddersfield in the north-west.
- 6 Q Why couldn't he find a job as a beekeeper?  
A Because he was overqualified.
- 7 Q How was he helped to start a business?  
A A lady from Manchester gave him a beehive.
- 8 Q When and why did he launch the Buzz Project?  
A He launched it last year to train refugees and the unemployed in beekeeping.

- 4 Give students time to read the beginnings and endings of sentences in columns A and B. Elicit the first answer as an example for the class if necessary.

Students do the matching task individually. Put them in pairs to share their answers and to label the past tenses. Refer them back to the *Test your grammar* section if they can't remember the names.

🔊 3.2 Play the recording to listen and check.

Elicit the names of the tenses in each sentence (given in brackets below). If students have difficulty understanding the sequence of events in the article, you could draw timelines to illustrate them.

### Answers and audioscript

🔊 3.2 Bees, Cheese and Refugees!

- 1 Dr Alsous left his home after war broke out. (Past Simple, Past Simple)
- 2 His daughter had moved to England a few years before him. (Past Perfect)
- 3 When he arrived to join her, she was just starting her cheese company. (Past Simple, Past Continuous)
- 4 Posting on Facebook didn't help him find any work. (Past Simple)
- 5 He was helped by a kind lady who gave him a beehive. (Past Simple Passive, Past Simple)
- 6 He launched the Buzz Project because he wanted to help people like himself. (Past Simple, Past Simple)
- 7 He was interviewed by the BBC because of the project. (Past Simple Passive)
- 8 Razan won the World Cheese Award in 2017. (Past Simple)

### LANGUAGE FOCUS

#### Possible problems

The tenses covered here are Past Simple active and passive, Past Continuous, Past Perfect Simple, and Past Perfect Continuous. Students are likely to be familiar with all of the tenses in this section, but may still make mistakes in use when switching between them. They may also make form mistakes in the more complex verb forms.

- 1 **Past Simple vs Past Continuous.** If the students' own language does not have a direct equivalent of the Past Continuous, students may misuse it in English. The two main areas of confusion are as follows:

- *I got back home at three in the afternoon. \*The sun shone. \*The trees blew in the breeze.*

The Past Simple is correct in the first sentence for a finished past action. In the second and third sentences, the Past Continuous is needed to describe longer 'background' actions or situations: *The sun was shining. The trees were blowing in the breeze.*

- *\*I was working in a factory for 15 years when I was a young man.*

Here the Past Simple, rather than the Continuous, is needed to describe a routine in the finished past. We would only use the Past Continuous here if the action were 'temporary'; e.g. *I was working in a factory for a few weeks last summer.* (But note that the Past Simple would also be correct here.)

- 2 **Past Simple vs Past Perfect.** The Past Perfect is used to look back to a time in the past and refer to an action that happened before it (the 'past in the past').

In stories, verbs in the Past Simple give the events in chronological order. By using the Past Perfect, the speaker can give the events in a different order, e.g. *I had breakfast. Then I cleaned my teeth. / I cleaned my teeth when I'd had breakfast.* Without the Past Perfect in the second example, the order of events could be misunderstood, with bizarre results – eating breakfast and cleaning teeth at the same time!

Note that when we use time sequencers such as *after* and *before*, the sequence of events is clear and the use of the Past Perfect is optional, e.g. *I cleaned my teeth after I had breakfast. / I cleaned my teeth after I'd had breakfast.*

- 3 **Pronunciation.** Students may have problems with the sentence stress and weak forms on the auxiliaries *was*, *were*, *had* and *been*. In normal pronunciation, *was*, *were* and *had* are weak forms with the sound /ə/:  
*I was /wəz/ waiting for ages.*  
*They were /wə/ driving home.*  
*He had /həd/ promised to call.*  
It's also common to reduce *He had* to *He'd*. /hi:d/.  
In the Past Perfect Simple and Continuous, *been* usually has weak pronunciation /bɪn/: *They'd been /bɪn/ away.*

- 1 Give students time to read the two paragraphs and think about their answers. Put them in pairs to compare and then check answers with the class.

#### Answers

Paragraph b is better because it flows more and is less disjointed. It's more coherent due to the use of relative clauses and linkers.

- 2 Remind students to look for both active and passive forms of the past tenses and then give them a few minutes to find and underline them. Elicit answers from the class.

#### Answers

arrived, was wearing, worked, was known, had, had been researching, broke out, were destroyed, had already left, had moved, were living, was setting up, has since become, won, told, had been, came, needed, had left, was wearing, posted, was, gave, started, built, launched, was interviewed

Refer students to Grammar reference 3.1–3.2 on SB pp153–4.

### Writing SB p132

#### Narrative writing (1) – Using adverbs in narratives

This section focuses on using adverbs referring to time, place and manner in narrative writing. Students work at sentence and text level to position adverbs correctly. They analyse a model text and distinguish background information from the main story, before planning and writing their own stories. The lesson finishes with a storytelling session in which students share their stories.

#### NOTE

Students at this level will be familiar with the formation of adverbs from adjectives with the addition of *-ly* or *-ily*. They should also have no difficulty in using common time adverbials such as *ago*, *then*, *yet*, etc. They may still make mistakes in positioning adverbs of different types correctly in a sentence. There are no fixed rules on word order, but the following is an overview of basic guidelines.

There are three basic positions for an adverb:

**1 initial position (before the subject):** Linking adverbs, which join a clause to what was said before, always come at the start of a clause or sentence, e.g. *The house was meant to be haunted. However, nobody has ever seen a ghost there.*

Time adverbs can come at the start when contrasting with a previous time reference, e.g. *She didn't hear anything from him on Saturday. The following day, her mobile rang at 6 a.m.*

Comment and opinion adverbs can also come here when emphasizing what we are about to say, e.g. *It was very rainy. Fortunately, we had packed our waterproof coats.*

**2 mid position (between the subject and verb or immediately after be):** *Just, even*, adverbs of frequency (e.g. *often, always, never*) and adverbs of certainty and degree (e.g. *probably, obviously, clearly, completely, quite, almost*) often come in this position, e.g. *She takes her Kindle everywhere – she's even used it in the bath! / I never buy newspapers. I always check the news online. / It's clearly a bonus to be able to download books.*

When an auxiliary verb is used (e.g. *is, has, will, was*), the adverb normally goes between the auxiliary verb and the main verb, e.g. *He's just finished his first novel.*

**3 end position (at the end of the clause):** Adverbs of time and definite frequency (e.g. *last week, every year*), adverbs of manner that show how something is done (e.g. *well, slowly*) and adverbs of place (e.g. *in the jungle, at the door*) usually go in end position, e.g. *We would follow exactly the same routine every week. / She turned the old key slowly. / They noticed him sitting quietly in the corner.*

When more than one of this type of adverb is used, the order is normally: manner, place, time, e.g. *They had lived happily in the same street for 50 years.*

**4 adverb + adjective:** When adverbs modify adjectives, they are placed immediately before them. The exception is *enough*, which comes after the adjective or adverb, e.g. *The climb was incredibly challenging. / I'm not good enough to be a professional writer.*

**1** Lead in by telling a brief story of your own first, e.g. a real (or imaginary) account of a dangerous sport you have tried or a frightening travel experience.

Students prepare notes about a dangerous situation they have been in. Monitor and help as necessary, feeding in vocabulary and focusing on ideas rather than accuracy at this stage. Stress that students need to keep these notes to hand as they will develop them later into a full story.

Put students in pairs to discuss their notes and compare the situations in their stories.

**2** Look at number 1 together and point out that *in winter* is an adverbial phrase and *frequently* is an adverb. Elicit possible options for the wording of number 1 as an example. Students work in pairs to complete the task. Monitor and help as necessary. Remind students that most of the sentences have more than one possible position for the adverbs.

Check the answers with the class. Students read the completed story of *My skiing disaster* aloud in pairs.

### Answers

- I frequently used to go skiing in winter.  
I used to go skiing frequently in winter.
- I especially enjoyed going to Colorado with my family.  
I enjoyed going to Colorado, especially with my family.
- Then, two years ago, I had a really bad accident.  
Then I had a really bad accident two years ago.
- I skied headfirst into a tree.
- Unfortunately, I broke my leg in three places.
- I'd definitely like to go skiing again one day.  
One day, I'd definitely like to go skiing again.
- But I don't feel confident enough yet.
- However, my family still go skiing every February.  
My family, however, still go skiing every February.  
Every February, however, my family still go skiing.

- 3** Pre-teach/check *summit, strike (struck), ledge, descent, awake, rub (v), heli* (short for *helicopter*), *ridge*.  
Also check the silent letter in the pronunciation of *climb* and words formed from it /klaɪm/, /'klaɪmə/, /'klaɪmɪŋ/.  
Give students time to read the story. Deal with any other vocabulary queries. Check students understand that Piz Badile is a mountain in the Swiss Alps. The north ridge is one of the most challenging climbs in the Alps.  
Students answer the questions. Let them discuss their answers in pairs before checking with the class.

### Answers

Where were they? On Piz Badile – a mountain in the Swiss Alps.  
What went wrong? The weather changed. There was an electric storm and it started to snow, so they couldn't climb down safely.  
How were they saved? Rachel sent a text to a friend in London, who called the emergency services in Switzerland.  
What does the text message mean? It means that they need to be rescued by helicopter from the north ridge of the mountain.

- 4** Elicit the position of the adverbs in the first two lines as examples. Students work in pairs to complete the task. Monitor and help as necessary. Remind students that some of the sentences have more than one possible position for the adverbs and that students may need to change the punctuation. Monitor and help as necessary. Check the answers with the class.

### Answers

On a mid-September day **several years ago**, (or **Several years ago**, on a mid-September day,) British climbers Rachel Kelsey and Jeremy Colenso were climbing **high** in the Swiss Alps **with great confidence** (or were climbing **with great confidence high** in the Swiss Alps).

They were both **relatively** experienced climbers. They left their base and the weather was good. They **easily** reached the summit (or reached the summit **easily**), but as they started the climb down, **suddenly** an electric storm (or an electric storm **suddenly**) struck the mountain. Snow began to fall **heavily**, making it **extremely** difficult to see where they could **safely** put their hands and feet (or put their hands and feet **safely**) on the rock. After several frightening minutes, they found a narrow ledge and **gratefully** climbed (or climbed **gratefully**) on to it, **desperately** hoping (or hoping **desperately**) the snow would stop and they could continue their descent.

**However**, the snow did not stop (or The snow did not stop, **however**), and the temperature dropped **dangerously** to –10°C. 'We had to stay awake,' said Rachel **afterwards**, 'because it was so cold that, we would **undoubtedly** have died (or **undoubtedly** we would have died). So we told stories, and rubbed our fingers and toes **continuously** to keep them warm.'

**Eventually**, they decided that they had to get help. But what could they **possibly** do? **Fortunately**, Rachel had brought her mobile phone with her, but **unfortunately** the only number contacts she had were in London (or were **unfortunately** in London; or in London, **unfortunately**). She sent a text message at 1.30 a.m. to get help. **In fact**, she sent the same text to five friends in the UK. It read: 'Urgently need heli rescue (or Need heli rescue **urgently**) off north ridge of Piz Badile, Switz'. They were all asleep, so **for hours** nothing happened (or nothing happened **for hours**). **Then** at 5.00 a.m., one friend, Avery Cunliffe, got the message. He jumped into action **immediately** (or He **immediately** jumped into action), called the rescue services in Switzerland, and **then** called Rachel to tell her that help was coming.

**For the next 24 hours**, the weather was too bad (or The weather was too bad **for the next 24 hours**) for the helicopters to operate, but Avery kept sending text messages to the climbers. **Finally**, at about 10.00 p.m. they were **safely** lifted (or lifted **safely**) off the mountain (or they were **finally** lifted off the mountain **safely**). 'We owe our lives to Avery', they said **exhaustedly** when they were back at base.

5 Discuss the questions as a class.

### Answers

What background information are you given in the article? The date, the people involved, the place, the weather. When does the actual story of what happened start? It starts with the line, 'as they started the climb down, suddenly an electric storm struck the mountain'.

6 Read through the three bullet points given with the class carefully. Elicit the tenses students are most likely to need (Past Simple, Past Continuous and possibly Past Perfect). Get students to plan their story carefully, using their notes from exercise 1, ideally in class, so that you can monitor and help with planning and vocabulary. Remind them to plan the background information first, and then make notes on the events of the story in the order they happened.

Give students time to write their story in class or set the task for homework. Remind them to use plenty of adverbs to describe people's feelings and actions.

If you check the students' work, mark up errors using the correction code on SB p130, but allow students to correct the errors themselves. In your marking, focus first on mistakes with the target language, i.e. the wrong position of adverbs.

Students can share some of their stories with the class or in groups in a subsequent lesson.

### Additional material

#### For students

Online Practice – *Practice*

### Practice SB p31

1 Read the example as a class. Point out that the example links the ideas in a meaningful and interesting way. This type of complex sentence is characteristic of narrative writing. With weaker students, go through the changes in tenses needed (a shift to Past Perfect because we are looking at a time before Mick became a beggar).

Students rewrite the sentences, working individually. Remind them that some of the forms are passive.

Let students compare their answers in pairs before checking with the class. (Note that the answers here give contracted forms in the Past Perfect, but students may also give the full form *had*.) If students had problems, go over selected sentences on the board with the class, highlighting the time reference at the start of each sentence and working back to the Past Perfect. If you enjoy using timelines, these can be very helpful.

### Answers

- Last night Sally was celebrating because she'd won £2,000 in a competition.
- Peter was tired when he arrived home because he'd got up at dawn, and had been driving for ten hours.
- I went to get my car, but it wasn't there because I'd parked it on a yellow line, and it had been towed away.
- Jane and Dan were broke because they'd been shopping all day, and they'd spent all their money on clothes.
- Last week John moved to the house he bought in Scotland which he'd first seen while he'd been driving there on holiday.

### Discussing grammar

2 Elicit the answer to number 1 as a class example by asking students to think about when the speaker started and finished making the cake in relation to Alice's arrival. The main aim of this exercise is to discuss how the narrative tenses aid understanding of the sequence of past events. Put students in pairs to discuss the task. Monitor and assist if any are confused. Go through the answers with the class, using concept questions to ensure they fully understand how the tenses are used (see *Answers* below).

### Answers

- I made a cake (Past Simple – the cake was started upon Alice's arrival)  
I was making a cake. (Past Continuous – the cake making started before Alice arrived and was in progress)  
I had made a cake. (Past Perfect – the cake making was completed before Alice's arrival)  
Concept questions: *Where was Alice when I started making the cake? Where was she when I finished making it?*
- The film started (Past Simple for a series of completed actions – the next action soon after our arrival)  
The film had started (Past Perfect Simple for an action that happened before another action in the Past – the film started before we arrived)  
Concept question: *In which sentence did they miss the start of the film?*
- he had stolen some money (Past Perfect Simple for an action that happened before another action in the past – a theft resulted in him being sacked)  
he had been stealing money for years (Past Perfect Continuous for a repeated activity that happened before another action in the past – a series of thefts that resulted in him being sacked)  
Concept question: *In which sentence did he steal repeatedly over a period of time?*
- was being repaired (Past Continuous Passive for a process that is ongoing in the past – the repair wasn't finished)  
had been repaired (Past Perfect Passive for a process that has been finished before another action in the past)  
Concept question: *In which sentence is the car repair finished?*
- I read (Past Simple for a completed action in the past)  
I was reading (Past Continuous for an incomplete activity in the past – the novel or report is not finished)  
Concept question: *In which sentence did the reader finish reading what is referred to?*

## Heart-warming stories

### About the text

There are four short news items and what is similar about them is that they are all good news stories in which people show kindness, generosity and bravery. Tasks include predicting content, answering comprehension questions and completing gaps with narrative tenses.

These words may be new to some students: *anonymous*, *discharged* (from hospital), *a parking ticket*, *commuter*.

- 3 Give students time to look at all the photos and headlines of the different stories. Put them in pairs to discuss their ideas. Monitor carefully and assist if necessary.  
Elicit ideas from the class, but don't confirm if they are correct yet. Check they understand why these stories are described with the adjective *heart-warming*.
- 4 Students can read all four texts now and find out if their predictions about the stories were right. They also need to answer the questions.  
Go through the answers together.

### Answers

- 1 He had kept her paints.
- 2 He bought sandwiches and drinks for some homeless people.
- 3 Because someone else had paid it for her.
- 4 Because a cyclist was trapped under it.

- 5 Give students time to read lines a–h and check the meaning of *browsing* if necessary. Elicit which of the lines goes in the first gap as an example with the whole class. Students then work on the task individually.
- 6 ④ 3.3 Play the recording for students to check their answers. You could also elicit the names of the tenses and why they are used in each case.  
Elicit the person who was the kind stranger in each story.

### Answers

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

The kind strangers are: Story 1 – airport security officer, Story 2 – anonymous person who left £5 in a book in a bookshop, Story 3 – a lady called Laura who paid the new mum's parking ticket, Story 4 – a crowd of around 100 Londoners

④ 3.3 See SB p32.0

### SPOKEN ENGLISH Giving and reacting to news

Focus students' attention on the three columns in the table and the examples given. Point out that the first column is the speaker who is telling the news and the two columns to the right are the person who is listening to the news.

Give students time to categorize the expressions. Put students in pairs to share their answers.

Go through the expressions with the class, making sure they've categorized them correctly. Drill all the expressions, helping students to mark the sentence stresses (see *Answers*). It is particularly important to drill the *reacting to news* expressions with a wide range of intonation – we don't say these with a flat tone.

Check students' understanding of the expressions:

*The incredible thing was that ...* Here *incredible* could have positive or negative meaning.

*It says here that ...* This shows that the speaker is relaying news from a written source (newspaper, Internet, etc.).

*Apparently ...* We often use this adverb when giving news. It means *according to what I've heard/read* or *It seems that ...*

*Anyway, ...* This is often used to return to the main storyline when you've gone slightly off topic.

*You're kidding!* = You're joking!

*That's such a shame.* = Responding to negative news – agreement and sympathy. (It does not mean something is shameful.) We also sometimes use *pity* instead of *shame*.

### Answers

#### Giving news

Did you hear about ...?

The incredible thing was that ...

Apparently, ...

It says here that ...

What happened was ...

#### Reacting to news

Really?

That's amazing!

You're kidding!

That's such a shame.

I don't believe it.

#### Asking for more information

How did it happen?

Did he die?

Who called the police?

Then what happened ...?

Where did this happen?

- 7 ④ 3.4 Make sure students understand that they need to identify the story and tick the expressions used from the table in *Spoken English*. Play the recording.

Check answers together. If students have caught the expressions *I bet he is* and *Good for them*, you could elicit when these are used/what they mean.

### Answers

They're talking about the story, *Bus lifted by 100 Londoners*. They use the following expressions from *Spoken English*:

Did you hear about ...?

What happened was ...

... apparently ...

Did he die?

You're kidding.

It says here ...

That's amazing!

### ④ 3.4 Giving and reacting to news

A Did you hear about those amazing London commuters?

B No, what did they do?

A Well, apparently, they lifted a double-decker bus.

B They did what?! You're kidding.

A No, they really did.

B That's amazing! But why? Was it a competition?

A No, no, not at all. What happened was, a cyclist had been knocked off his bike and he'd fallen under the bus!

B Oh no! Was he injured? Did he die?

A He was badly injured, but he survived. He's very grateful.

B I bet he is! What number bus was it?

A Why's that important? If you must know – it was the 212.

B Well, it's nice to know there are a lot of kind people in the world. How many were there?

A It says here about 100.

B Good for them!

- 8 Put students in pairs. Ask them to make conversations about two more stories. Don't let them write the conversations down, but monitor and check they are using phrases from *Spoken English*.

Invite some students to act the conversations out for the class. If your class is very big, you could put two pairs together so they can perform their conversations to each other. Monitor and note any points for correction, particularly with the use of narrative tenses.

### Additional material

#### For teachers

Photocopiable activity – Grammar: *In the newsroom* pp180–1

#### For students

Online Practice – *Look again*

Workbook pp18–21, exercises 1–5

## Reading and speaking SB p33

### Writers and reviews

#### About the text

This section is about the British crime writer Ruth Rendell /ru:θ ren'del/. She was born in London in 1930 and died in 2015 aged 85. There are two texts: a profile of the author and a selection of positive comments from reviews of one of her books. The book reviewed is a collection of short stories called *The Fallen Curtain*. First published in 1976, the title story won an award and is one of 11 stories.

Don't pre-teach any unknown vocabulary as some of the comprehension questions require students to work out what new words mean (*prolific*, *pen name*, *a page-turner*).

Note that extracts from one of the stories from *The Fallen Curtain* appear in the *Reading and listening* section on p34. This section prepares students for the *Reading and listening* pages. If you don't have time to do the two lessons on the same day, remember to start the next session with a quick brainstorm of what the students remember about Ruth Rendell and the reviews they read.

- 1 Tell students they are going to read about the author in the photo and give them time to read the profile and answer the questions.

Check answers with the class. Help them with the word stress in *prolific* if necessary.

#### Answers

- She wrote psychological thrillers.
- She wasn't just famous in Britain – she was famous in America.
- The word *prolific* tells us that she wrote a lot of books.
- Barbara Vine is Ruth Rendell – it's the pen name that she sometimes used.

- 2 Give students time to read the reviews and answer the questions.

Go through the answers together.

The *Daily Telegraph* reviewer compares Ruth Rendell to Agatha Christie, who was another famous British female crime writer (1890–1976). She was also very prolific and her books are still popular today.

#### Answers

Words used to describe her work: haunting, with unexpected twists, shocking conclusions, spine-chilling, page-turner. A 'page-turner' is a book you can't put down – you have to keep reading.

- 3 When students have read about *The Clinging Woman*, check the following: *attempted suicide*, *prompt action*. Read the questions with the class. Put them in pairs to think of answers to the two questions. Elicit ideas from some of the pairs, but don't confirm or correct any of them yet as they are going to read the story.

### Additional material

#### For students

Online Practice – *Practice*

## Reading and listening SB p34

### Book at bedtime

#### About the text

This section is part of the story *The Clinging Woman* by Ruth Rendell. There are three extracts from the story and they are presented as they would be on a radio programme called *Book at Bedtime*, which has been popular for many years in the UK.

Stories of this type are often told in episodes, sometimes late at night to add to the atmosphere of the reading. The structure of the text is typical of a crime story. We are presented with a mystery at the start, and information about the situation and the characters unfolds as they read the different extracts.

Part 2 includes a reference to St George. This refers to the legend of St George who killed a dragon and saved a princess. In the context of the story, it means the neighbours see the man as some sort of hero.

There are exercises which require speculation and then listening and reading simultaneously to complete a synopsis and answer questions. Finally, the last part is purely a listening exercise (without the text to read) and students answer questions about what they hear.

Don't pre-teach the highlighted vocabulary as students will be working on this in the *Vocabulary* section, which asks them to find synonyms.

- 1 Focus students' attention on the picture and check comprehension of *clinging* (literally 'holding on tightly'). Point out that *clinging* can also refer to a person's character to mean 'emotionally dependent'. Put students in pairs to discuss the questions. Elicit answers and don't confirm or reject students' predictions at this stage.

#### Answers

- 1 The woman is hanging by her arms from a balcony on a block of flats. The man is looking out of the window of his flat, up at the woman.
- 2 She could be thinking, 'Somebody help me./I can't go on living./I can't hold on much longer.' He could be thinking, 'What's happening up there?/I can't believe my eyes./I must be dreaming.'
- 3 Students' own answers.

- 2 **3.5** Play the presenter's introduction as far as the music to set the scene. Then play Part 1 and get students to follow the text in their books.

Put students in pairs or small groups to complete the synopsis. Check the answers with the class.

#### Answers

- There are two characters – a girl and a man.
- She lives **on the twelfth floor of a block of flats next to the man.**
- He lives **on the sixth floor of a high-rise block of flats next to the girl's block.**
- It is **half-past six** in the morning.
- He has been woken by **the sound of some kind of low-flying aircraft.**
- The weather **is good/clear.**
- Suddenly he notices **the girl hanging by her hands from the railing of her balcony.**

### 3.5 The Clinging Woman: Part 1

P = Presenter N = Narrator

- P It's five to midnight. And tonight we begin our new bedtime story. It's by that famous crime writer and author of many psychological thrillers, Ruth Rendell. One of her best-known short stories ... *The Clinging Woman!*
- N The Clinging Woman – Part 1  
The girl was hanging by her hands from the railings of a balcony. The balcony was on the twelfth floor of the high-rise block next to his. His flat was on the sixth floor and he had to look up to see her. It was half-past six in the morning. He had been awakened by the sound of an aircraft flying dangerously low overhead, and had got out of bed to look. His sleepy gaze, descending from the blue sky which was empty of clouds, empty of anything but the bright vanishing arrow of the aircraft, alighted – at first with disbelief – on the hanging figure.

- 3 **3.6** Focus on Part 2. Give students time to read the questions. Check they know the words *interpretation* and *tenant*. Play the recording and let students follow the text in their books. Elicit the answer to number 1 as an example. Students complete the task, working individually. Monitor and help as necessary. Let students compare their answers in pairs or small groups before checking with the class. Check students understand the reference to St. George (see *About the text*).

#### Answers

- 1 He thinks he must be dreaming.
- 2 He thinks it's a stunt for a film and that the girl is a dummy. He realizes he's wrong when he sees one of her hands move.
- 3 The girl was trying to kill herself. He calls the police.
- 4 They gossip about what happened and they call the man a hero.
- 5 He dislikes the attention and is relieved when people stop talking about what happened. He is modest and quiet.
- 6 He was getting ready to go out when someone rang his doorbell.
- 7 He didn't recognize that it was the same girl who had tried to kill herself because he had never seen her face.

### 3.6 See SB p35.

- 4 **3.7** Give students time to read the questions. Play the recording. Let students check their answers in pairs and then check them with the class.

#### Answers

- 1 He is extremely embarrassed. He says it isn't necessary to thank him.
- 2 He wants her to either come into the flat or go away.
- 3 He doesn't want his neighbours to hear them talking and to start calling him a hero again.
- 4 He feels relief when she goes. She seems calm but intense.

### 3.7 The Clinging Woman: Part 3

P = Presenter N = Narrator

- N She said, 'I'm Lydia Simpson. You saved my life. I've come to thank you.'
- His embarrassment was acute. 'You shouldn't have,' he said with a nervous smile. 'You really shouldn't. That's not necessary. I only did what anyone would have done.'
- She was calm and tranquil, not at all his idea of a failed suicide. 'But no one else did,' she said.
- 'Won't you come in? Have a drink or something?'
- 'Oh, no, I couldn't think of it. I can see you're just going out. I only wanted to say thank you very, very much.'
- 'It was nothing.'
- 'Nothing to save someone's life? I'll always be grateful to you.'
- He wished she would either come in or go away. If this went on much longer, the people in the other two flats on his floor would hear, would come out, and another of those bravest-deeds-of-the-year committee meetings would be convened. 'Nothing at all,' he said desperately. 'Really, I've almost forgotten it.'
- 'I shall never forget, never.'
- Her manner, calm yet intense, made him feel uncomfortable and he watched her retreat into the lift – smiling pensively with profound relief. Luckily, they weren't likely to meet again. The curious thing was that they did, the next morning at the bus stop.
- P And there we leave the story for today. Tune in tomorrow at the same time to find out what happens next. In the meantime, goodnight to you all.

#### Vocabulary

- 5 Focus attention on the first highlighted word, *awakened*. Elicit the near synonym from the box and then get students to continue the task, working individually. Put students in pairs to share their answers.
- Check the answers with the class.

#### Answers

- |                             |                       |
|-----------------------------|-----------------------|
| awakened – woken up         | nerve – courage       |
| gaze – look                 | gossip – chat         |
| vanishing – disappearing    | alerted – informed    |
| a stunt – a dangerous act   | limelight – attention |
| a dummy – a model           | wore off – faded      |
| deserted – empty            |                       |
| clutching – holding tightly |                       |

#### What do you think?

Put students in pairs or small groups to discuss the first three bullet pointed questions. Then go through these as a class and elicit the students' answers.

Focus on the lines in question 4. Pre-teach/check *stench*, *dully*, *pale* (v), *feebly*.

#### Answers

- The man thought that it was unlikely they would meet again.
- Students' own answers.
- The man's character is quiet and modest. He doesn't like being with other people very much. Not giving him a name emphasizes these aspects of his character.

- 6 In their small groups, students discuss the lines and predict the rest of the story. Monitor and help as necessary.
- Elicit a few ideas in a brief class feedback session.
- Pre-teach/check, *neat, self-reliant, rebuff* (n), *confess, determined, contemplate, trapped, suffocating, overdose* (n). Refer students to the synopsis on SB p165 and give them time to read it. If you're not sure students understand the synopsis, ask some comprehension questions.
- Ask them for the answer to the question about the story title. Students discuss who made the most accurate predictions. Encourage them to expand on their opinions of the story overall.

### Possible answer

*The Clinging Woman* is a clever title because it refers to how we first encounter her – physically clinging to a balcony – and it also refers to her relationship with her husband (and indeed other previous boyfriends). She isn't capable of letting her husband have personal space or do anything which takes him away from her or which she isn't involved in. Any of these things cause her to attempt suicide again. This is another way in which she is *clinging*.

**VIDEO** In this unit students can watch a video about a children's author who talks about how she gets ideas for her stories and how kindness has played a large part in her life. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

### Additional material

#### For teachers

Photocopiable activity – Video worksheet: *Courage to be kind*

#### For students

Online Practice – *Practice*

## Vocabulary and speaking SB p36

### Talking about books and films

- 1 With books closed, lead in to the topic by drawing two columns on the board labelled *books* and *films*. Put students in pairs or small groups to quickly brainstorm vocabulary in these categories. Elicit students' ideas and collate them on the board, checking pronunciation as you go. Don't spend too long on this – they will get plenty of vocabulary practice in exercise 3.

Give students time to read through the answers and deal with any vocabulary queries. If necessary, pre-teach/check *be set in (a time/place), character, critic*.

Focus on the example. Point out that students will need passive forms in some of the questions and that they will need a range of tenses.

Students write the questions, working individually. Then let them check their answers in pairs.

- 3.8 Play the recording so they can check their answers. NB There is more information in the answers in the recording than on the page. Question 6 is the most

complex one and you might need to write it on the board to ensure students have used and understood the Present Perfect passive form.

### Answers

- 2 What kind of book is it?
- 3 What's it about?
- 4 Where and when is it set?
- 5 Who are the main characters?
- 6 Has it been made into a film?
- 7 How does it end?
- 8 Would you recommend it?
- 9 What were the reviews like?

### 3.8 Asking about a book

- 1 A Who wrote it?  
B Ruth Rendell. Her books are really thrilling. Have you read any of them?
- 2 A What kind of book is it?  
B It's a psychological thriller. I love thrillers and all crime fiction. What's your favourite kind of book?
- 3 A What's it about?  
B It's about a psychologically disturbed young girl and her relationship with a shy young man who saves her life. It's quite scary. I think you'd like it!
- 4 A Where and when is it set?  
B It's set in modern-day London – it's very up-to-date. I like books or films set in places I know.
- 5 A Who are the main characters?  
B A girl called Lydia, and a young man. He's her neighbour, and it's strange because he's never named. I think this makes the story even more scary and fascinating.
- 6 A Has it been made into a film?  
B No, it hasn't. But other stories by the same author *have* been adapted both for film and TV. She had a whole series called *Ruth Rendell Mysteries* on ITV.
- 7 A How does it end?  
B It has quite a shocking end. This quiet, shy young man does something quite out of character. I'm not going to say what. Read it and find out!
- 8 A Would you recommend it?  
B Yes, I would – absolutely. It's a real page-turner. I couldn't put it down. You'd love it. It's a good holiday read.
- 9 A What were the reviews like?  
B Most said that it was a great read. *The Daily Telegraph* critic said that Rendell's a better writer than Agatha Christie.

- 2 In their pairs, students decide which questions also relate to films and brainstorm extra film questions. Elicit what other questions they could ask.

### Possible answers

Questions 3, 4, 5, 7, 8 and 9 could also be asked about a film.  
Other questions you could ask about a film:  
Who's in it? / Which famous actors are in it?  
Who's the director?  
How long is it?  
What certificate rating is it?

- 3 This exercise is similar to the lead-in brainstorm, but includes a further category of theatre. Students categorize the vocabulary individually. Then ask them to work in pairs to discuss any words they are unsure of and use translators or dictionaries to check the meanings and categorize them.

Go through the answers, highlighting words which belong in more than one category. Drill pronunciation and encourage students to mark the word stress on multi-syllable words. Point out that even some native speakers

might think that *playwright* should end with the spelling *write* – but in fact the old-fashioned suffix *wright* is used for a person who creates something.

### Answers

**Films:** act (verb), plot, critic, director, trailer, rehearsal, script, review, musical, starring role, sequel, documentary, screen, blockbuster, animation, whodunnit, thriller, performance

**Theatre:** act (noun and verb), plot, stalls, critic, director, backstage, rehearsal, script, review, musical, starring role, matinée, interval, programme, whodunnit, thriller, dressing room, playwright, full house, performance

**Books:** storyline, chapter, critic, review, novelist, sequel, fairy tale, whodunnit, hardback, thriller, autobiography, paperback

## Talking about you

- 4 Put students in groups of three or four. Allow plenty of time for natural discussions about films, plays and books. Monitor and ensure all students have a good opportunity to speak. Note any pronunciation, vocabulary or grammar mistakes that you can correct later. With a weaker group, give them some thinking/preparation time before they start speaking. Invite feedback from some students on books, plays and films they discussed in their groups. Do delayed error correction at the end if you wish.

### Additional material

#### For teachers

Photocopiable activity – Vocabulary: *Film and book crossword* pp182–3

#### For students

Online Practice – *Look again*

Workbook pp21–3, exercises 1–7

## Listening and speaking SB p37

### An interview with a BBC journalist

#### About the text

This section consists of a short text which gives information about Kate Adie, who is a famous British journalist. Students both read and listen to this text, answer questions, and make predictions about the journalist. This is followed by quite a long recording of an interview with Kate Adie in which she talks about her work and her ideas about the world. Students discover whether their predictions about her were correct and listen for specific detail.

The section finishes off with an opportunity for students to share their own opinions and knowledge. They also practise the skill of paraphrasing by relating one story that Kate Adie told in their own words.

Some of the vocabulary may be new, so be prepared to pre-teach/check the following items depending on your students' level: *war zone*, *reinforce*, *riot* (n), *refreshing to hear*, *ghastliness*, *massacre*, *the old regime*, *beckon*, *shield* (v), *frontline troops*, *misogynistic*, *privet hedge*, *entwined*, *bureaucracy*, *a common thread*, *hard-headed*, *territorial battles*, *philosopher*, *have your fingers crossed* (= British people sometimes cross their middle finger over their index finger and this gesture indicates a wish or hope for good luck).

One of the stories Kate Adie describes is in Belfast, the capital of Northern Ireland and she talks about *The Troubles*. The

Troubles is another way to refer to the Northern Ireland Conflict which occurred between the 1960s and 1998. It was a period of great unrest and violence between people with opposing views (Protestant v Catholic). There were bombings and riots, attacks by paramilitary groups such as the Provisional IRA (Irish Republican Army) and UVF (Ulster Volunteer Force) and over 3,500 people died. The conflict affected Northern Ireland and also Great Britain and The Republic of Ireland (see also *Answers* in the *What do you think?* section).

- 1 3.9 Focus students' attention on the photos. Tell them that the woman pictured is Kate Adie and they're going to read and listen about her and later hear an interview with her. Give them a moment to read questions 1–3. Play the recording so students can listen and read simultaneously to find the answers.

Confirm answers with the class.

### Answers

- 1 She's a journalist and currently presents a radio programme called *From Our Own Correspondent*, for BBC Radio 4.
- 2 She was a war/foreign correspondent.
- 3 She was one of the first British women journalists to face extreme danger in war zones around the world.

### 3.9 See SB p37.

- 2 Go through the questions as a class, eliciting ideas from the students. The aim is to make predictions based on what they know so far and then they will discover if they were correct when they listen to the interview.
- 3 3.10 Play the recording so students can see whether their predictions were correct. You may wish to tell them that it is quite a long interview.

Encourage class discussion about which ideas were correct and what Kate Adie actually said. Respond to any queries students have about vocabulary or content, but reassure them that you're going to play it again.

### 3.10 Interview with Kate Adie

K = Kate Adie I = Interviewer

- K I think a lot of people think the world is an alien and rather frightening place. I could even say that perhaps the kind of reporting I've done has reinforced that, having been to quite a lot of the difficult, violent, and sometimes rather risky situations, which I'm afraid human life throws up. But I take the opposite view: even in the worst of situations people show extraordinary resources of concern, friendliness and kindness. In the middle of a riot someone will help you, in a strange place where you don't even know a word of the language a kind person will give you a helping hand. I'm an optimist, I'm someone who believes that there's more good than bad in the world.
- I That's very refreshing to hear, especially these days with every single thing you ever hear is a down and about ghastliness and horrible people.
- K One of the biggest stories I did was a massacre, where an army opened fire on unarmed people, students and ordinary citizens, without good reason – purely because the old regime disliked protest and terrible things happened on the night in June. I was there as a reporter alongside a lot of others, but the night it happened, the midnight when the tanks came in, we went out, my crew and I, and we saw people shot round us. How we weren't shot is a matter of pure luck, and time and again, people grabbed hold of our arm(s), waved to us, beckoned, hid us behind a wall, shouted warnings, which we didn't understand, but knew the secret police were after us or there was a tank coming. And these people shielded us, helped us. And on two occasions actually beat off the police, from attacking us and taking our cameras.

I owe my lives to these unknown people. I mean, that is the extreme of kindness. So you get this kind of behaviour and it's happened to me in all the worst of places.

I So give us ... give us another example, of ... of some kindness of strangers during your career.

K I was in the Gulf War. I was with 48,000 men of 7th Armoured Brigade and the British Army in the middle of a desert and I was the only woman, and they were great towards me, tolerating the only woman who was in the frontline troops. And there was a lot of pressure and a lot of extraordinarily vicious, misogynistic press at home about 'What's that woman doing there?' – so I felt quite a lot of responsibility. I found myself in a tent one day and they were throwing gas at us and ... I was very bothered and an older officer came up to me and he just said very quietly, 'Don't worry, we'll get you through it, you're not going to fail. We're going to make sure you can do it.' It was wonderful – it was just what I needed. I thought, 'oh, I'm not on my own' and – and it was wonderful and it's that sort of little remark that got me through.

I Fantastic!

K And another moment I remember – at three one morning, I was in Belfast during a major riot during The Troubles – and there was everything coming downing the road – sticks, rocks, bricks, rubber bullets, and everybody was very bad-tempered. And I stepped backwards and I fell in a hedge, in the dark! And – never fall in a privet hedge, in the dark, because you can't get out – I completely panicked and I entwined with the privet hedge and was stuck there – and I heard a window above me, above the sound of everything that was going on, squeak open, and there was a habit sometimes of attacking people, by pouring boiling water on them, that happened sometimes in the midst of The Troubles and I thought, 'What next?' I was frozen, and a voice from the window said 'You're down there, you want a cup of tea?'

I Have you encountered the kindness of strangers outside your professional life?

K If a correspondent is resident in a particular country for a long time, they become much more conscious of what everyday life is like and people are just like them – have trouble paying their bills, complain about the bus service, and cannot, cannot get through the bureaucracy of their government. We all go through so many of the same things and underneath the weirdness, the difference, the language, the climate, all of this – there's a very common thread and often it's kindness.

I Hmm, that's so lovely to hear. And tell me, – since writing that book, is your optimism still there, do you still feel that you are surrounded by the kindness of strangers, or do you have a pessimism about the way that mankind is going in their relationships with each other?

K I'm afraid I have a hard-headed, historical view of that, and that is that war and conflict have been part of humankind and nature. There are major wars and territorial battles happen with almost every creature on this earth – so, you have to be an optimist that we can find a way through it. I'm not a pessimist about it, I'm still very hopeful. I'm aware that smart philosophers will tell you today that the idea of us all getting more tolerant is probably not entirely natural. That we go two steps forward and one step back. If you look back to two thousand years or more, you hope that we have the brains and education and technology now to keep it getting better for the large number of people. But you've got to have your fingers crossed and you've got to work at it.

I Well, on that optimistic and kind note, Kate Adie, thank you very much indeed.

K Thank you.

4 With a strong group, students could work in pairs to see how much of the task they can do from memory before listening again. Otherwise, give students time to read the questions and deal with any vocabulary queries.

🎧 3.10 Play the recording again. Put them in pairs afterwards to share their answers. Finally, check them with the class. Encourage students to support their answers with the words they heard, even if they aren't confident that they caught everything perfectly.

## Answers

- 1 Because everything we hear now is negative and about ghastliness and horrible people. She is an optimist and has experienced friendliness and kindness in the worst of situations.
- 2 People grabbed hold of them, waved and beckoned to them, hid them behind a wall, and shouted warnings. These people shielded them and helped them and on two occasions actually beat off the police, from attacking them and taking their cameras.
- 3 She was in the middle of the desert in the Gulf War. She was with 48,000 men of 7th Armoured Brigade and the British Army – she was the only woman there.
- 4 When she fell in a privet bush in Belfast during a major riot and a voice from a window above her offered her a cup of tea.
- 5 That people all over the world have a common thread, despite differences of language, climate, etc. ... and that is kindness.
- 6 She's referring to people becoming more tolerant.
- 7 No – because she has her fingers crossed ... and also she says that we've got to work at it.

## What do you think?

Give students time to read the questions. Check they understand the meaning of 'anti-Kate'. Put students in groups of three or four to discuss the questions. Monitor carefully and encourage quieter students to participate. Students may not have any knowledge of *The Troubles* – in this case, tell the class that you'll go over that question together and move them on to the final question instead.

Bring the class back together and elicit ideas from a few different groups in answer to the questions. Give information where they found it difficult to answer. For the last question, encourage broad sharing of current stories of conflict around the world, but remember to be aware of the sensitivities and cultural backgrounds of your students. Avoid getting into heated political debate.

## Answers

- Parts were anti-Kate because she was a woman reporting in war zones and this was traditionally seen as a man's world.
- She is an optimist and seems resilient and able to cope with frightening and stressful situations.
- The Troubles were conflict in Northern Ireland in the late 20th century (late 60s till late 90s), caused by sectarian conflict – Unionists/Loyalist – mostly Protestant – (who wanted Northern Ireland to remain within the UK) and Nationalists/Republicans – mostly Catholic, who wanted Northern Ireland to leave the UK and join a united Ireland.

## In your own words

This task requires students to retell part of the interview in their own words. Put students in pairs to build the story of what happened to Kate in Belfast. With a weaker group, put key words in order on the board to help them. (*Belfast, Troubles, riot, rocks, rubber bullets, fall backwards, hedge, get out, panicked, window open, boiling water, voice, cup of tea*) Alternatively, you could set this task as a written homework exercise. In this case, ask students to bring their stories to the next lesson and put students in small groups to read and compare how they retold the story. It is interesting to see, even for a fairly simple story such as this, how different people interpret or relay it.

## Additional material

### For students

Online Practice – *Practice*

## Everyday English SB p38

### Showing interest and surprise

The aim of this section is to introduce and practise ways of showing interest and surprise. This includes the use of echo questions and reply questions, which need accurate stress and intonation, with a good voice range. Be prepared to work fairly intensively with students, especially if they use a fairly flat intonation at first. You will need to prepare some statements about yourself for students to respond to in exercise 4. Ideally, have these ready before the class.

- 1 Focus attention on the title of this *Everyday English* section and on the photo and ask students to suggest interesting and surprising things the women might be talking about.

🔊 **3.11** Play the first two lines and elicit B's answer as an example. Play the rest of the recording. Students write in B's answers. Check the answers.

#### Answers and audioscript

##### 🔊 3.11 Showing interest and surprise

- A Jade's got a new boyfriend.  
B **Has she?** Good for her!  
A Apparently, he lives in a castle.  
B **A castle?** How amazing!  
A Yes. She met him in Slovenia.  
B **Did she?** That's interesting.  
A Unfortunately, he can't speak much English.  
B **Can't he?** Well, as long as he can say 'I love you'!

- 2 Refer students back to exercise 1. Ask students to identify the echo questions and the reply questions. Check they understand the difference.  
If necessary, quickly go over the grammar of the reply questions, i.e. the auxiliary verb must agree with the tense of the auxiliary verb in the preceding statement. If there isn't an auxiliary (e.g. *She met him in Slovenia*) then the reply question uses *do* (*Did she?*). This is the same as in question tags, which they've probably studied before (but in reply questions the auxiliary verb does **not** change positive to negative, negative to positive). Stress the importance of correct rising intonation on both types of question. Play the recording again or model the questions yourself. Students repeat chorally and individually.  
Put students in pairs to practise the conversation. Make sure that they use enough rising intonation on the echo and reply questions. Drill the pronunciation if students sound 'flat' or lacking in interest.

#### Answers

Echo questions are when words from the other person are repeated with questioning intonation, e.g. *A castle?*

Reply questions use the grammar from the sentence of the other person, to check the information, e.g. *Has she? Did she? Can't he?*

- 3 Focus attention on the photos and elicit what the situation is and who the speakers might be in each conversation.  
Elicit a reply question for number 1 as an example.  
Students complete the conversations, working individually. Monitor and check they are using both kinds

of questions. Let students check with a partner before you play the recording. Point out that they may have made different choices about whether to use a reply or echo question and that's OK. The problem would be if they are only using one kind as this can sound unnatural.

🔊 **3.12** Play the recording and let students compare their answers.

Put students in pairs to practise the conversations. Monitor and check for good intonation. If students have problems or sound 'flat', play selected lines again as a model and get students to repeat. It may be helpful to model some of the lines yourself, exaggerating the voice range if students still have problems. Students can act out some of the conversations for the class as consolidation.

#### Answers and audioscript

##### 🔊 3.12 Echo and reply questions

- 1 A Sam wants to apologize.  
B **Does he?** Why?  
A Well, he's broken your mother's Chinese vase.  
B **My mother's Chinese vase?** Oh, no!
- 2 A We had a terrible holiday.  
B **Did you?**  
A Yes. It rained all the time.  
B **Did it?** How awful!  
A Yes. And the food was disgusting!  
B **Was it?** What a disaster!
- 3 A I'm broke.  
B **Are you?** How come?  
A Well, I had a £500 vet's bill for my dog.  
B **£500?** Poor Ziggy! What happened?  
A He was attacked by another dog in the park.  
B **Another dog?** Where was the owner?
- 4 A It took me three hours to get here.  
B **Three hours?** But it's only ten miles.  
A Yes, but there was a huge traffic jam on the motorway.  
B **Was there?** That's awful!  
A We didn't move at all for two hours.  
B **Didn't you?** I bet you were really fed up.
- 5 A I'm on a mountain, watching the sun set.  
B **Are you?** How lovely.  
A It is. And I've got something to ask you.  
B **Have you?** Is it important?  
A Yes, you see ... I'd like to marry you.  
B **Marry me?** Wow! How romantic!

- 4 Give students an example of your own by telling them something surprising about you. Encourage them to respond. With a weaker group, continue with one or two more examples about you, encouraging more responses to practise the two types of questions. Give them a moment to think of a surprising sentence about themselves which they can say to the class to get a surprised or interested response. Make sure all students get a chance to say their sentence and encourage a range of students to practise responding.

## Additional material

### For teachers

Photocopiable activity – Communication: *Really?*  
pp184–5

### For students

Online Practice – *Look again*

Workbook p23, Pronunciation exercises 1–2

Online Practice – *Check your progress*

### Introduction to the unit

The topic of this unit centres around truth and untruth. The title is an idiomatic expression we use to talk about a number of false statements made together to hide the truth.

In the *Language focus*, students study questions with and without auxiliary verbs, negative questions, indirect questions, and questions which end with prepositions. In addition, students' knowledge of how to make negative statements is reviewed and extended.

In *Listening*, students listen to three speakers who confess bad things they did in the past. They answer comprehension questions with a strong focus on understanding references in spoken accounts. They also discuss the content of the confessions and give their opinions on who they would forgive and why.

In *Reading and speaking*, students read an article about fake news by an investigative journalist. There is also a jigsaw reading task – students read some news stories, decide if they are true or fake, and recount them to a partner.

The main *Vocabulary* focus is on saying the opposite, by using antonyms and negative prefixes. Students are reminded that for words with multiple meanings, there are different antonyms. They also practise the art of understatement, using opposites to express sarcasm. Students also expand their knowledge of nouns for different kinds of people, e.g. *teetotaler*, *xenophobe*, *pacifist*. *Reading and speaking* also has a vocabulary task on *truth* or *untruth*. Being polite is the focus of the *Everyday English* section. Students listen to conversations and analyse the level of politeness. They learn polite expressions to use when offering help, making requests and asking for permission, and practise in a group roleplay of a dinner party.

The *Writing* section focuses on the use of conjunctions to link ideas in a narrative. The text used is about Marilyn Monroe and conspiracy theories surrounding her death. Students practise using linkers. Then they write their own piece about someone famous, using conjunctions to link ideas appropriately.

## Language aims

### Language focus

#### Questions and negatives SB p40

- Learning about the function and form of negative and short questions.
- Making positive statements into negative ones in a variety of ways.

### Vocabulary

- Using negative prefixes such as *un*, *il*, *dis* to say the opposite; extending knowledge of antonyms. (SB p47)

### Spoken English

- Using *How come ... ?* questions to ask why in a surprised or puzzled way. (SB p42)

## Everyday English

- Using polite expressions to ask for help and information, offer help themselves, and request permission to do things. (SB p48)

## Skills development

### Reading

#### The post-truth age SB p44

- An article by an investigative journalist who addresses some of the issues surrounding fake news.
- Six short news items with a task to find out if they are true or fake news.

### Listening

#### Hypocritical Hugo SB p42

- A short monologue by a man claiming he is a vegan, a pacifist, an anti-royalist, etc., but there is evidence to show that he is a hypocrite.

#### Guilty secrets SB p43

- Listening to three different monologues by people who confess guilty secrets from their past which they regret.

### Speaking

- Asking for more information. (SB p42)
- Discussions on the topic of lying, secrets, confessions and forgiveness. (SB p43)
- Talking about issues surrounding how we get news about the world and the problem of fake news. (SB p45)
- Discussing whether news stories are real or fake and making decisions about them. (SB p45)

### Writing

#### Linking ideas – Conjunctions SB p133

- Practising using conjunctions with different functions in order to link ideas clearly in a text.

## Additional material

### Workbook

This unit reviews all kinds of question forms, including negative and indirect questions, and questions with prepositions. Vocabulary practises antonyms and synonyms, and there is practice of verbs and prepositions. Pronunciation demonstrates and practises intonation in question tags.

### Photocopiable activities

There are photocopiable activities to review grammar (*Fake news?*), vocabulary (*un – certain – ty*) and communication (*Could you possibly be more polite?*). These can be found at the back of the Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

# Notes on the unit

## Unit opener page

Choose from these activities to engage your students with the topic and target language of this unit:

- Talk about the title
- Talk about the unit goals (*Grammar, Vocabulary, ...*)
- Talk about the photo
- Talk about the quote
- Watch the video
- Look at the bottom banner
- Do the activity

Point to the title of the unit *A pack of lies*. Focus students' attention on the photo and elicit some ideas about what it shows.

**Video (6 minutes approximately):** Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

You could ask your students to answer the same questions themselves in class to engage with the unit topic, or you could choose to use the video either within or at the end of the unit. Don't forget that there are many exercises to consolidate and practise the target language of the unit in the Workbook as well as online. There are links to these exercises on the relevant pages of the Student's Book and they can be done in class time or you can set them for homework.

**Summary:** If you don't have time to watch the video, use the title and the photo to help students understand and engage with the topic, and then move straight on to the activity so that they can discuss the theme in more detail.

### Notes for activity:

- 1 Put students into pairs and ask them to discuss the questions. Check answers with the class.

#### Suggested answer

The 'Trojan Horse' is a story from the Trojan War in which the Greeks left the horse as a 'gift' for the Trojans. The Trojans wheeled the horse into the city. That night, Greek soldiers, who were hiding inside the horse, crept out and opened the city gates for the Greek army, who destroyed the city and ended the war.

- 2 Ask students to read the quote by Seth Adam Brown. Put students into pairs to discuss the questions. Elicit interesting answers in feedback.

## Language focus SB p40

### Questions and negatives

#### TEST YOUR GRAMMAR

This section checks how well students form questions and negatives. Brief grammatical support is given in the *Answers* below, but avoid lengthy grammar explanations at this stage.

- 1 Read the instructions as a class. Point out that sometimes more than one word is possible. Elicit the answer to number 1 as an example. Students complete the task, working individually, and then check in pairs.

#### Answers

- 1 What **sort/kind/type** of music do you like? (*What* + noun)
- 2 How **often/frequently** do you wash your hair? (*How* + adverb)
- 3 Who do you look **like**? (*look like* = resemble physically)
- 4 Do you know what the time **is**? (indirect question – no inversion)
- 5 What were you talking to Carol **about**? (question with a preposition at the end)
- 2 Do number 1 together as an example. Put students in pairs to complete the task. Monitor and check for accurate negative forms. Check the answers.

#### Answers

- 1 I don't agree/disagree with you.
- 2 I don't think you're right./I think you're wrong.
- 3 I didn't tell her to go home. (= I didn't say this to her.)/I told her not to go home. (= I told her to stay.)
- 4 I didn't know everyone at the party./I didn't know anyone at the party./I knew no one at the party.
- 5 I haven't done my homework yet./I still haven't done my homework. (Note the different position of the adverbs.)
- 6 My sister doesn't like jazz either. (*either* in negative statements formed with verb + *not*)/My sister dislikes jazz, too. (*too* in negative statements formed by using a prefix)

### White lies

- 1 Elicit the meaning of *white lie*. You could find out whether a similar phrase is used in the students' own language(s). Ask students to think about the two further questions. Elicit ideas from different students. You could put students in pairs to share white lies they have told (and any consequences of having told them). Encourage students to report back to the class. Go through the answers.

#### Answers

White lies are harmless lies, told in order not to hurt someone else's feelings.

- 2 Focus students' attention on the photos with speech bubbles. Give them time to think about the answers. Put students in pairs to share their answers. Elicit students' ideas (but don't confirm or reject them yet).
- 3 Students listen to the thoughts of the speakers in the photos. They check whether their predictions in exercise 2 were accurate. Pre-teach/check *mate, extra time, penalty, pull a sickie* (= phone in to work sick when you're not really ill – slang), *cope with, deserve, have a crush on someone, wig, wreck someone's confidence*. Alternatively, go through this vocabulary at the end of the exercise if necessary.  
**4.1** Play the sentences for A so students can read and listen to the example. Elicit whether they were right or not about this one. Play the rest of the recording, pausing after each speaker to check understanding and elicit whether the students' predictions in exercise 2 were correct or not.

#### Answers

- A The truth is he was watching football with his mates – he wasn't stuck in traffic. He's lying to his girlfriend because he doesn't want her to think that he doesn't love her enough.
- B The truth is he's actually just having a day off – he's not ill. He's lying because he doesn't want to get into trouble.
- C The truth is that the flowers are actually from a new male colleague, not her boss. She's lying because she doesn't want her husband to feel jealous.

- D** The truth is she hates her new hairstyle, she doesn't love it – she thinks it looks like a wig. She's lying because the hairdresser is new and she doesn't want to affect her confidence.
- E** The truth is she forgot to send the email. She's lying because she doesn't want to admit her mistake because her boss is unforgiving.
- F** The truth is he still has feelings for his ex-girlfriend and is upset about the fact she's seeing someone else. He's lying because he thinks Emily will tell Suzi everything and make it worse.

#### 4.1 White lies

- A** Truth is, I was with my mates watching the football and it went to extra time, and penalties! I can't tell my girlfriend – she'll be furious! She once told me I love football more than her.
- B** I don't usually pull sickies, but honestly, I can't cope with another day of stress in that office right now. I need a break, and it's not as if I don't deserve one – I've been working weekends for ages.
- C** Oh, I hate lying to him, but it's nothing serious. There's this new guy in the office who has a massive crush on me – it's very sweet, and I can't tell Nick 'cos he gets jealous so easily.
- D** I hate it – it looks like a wig! But I don't want to tell her because she's new, and very nervous. She's trying so hard, and I don't want to wreck her confidence. I'll get it cut properly somewhere else later.
- E** Aaagh! I completely forgot to email it to him! But I can't admit that. He's the boss and he's so unforgiving. He doesn't tolerate mistakes and I don't want to lose my job.
- F** Actually, it hurts like hell seeing Suzi with someone else. But I'm not telling Emily – she's a real gossip. She'll tell everybody – and Suzi, too!

- 4** As an example, elicit which question came before the answer in picture A. Students work individually on the task. Put students in pairs to share their answers. Finally, check answers together. You could ask students to practise the short conversations in their pairs and monitor to check their intonation is natural.

Ask students if they think any of the people in exercise 3 were justified in lying and to say why.

#### Answers

1 D 2 E 3 F 4 B 5 C 6 A

### LANGUAGE FOCUS

#### Possible problems

- 1 Questions.** Question formation can be a problem for learners of English at all levels for a number of reasons:
- Students must remember to use auxiliary verbs as well as main verbs (except in subject questions): NOT *\*What you did at the weekend?*
  - They need to remember to invert the subject and the verb, and use the correct auxiliary verb, e.g. NOT *\*You can speak English?*
  - The subject of the sentence always follows the auxiliary verb, no matter how long it is, e.g. *How many times has the captain of your team scored a goal?* Students often get the word order wrong: NOT *\*How many times has scored a goal the captain of your team?*
  - Students don't differentiate between *What ... like?* and *How ... ?* and overuse *How ... ?*, e.g. *\*How's your city?*
  - Students include an auxiliary verb in subject questions when one isn't necessary, e.g. *\*Who does want a drink?/\*What did happen in the accident?*
  - Students may find it strange to end a question with a preposition, e.g. *Who are you waiting for?*

- Students often make errors with indirect or reported questions, forgetting that there is no inversion and no *do/does/did*, e.g. *I wonder where she is. \*I wonder where is she.*
- Students have problems using negative questions appropriately and accurately, and with the correct intonation. They have two different uses:
  - to express surprise, e.g. *Can't you use a computer?* (= I thought everyone could.)
  - to confirm what the speaker thinks is true, e.g. *'Weren't we at school together?' 'Yes, we were.'*
- In some languages, the answer to a negative question is the opposite of what an English speaker would say, i.e. 'Yes' instead of 'No':

**A** *Can't you swim?*

**B** *\*Yes. (You're right.) I can't swim.*

- 2 Negatives.** Making verb forms negative shouldn't present major problems for students at this level, but there are other potential points of confusion:
- The word order and the use of *not* in negative infinitives and *-ing* forms, e.g. *\*I told you no to do it.*
  - Words which already have a negative meaning, e.g. *nobody, never, nowhere, nothing* used with a negative verb. These double negatives are not possible in English, e.g. *\*I didn't know nobody./\*I didn't never go there.*
  - Confusion between *no* and *not*, e.g. *\*There are not onions left./\*Who likes grammar?' 'No me.'*
  - When introducing negative ideas with *think, believe, suppose, expect*, etc., we usually make the first verb negative, not the second, e.g. *I don't think you're right.* (rather than *\*I think you aren't right.*)
  - The use of *not* in short answers, e.g. *I hope not.* Note that *I think so* has two negatives: *I don't think so* and the more formal *I think not*. However, *\*I don't hope so* is not possible. This is covered more fully in Unit 5.

- 1** Elicit an example from exercise 4 for one or two categories in the list. Point out that some of the questions fit more than one category. Students work individually to find examples of the different question forms. Monitor and help as necessary. Allow students to work in pairs if they are having difficulty.

Check the answers together. During the feedback, check students understand that there is no inversion in indirect questions (i.e. Direct: *Who is Suzi going out with?* Indirect: *Have you heard who Suzi is going out with?*). If necessary, remind students that there is no auxiliary *do/did* in questions that ask about the **subject** of the verb, e.g. *Who gave you those flowers?* (NOT *\*Who did give you ... ?*).

#### Answers

- 1** Don't you like it? Why haven't I received the report? Who have you sent it to? Have you heard who Suzi is going out with? Why didn't you call or text?
- 2** Who gave you those?
- 3** How come ... ?
- 4** Don't you like it? Why haven't I ... ? How come you're not ... ? Why won't you tell me? Why didn't you ... ?
- 5** Who have you sent it to? Have you heard who Suzi is going out with?
- 6** Have you heard who Suzi is going out with?
- 2** Elicit the indirect question for *What's the answer?* as a class example. Students work on the other question individually. Check answers.

## Answers

I've no idea what the answer is.  
Do you know where he works?

- 3 Focus students' attention back on exercise 4. Give them time to locate examples individually and to help their partner if necessary. Check answers together.

## Answers

Negative questions: Don't you like it? Why haven't you ... ? How come you're not ... ? Why won't you tell me? Why didn't you ... ?  
A future negative: I don't think you'll like it.

Negatives with *think* and *hope*: I don't think you'll like it. I hope she isn't going to complain.

Refer students to Grammar reference 4.1 on SB pp154–5.

## Practice SB p41

### Questions

- 1 Elicit the question word which begins number 1 as an example. If necessary, elicit the rest of the word order from the class to demonstrate what students need to do. Students work individually on the task, but can check answers in pairs.

4.2 Play the recording so they can check their questions. You could ask the students to practise these mini-conversations in pairs.

## Answers and audioscript

### 4.2 Questions

- 1 A Who has left this light on all night?  
B Oh, sorry, it was me. I thought I'd switched it off.  
2 A How often will we need to change the battery?  
B About every six months.  
3 A Have you any idea who this text is from?  
B It says 'D' with a kiss. It must be Deirdra. Or it could be Diana.  
4 A Do you know what time the match is on?  
B I think it starts at 7.30.  
5 A Haven't we seen this film before?  
B I think you may be right. I remember how it ends.  
6 A Have you seen what Keri has done with her hair?  
B Yes! I think it looks quite nice!

### Negative questions

- 2 4.3 Read the instructions as a class. Play the recording and ask students to compare the use of negative questions in the two conversations. Confirm the correct answers.

Play the recording again and get students to listen and repeat. Check students are imitating the stress and intonation patterns. If they have problems, drill the negative questions chorally and individually. As consolidation, you could elicit alternative answers to the negative questions, e.g. 1 *No, I've never liked pizza. I can't stand melted cheese.* 2 *Yes, I do. It's a great short-cut to work.*

## Answers

- 1 surprise 2 checking

4.3 See SB p41.

- 3 Demonstrate the task with two strong students. Get them to ask using the *like/ice cream* cue with a negative question to indicate surprise and then answer. Put students in pairs to ask and answer about the topics

listed. Remind them to always use negative questions. Monitor and check for accurate formation of the negative questions and appropriate intonation. If there are pronunciation problems, drill selected questions with the class.

4.4 Play the recording and let students compare with the way they asked and answered.

Elicit the answers to the questions given in the recording.

If students need further practice, play the recording again, getting students to repeat the examples, copying the intonation and stress patterns.

## Answers and audioscript

### 4.4

- 1 A Don't you like ice cream?  
B Oh, I do, but I'm on a diet!  
2 A Haven't you got a smartphone?  
B No, this one just makes calls and texts, and I'm fine with that.  
3 A Can't you swim?  
B No, they never taught us at school, and I'm a bit scared of water.  
4 A Didn't you watch the match last night?  
B No, we had our anniversary meal. I've got it recorded though.  
5 A Isn't it your birthday next week?  
B Yes, but I'm keeping it quiet. It's a big one – too big!  
6 A Didn't you work in Berlin once?  
B Yes, I was there from 2015 to 2018. I loved it there!  
7 A Don't you play the piano?  
B Yes. I'm not very good though – I make a lot of mistakes.  
8 A Haven't you got twins?  
B Yes, that's right. They're three now, so it's still very hard work!

### Talking about you

- 4 Focus students on the examples in the speech bubbles. Demonstrate the activity using one true and one false negative statement about yourself. Get students to guess which is true about you.

Allow students a moment to think of their true negative statement and invent a false one. Put them in pairs to do the activity. Note any errors in making negative statements. Conduct whole-class feedback, eliciting anything surprising or interesting that students found out. Do any necessary error correction.

### Hypocritical Hugo

- 1 Quite a lot of the nouns in the box will be new to the students. You could write them on the board and conduct a class discussion to discover which words they already know. Then give out dictionaries or allow students to use online translators on their mobile phones if available.

Now focus students on the example and elicit the negative sentence for *vegan* as a further demonstration. You could put students in pairs to do the task.

Go through possible answers with the class. Drill the new vocabulary and encourage students to mark the word stress on the correct syllables (see *Answers*).

## Possible answers

A vegetarian doesn't eat meat.

A vegan won't eat meat or any other animal products.

An insomniac can't sleep.

A teetotaler doesn't drink alcohol.  
 A xenophobe doesn't like people from other countries.  
 A pacifist won't use or agree to the use of violence.  
 An atheist doesn't believe in God.  
 An anti-royalist doesn't support the royal family.  
 A technophobe fears, dislikes or avoids technology.  
 An environmentalist doesn't harm the environment.  
 A hypocrite doesn't 'practise what he preaches', i.e. he says he has beliefs, but doesn't follow them in his life and he talks about what people should do, but then doesn't do it himself.

- 2 ④ 4.5 Give students time to read the instruction. Play the recording so students can hear what he says about himself and then elicit answers from the class. Encourage them to use the vocabulary in exercise 1.
- There is some new vocabulary in this recording to teach: *such a bore* (= so boring), *aware of my carbon footprint*, *get rid of*, *liberating*, *laughable* (= ridiculous), *glued to their screens*, *trivial*, *it goes without saying*, *brainwashing*, *charade* /ʃəˈrɑːd/.
- It's important that students learn some of these new words and phrases in order to understand Hugo's tone – the fact that he comes across as very opinionated.

### Answers

He says he's a vegan, a teetotaler, an environmentalist, a technophobe, an atheist, a pacifist and an anti-royalist.

### ④ 4.5 Hypocritical Hugo

Hi, I'm Hugo. Let me tell you about my lifestyle and beliefs. I used to be a vegetarian, but now I've gone completely vegan – it's so much healthier! I've given up alcohol, too – I feel much better for it, and I find it such a bore now, being with people who drink.

I'm very aware of my carbon footprint, so I don't own a car – I cycle everywhere, rain or shine, or I use public transport. And I'm such a technophobe! I got rid of my phone ages ago – it feels so liberating. I mean, it's laughable to watch how people are glued to their screens all day – total addicts. I never watch TV either, and I hate social media – it's all so trivial!

I'm an atheist, because I think religion is a way of brainwashing people, and it always seems to lead to wars – I'm a total pacifist obviously. And it goes without saying that I'm an anti-royalist! What a waste of taxpayers' money that whole charade is!

- 3 Give students plenty of time to notice all the hypocritical things in the picture. You could put them in pairs to discuss what they can see and why this means Hugo is a hypocrite. Elicit answers from the class.

### SPOKEN ENGLISH *How come?*

④ 4.6 Read through the notes as a class. Check students understand the meaning of *puzzlement*. Then play the recording and check the answers. Elicit the function of *How come?* as opposed to just using *Why?*, i.e. when the question expresses surprise or puzzlement at something strange or contradictory.

Also point out the statement word order: *How come he's eating bacon?* (NOT \**How come is he eating bacon?*)

### Answer

The questions with *How come?* express surprise and puzzlement.

- ④ 4.6 See SB p42.

- 4 Focus students' attention on the bacon and avocado sandwich in the picture and on the example question.

Elicit that *How come ... ?* is an informal way to ask *why*. Elicit the question for number 2 as a further demonstration if necessary. Students work individually to make the questions, starting with *If*.

- ④ 4.7 Let them share their questions with a partner and then play the recording for them to check their answers.

### Answers and audioscript

#### ④ 4.7 What a hypocrite!

- 1 If he's a vegetarian, how come he's eating bacon?
- 2 If he's vegan, how come he's drinking cow's milk?
- 3 If he's a teetotaler, how come there's a half-empty bottle of wine on the table?
- 4 If he doesn't own a car, how come there's a car key on the table?
- 5 If he's a technophobe, how come he's got an iPhone?
- 6 If he never watches TV, how come there's a massive TV in the living room?
- 7 If he hates social media, how come Facebook is open on his phone?
- 8 If he's an atheist, how come he's wearing a cross?
- 9 If he's a pacifist, how come he's a member of a gun club?
- 10 If he's an anti-royalist, how come he's got a Royal Wedding mug?

### Roleplay

- 5 Divide the class into two halves. One half is the Hugos and the other half have to challenge the Hugos about their hypocritical behaviour. Put students in pairs of one Hugo and one challenger.

Get one pair to act out the example from the page. Tell the challengers to carry on with the task, but stop after number 5. Monitor and check challengers are saying the *How come?* questions naturally and that the Hugos are able to think of good excuses.

When they reach number 6, tell the pairs to swap roles. Continue to monitor. Note any really good examples and, at the end, invite these pairs to act out those exchanges.

### Asking for more information

- 6 Read through the notes and examples with the class. You could elicit the full questions (*Who has Hugo gone out for a meal with?*, *What did you chat with Beth about?*). This shows clearly how short questions get the point across economically and quickly. Highlight the use of prepositions. Put students in pairs to think of short questions for 1–8. Monitor and assist where necessary.

④ 4.8 Play the recording to check answers. Elicit that these short *Wh ... ?* + preposition questions have falling intonation. Get them to practise in their pairs.

### Answers and audioscript

#### ④ 4.8 Asking for more information

- 1 A Can I have a word with you, please?  
B What about?
- 2 A Could you give me a lift?  
B Where to?
- 3 A I got a lovely email today.  
B Who from?
- 4 A I bought a lovely birthday card yesterday.  
B Who for?
- 5 A I need £5,000 urgently.  
B What for?
- 6 A I'm really worried.  
B What about?

- 7 A We're going on holiday next week.  
B Where to?
- 8 A I spoke a lot of English yesterday.  
B Who with?

### Additional material

#### For teachers

Photocopiable activity – Grammar: *Fake news?* pp186–7

#### For students

Online Practice – *Look again*

Workbook pp24–7, exercises 1–9

## Listening SB p43

### Guilty secrets

#### About the text

The aim here is to improve the students' ability to listen for gist and specific information, and to understand referencing and key phrases. The recordings are in the form of three monologues with the speakers 'confessing' to a guilty secret.

The tasks involve listening for gist and matching speakers to pictures, and then correcting information, and listening for detailed comprehension and understanding referencing. Students also match key collocations to the correct speaker and explain their significance.

The two British football teams mentioned by Kevin are Tottenham Hotspur/Spurs and Arsenal.

Be prepared to pre-teach/check some of the following items depending on your students' level: *nagging, conscience, forgive, get something off your chest, visible, spit (spat, spat) a liquid, unsuspecting, mussels, monkfish, diehard supporters, give someone a hug, get some shut-eye, squashed, smelly, attempt (v), stranded.*

- Put students in groups of three or four. Give them a few moments to look at the pictures and imagine what the guilty secrets might be.  
Elicit a range of examples from the class.
  - Read the instructions together and give students time to read the statements. Deal with any vocabulary queries. Say that the recording is quite long, but they only have to listen for the information to correct the statements.
- ④ 4.9 Play the introduction and the recording of Jane as an example. Put students in pairs to discuss the reason why the statement is incorrect. Play the rest of the recording, pausing after each speaker to let students compare their answers. Check the answers with the class.

#### Answers

- Jane was given the restaurant's speciality to eat on one occasion.
- Kevin's daughter hasn't always been keen on football.
- Maggie didn't spend the whole coach journey sitting next to a man.

#### ④ 4.9 Guilty secrets

P = Presenter J = Jane K = Kevin M = Maggie

- P So, it's that time in the Wednesday show when we have our regular slot called *Confessions*, when listeners can finally confess to a guilty secret that's been nagging away at their consciences,

and see if listeners think they can forgive them. First up is Jane, from York. Jane, what do you want to get off your chest?

- J Good afternoon, Simon. OK ... when I was 17, I had a Saturday job waitressing at a local restaurant. This restaurant had a famous speciality, an incredible fish soup, it was made to a secret recipe. I'd been given a little to try once, and it really was delicious. And, one night, when a table ordered this speciality, I was called by the chef to collect it from the kitchen. It smelt absolutely fantastic and I was starving because I hadn't eaten before my shift, so my mouth really was watering. Now, between the kitchen and the restaurant, there was a small corridor, which wasn't visible from the kitchen or the dining area, and, well, the temptation was too great. I balanced the heavy soup dish in one hand, and with the other, I put a spoonful of soup into my mouth. What I hadn't considered was that the soup would be scalding hot! There I was in the corridor, wanting to scream, but I couldn't make any noise. It felt like the boiling liquid was peeling the skin away from the roof of my mouth and I was in agony, but I couldn't swallow it, it was so hot. I was terrified that someone might catch me, so I did the only thing I could – I spat the soup back into the dish. Then I heard footsteps from the kitchen, so I put my shoulders back, walked confidently out into the restaurant, and started to serve the soup to the poor unsuspecting diners, who had no idea that there was a little extra ingredient amongst the mussels and monkfish. I ask forgiveness for my dreadful deed. I learned my lesson and never did it again!
- P Eurgh! Well, we all have our suspicions about what goes on in restaurant kitchens. And I guess the diners didn't really suffer – as they say, what you don't know can't hurt you! Right, our next caller is Kevin, from London. What have you got to confess, Kevin?
- K Thanks, Simon. Well, I'm a lifelong Tottenham Hotspur fan, and a few years ago I found myself in the unfortunate position of marrying into a family of diehard Arsenal supporters – it shows just how much I love my wife ... Anyway, one Saturday afternoon, not long before Christmas, I was relaxing at home, watching the football results on TV, while my then four-year-old daughter was at the other end of the sofa, doing her colouring-in book. She suddenly looked up at me and said, 'Daddy, what football team do you support?' So I told her, Tottenham Hotspur, and her next words made my blood run cold. 'Really? I support Arsenal.' I was horrified. I knew she didn't really know what she was talking about, and it was probably just something that my father-in-law had got her to say, but you never know, these things can get fixed very early, and the idea of my darling daughter becoming an Arsenal fan – that would be my worst nightmare! So, without really thinking, it just came out, I said, 'Oh well that's a shame because Father Christmas doesn't come to children who support Arsenal.' My daughter looked at me in horror, and I realized the full weight of what I'd just said. The natural thing to do at this point would have been to give her a hug and tell her that Daddy was only joking, but, it shames me to say, I gave her a hug and told her not to worry, as all she needed to do was become a Spurs fan, and I would ring Father Christmas and she'd be back on his list. She's a teenager now, and she won't remember it fortunately, but I would still like to beg forgiveness from my lovely daughter for behaving like a four-year-old myself, and for any sleepless nights I may have caused her.
- P Well, I'm glad your little girl isn't scarred for life. And is she a Spurs fan now?
- K She's not remotely interested in football, actually.
- P Ha! Well, you probably put her off! And so, on to our last caller. It's ... Maggie from Cambridge. What's your guilty secret, Maggie?
- M Hello there. Right, er, when I was an au pair working in France, I used to travel there by coach and ferry. It was quite a long and difficult journey and I preferred to travel at night and try to sleep most of the way. Usually, I was lucky enough to sit next to someone who, like me, just wanted to get some shut-eye. But, on one particular occasion, I found myself squashed into a seat with a large, very chatty, and rather smelly man. I politely engaged in conversation, saying very little, in the hope that he would eventually give up, but he didn't – he went on and on about his boring job. Finally, between Calais and Paris, the coach stopped at a service station, and most of the passengers got off to stretch their legs. I got off, and after walking around for a while, I was one of the last to get back on the coach, and ... there was no sign of my neighbour. When the driver got back on, he asked if everyone

was back on board, and er, I found I just couldn't speak – I said nothing. I told myself that maybe he'd only been going this far anyway – it was a desperate attempt to feel less guilty, I know, but as we drove off into the night, I looked out of the window and saw the man running across the car park, waving frantically. I never even attempted to get the driver to stop. When I got off the coach in Paris in the cold light of dawn, I disappeared before the driver realized that the man wasn't there, because I knew he'd ask me why I hadn't said he was missing. So, I don't know if I can be forgiven for leaving a poor man stranded in a foreign motorway service station in the dead of night. I have been haunted by the vision of him running after us ever since.

P Oh dear! Well, let's wait for some calls and texts to see what the listeners think about that. Steven, from Chester, what do you ...

3 Students read through the questions. Play the recording of Jane again and elicit the answers as an example.

🔊 4.9 Play the rest of the recording, pausing after each speaker to let students discuss their answers.

Check the answers with the class.

### Answers

- 1 There was the restaurant where she worked.  
She was starving because she hadn't eaten before her shift.  
The corridor where she tried the soup wasn't visible from the kitchen or dining area.  
She spat the soup back into the bowl.
- 2 The fact he married an Arsenal fan shows this.  
'I support Arsenal' were her words.  
The sports team that someone supports.  
His words that told his daughter that Father Christmas doesn't come to children who support Arsenal.
- 3 There is France.  
His boring job.  
The coach driver.  
When she told herself that maybe he'd only been going that far anyway.

4 Focus on *stretch their legs* as an example. See if any of the students can remember which story this phrase was used in. Elicit what it refers to.

Put students in pairs to match the phrases to the extracts and explain them. If necessary, let them refer to the audioscript on SB p145 to see the context.

Check the answers with the class.

### Answers

stretch their legs – Maggie's story – the passengers on the coach  
my mouth was watering – Jane's story – her mouth when she could smell the soup  
diehard Arsenal supporters – Kevin's story – his in-laws  
scalding hot – Jane's story – the soup  
get some shut-eye – Maggie's story – what she wanted to do on the coach (sleep)  
colouring-in book – Kevin's story – what his daughter was doing while Kevin was watching the football results  
waving frantically – Maggie's story – the man who got left behind at the service station  
my worst nightmare – Kevin's story – the idea of his daughter being an Arsenal supporter  
the temptation was too great – Jane's story – to try the soup

### What do you think?

Put students in small groups to read and discuss the questions. Give them plenty of time, monitor and encourage all students to contribute to the discussions.

Elicit some whole-class feedback.

## Additional material

### For students

Online Practice – *Practice*

## Speaking SB p43

### Can that really be true?!

1 This section aims to get students thinking and speaking about the topic of truth and lies to prepare them for the *Reading and speaking* focus on SB p44.

Put students in pairs to read facts 1–8. Deal with any vocabulary queries, e.g. *mammoth*, *extinct*. If you have an interactive whiteboard, you can show images of some of the places and things mentioned to clarify the meaning.

Ask students to decide in their pairs which three facts are not true. Elicit some ideas from the class, but don't confirm or reject any of them yet.

2 For this jigsaw reading task, label half of the students Student A and the others Student B. Refer Student As to SB p164 and Student Bs to p167. On these pages each student will read information about half of the facts. Ask them to read carefully to find out if their answers were correct and when they've finished reading, tell them to relay interesting information about the facts in their pairs. There is new vocabulary which you could check after they have finished reading, before they begin the speaking task: Student A texts: *the outback*, *latitude*, *prevailing winds*, *ocean currents*. Student B texts: *networks of neurons*, *legume family*, *soybeans*, *lentils*, *significant*.

## Reading and speaking SB p44

### The post-truth age

#### About the text

The main text is an article about fake news by investigative journalist, Jeff Broadbent. He compares how the public used to get their news in the past with how they find out about the world today. He addresses the fact that some of the news we read today is not merely biased, but actually fabricated, and discusses how this affects politics in particular, citing Donald Trump as an example.

Broadbent's article is followed by a set of six short news items which form the basis for a jigsaw/information gap task to be done in groups. Students read half of the texts each. Their task is to decide which of the items are true and which are fake, then share their findings.

There is a vocabulary exercise on *truth* or *untruth* before the first reading task which pre-teaches many essential words. It requires students to look up the meanings of words, so if students have access to good quality online translators and dictionaries, allow them to use these tools. If not, you will need a class set of dictionaries.

In the main article and the jigsaw reading texts, there is more new vocabulary. You could pre-teach some of the following, according to the students' level:

From main article: *challenging*, *amateur*, *mainstream news outlets*, *political bias*, *assume*, *newsfeed*, *share an article*, *forward an article*, *instance*, *target*, *coincidence*, *phenomenon*, *confront*, *unthinkingly*, *sensational*, *deeply-held beliefs*.

From Student A texts: *havoc*, *on record*, *piercings*, *peacock*.

From Student B texts: *implant, scanner, be convicted, flash flood, applaud.*

- 1 Ask students to read the questions and, if necessary, check students know the words *accurate, reliable* and *fake*. Put them in pairs to discuss the answers to the questions and then conduct class feedback.

#### Answers

- 1 Students' own answers.
  - 2 fake news = news stories that mislead the reader on purpose
  - 3 the post-truth age means that debate is more often aiming to target emotions rather than discussing facts – the Internet has increased its spread
- 2 The activity involves dictionary work. Students can use either online or traditional paper dictionaries. Put them in pairs. Focus students' attention on the table and the two examples given. Allow plenty of time for students to check and categorize the vocabulary in the box. You could also encourage them to write a definition, translation or example sentence to help them remember the words. Elicit answers from the class. Encourage students to mark the stress on the multi-syllable words (see *Answers* below) and drill them to ensure accurate pronunciation.

#### Answers

Truth: evidence, accurate, fact, real, credible, reliable  
Untruth: fiction, fabrication, exaggeration, conspiracy theory, fake, fantasist, prejudice, bias, bogus, doubtful

- 3 Students read the introduction and first paragraph. Elicit answers to the questions.

#### Answers

Jeff Broadbent is an investigative journalist. The idea of being in a post-truth age keeps him awake at night.

- 4 Ask students to read questions 1–8. Deal with any vocabulary queries. Then put students in pairs to read the text and answer the questions.  
Go through the answers together.

#### Answers

- 1 Separating fact from fiction is more difficult due to amateur journalism on the Internet.
- 2 Conspiracy theories weren't as big a problem as modern fake news because the stories tended to be on fringe websites that looked like they were written by fantasists and they were only read by a minority.
- 3 Because they all have their own political bias.
- 4 Because there was an organized strategy of targeting voters with fake news stories via social media.
- 5 They can use the fact that fake news is so common to ignore questions about difficult news stories simply saying that they're fake news.
- 6 Because it makes it easy for them to choose what to believe and stick to their prejudices.
- 7 Advertisers will pay for fake news if it generates clicks on sites where they advertise.
- 8 Because we can't know what's true and we can't then know who or what to vote for.

#### What do you think?

Put students in groups of three or four to read and talk about the questions. Encourage them to give examples from their own experience and knowledge to add weight to their

opinions. Remind them that it's fine if they disagree (but monitor carefully to ensure they don't get stuck in heated political discussions!). Conduct whole-class feedback.

#### Spot the fake!

- 1 Ask the class whether they think they are good at spotting fake news and how they might go about it. Tell them to read only the headlines of six news stories on SB p46. Deal with any vocabulary queries and invite students to say whether they think each story is true or not.
- 2 Divide the class into two groups, A and B. Direct each group to read just their set of three stories; Group A: Stories 1–3, Group B: Stories 4–6.

If you have a large class, you will need to put the students in smaller groups of As and Bs to discuss whether they think each story is fake or true. As you monitor their discussions, assist with any vocabulary problems.

Finally, when they have discussed all the stories, refer them to SB p166 to find out whether their ideas about the stories they read were correct and to find out a lot more information about them, i.e. how the fake news stories came into existence.

- 3 Put the students in pairs of A+B. Ask them to give each other details of the stories they read. They can ask their partner questions about the stories to clarify their understanding.

Then they can ask their partner if they think each story is true or fake. Finally, they tell their partner which are the fake stories and more information about them.

#### Additional material

##### For students

Online Practice – *Practice*

## Writing SB p133

### Linking ideas – Conjunctions

This section reviews and extends conjunctions that express contrast, reason and result, time, and condition. Students are likely to recognize and understand the linking words and phrases, but may have problems in using them accurately in their own writing. Students work at sentence and then text level as preparation for writing a profile of a famous person.

#### NOTE

Conjunctions that express the same idea are used in different ways in a sentence/paragraph. Use exercises 1 and 2 to assess how well students can use the conjunctions, clarifying any points of confusion.

#### Contrast

- **Although/even though** + clause with a subject and verb; at the start of the sentence/clause, e.g. *Although she works hard, she doesn't earn very much./She doesn't earn very much, although she works hard.* **Even though** is used in the same way, but is more emphatic than **although** and expresses surprise at the contrast.
- **However** is used to introduce a contrast with a previously stated idea. It is often used to link two sentences and is followed by a comma, e.g. *The order was confirmed by email. However, the goods never arrived.*

- **Despite** + noun/**-ing** form, e.g. *Despite a late departure, the train still arrived on time./Despite leaving late, the train still arrived on time.*

### Reason and result

- **As** and **because** are used to give the reason for something. **As/because** + clause with a subject and verb, e.g. *My mum was angry because I got home late.*
- **As** often comes at the start of a sentence, e.g. *As the weather was bad, the match was cancelled.*
- **So** is used to introduce the result of something, e.g. *It was really cold, so we put on the heating.*
- **So** + adjective/adverb ... **that**, e.g. *He spoke so fast that no one understood him.*
- **Such** + noun ... **that**, e.g. *It was such an awful meal that we complained to the manager.*

### Time

- **While** + clause says when something happened, e.g. *The storm started while we were walking home.*
- **Until** + clause means 'up to the time when', e.g. *Don't start dinner until I get back.*
- **Since** + the starting point of a period of time, e.g. *I've worked here since I left college.*
- **Whenever** + clause means 'every or any time', e.g. *I get really nervous whenever I fly.*

### Condition

- **Unless** + clause means 'if ... not', e.g. *We'll miss the flight unless we leave now.*
- **As long as** + clause means 'if, but only if', e.g. *I'll lend you the money as long as you pay me back quickly.*
- **In case** + clause to talk about precautions/doing something because something else might happen, e.g. *Turn the TV down in case it wakes the baby.*

### About the text

The text in this section links to the theme of conspiracy theories mentioned in *Reading and speaking*. The subject of the text is Marilyn Monroe and rumours surrounding her death. Students may know something about the actor's work and life, but the following notes could be helpful.

**Early life:** Born Norma Jeane Mortenson (soon after changed to Baker) in 1926 in Los Angeles. She never knew her father and due to her mother's mental health problems, she spent much of her childhood in foster care.

**Career:** Her first paid work was as a model. She started her acting career in the 1940s in a number of minor roles. Her first significant role was in *All about Eve* in 1950, but her career as a sex symbol was launched in 1953 in *Gentlemen Prefer Blondes*. In 1959, she won a Golden Globe Award for her performance in *Some Like It Hot*.

**Personal life:** Married and divorced three times – firstly to a man called James Dougherty when she was in her teens; then to Joe DiMaggio, a baseball star; lastly to Arthur Miller, American playwright and essayist. She is alleged to have had several affairs, with the actor Marlon Brando, and with both John and Robert Kennedy.

**Final years:** These were marked by illness, addiction, personal problems and a reputation for unreliability. Although officially classified as a 'probable suicide' from a drug overdose, the circumstances of her death in 1962, aged just 36, have generated many theories. The text mentions

Mafia links and involvement with the FBI (Federal Bureau of Investigation – the domestic intelligence and security service of the United States government).

- 1 Read through the sentences with the class. Then ask the students to write the three joined sentences.

Elicit the different wording and write the sentences on the board. Check the use of capital letters and changes in punctuation. Highlight the similarity in function of the conjunctions, but the fact that we use them in different positions. Elicit that the function of these three conjunctions is contrast.

### Possible answers

She's rich and famous, but she's unhappy.  
Although she's rich and famous, she's unhappy.  
She's rich and famous. However, she's unhappy.

- 2 Elicit that there are many conjunctions which can join sentences in different ways to refer to time, reasons, results, etc. Elicit the answers in the Contrast section as a class. Point out that *despite* is followed by a verb in the *-ing* form.

Focus students on the headings for the other sections in this task to make sure they realize that conjunctions with the same function are grouped together.

Students complete the task individually. Remind them that sometimes more than one answer is possible.

Put students in pairs to compare their answers before checking with the class. If students have made mistakes, help them to analyse why their chosen conjunction doesn't work in that sentence.

### Answers

#### Contrast

- 1 Although/Even though
- 2 However
- 3 even though/although (*even though* is the preferred answer here because the contrast is very surprising)
- 4 Despite

#### Reason and Result

- |              |              |
|--------------|--------------|
| 1 so         | 4 As/Because |
| 2 as/because | 5 so, that   |
| 3 as/because | 6 such, that |

#### Time

- 1 when/as soon as
- 2 until (*when*, *as soon as*, and *after* are grammatically correct, but strange things to say in this context)
- 3 when(ever)
- 4 while
- 5 since
- 6 after

#### Condition

- |          |              |
|----------|--------------|
| 1 If     | 3 in case    |
| 2 unless | 4 as long as |

- 3 Elicit one or two facts about Marilyn Monroe. Put students in pairs to share what they know about her life. Check students' ideas in a brief feedback session, collating the information on the board.
- 4 Elicit any conspiracy theories students have heard about Marilyn Monroe. Pre-teach/check *recall* (v), *official verdict*, *dumb blonde*, *date* (v), *have an affair*, *housekeeper*, *revealing*. Point out the options in italic writing in the text. Ask students to read the first sentence and then elicit the

correct answers to numbers 1 and 2 as examples. Students complete the text individually. Let them check their answers in pairs before you check with the class. Elicit students' reactions to the information in the text.

### Answers

1 since 2 but 3 Whenever 4 although 5 such  
6 However 7 even though 8 When 9 as 10 However  
11 even though 12 after 13 unless 14 so 15 while  
16 in case 17 as soon as

- 5 Read through the writing plan with the class carefully. Elicit the tenses students are most likely to need (mainly Past Simple and Present Perfect, and possibly Past Continuous and Past Perfect).  
Get students to choose the person they want to profile and research their life online. Get students to plan their profile carefully, ideally in class so that you can monitor and help. Remind them to create interest in their chosen person in the introduction and give the events of their life in chronological order.  
Give students time to write their profile in class or for homework. Remind them to check their use of linkers.  
When you check the students' work, mark up errors using the correction code as before, but allow students to correct them themselves. Try to limit correction to the focus of this writing lesson, i.e. the wrong use of conjunctions, plus any errors with narrative tenses.  
When they have produced a corrected version, students can present some of their profiles orally to the class or in groups in a subsequent lesson. Alternatively, you could create a gallery of famous people so that students can read their classmates' work, either physically in the classroom or using technology: online on a webpage or virtual learning environment.

**VIDEO** In this unit students can watch a video about how fake news can spread disinformation on social media, and a game you can play to increase awareness of the strategies which are used. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

### Additional material

#### For teachers

Photocopiable activity – Video worksheet: *What's your news?*

#### For students

Online Practice – *Practice*

## Vocabulary SB p47

### Saying the opposite

This section looks at two ways of giving the opposite of an adjective – with an antonym (a word of opposite meaning) and by making the adjective opposite by adding a negative prefix. There is also practice in the use of opposite adjectives in understatement – a common feature in spoken English – and in different ways of giving the opposite of the same adjective according to the context.

## Possible problems

- 1 **Negative prefixes.** Students may be confused as to which prefix to use with which adjective. The following notes may be helpful:
- *Un-* is the most common prefix.
  - *Dis-* is often used with verbs and nouns as well as adjectives, e.g. *like/dislike, advantage/disadvantage, satisfied/dissatisfied*. The other prefixes are largely used with adjectives and adverbs.
  - *Il-* is often used before adjectives beginning with *l*, e.g. *legible/illegible*.
  - *Im-* is often used before adjectives beginning with *p* or *m*, e.g. *possible/impossible, mortal/immortal*.
  - *Ir-* is often used with adjectives beginning with *r*, e.g. *reversible/irreversible*.
- BUT there are exceptions to some of these guidelines, e.g. *popular/unpopular, reliable/unreliable*.
- 2 **Antonyms in understatement.** Understatement is a feature of spoken English when the speaker is trying to be tactful, or humorous and ironic. English speakers often use an antonym when they are responding and agreeing with what another speaker said:
- *not very/exactly* + opposite adjective/superlative:  
'That was a boring film.' 'Yes, it wasn't very exciting, was it?'/ 'He's a bit quiet, don't you think?' 'Yes, he isn't exactly the most talkative person in the world.'
  - Present Perfect + comparative: 'What a dirty hotel!' 'Yes, I've certainly stayed in cleaner places.'

## Antonyms

Check comprehension of *antonyms* by giving a few basic adjectives and eliciting the opposite, e.g. *big/small, cheap/expensive, hot/cold*, etc. Ask students to compare the sentences. Check the answers to the questions.

### Answers

Antonyms: *inaccurate, false*. *Inaccurate* uses a prefix.

- 1 Elicit the opposite of *reliable* as an example. Then put students in pairs to complete the task. Check the answers. Drill the antonyms to ensure they have got the correct word stress.

### Answers

unreliable	dishonest
incredible	illegal
improbable	irresponsible

- 2 Give students time to read the words with prefixes in A and the meanings in column B. Elicit the meaning for number 1 as an example. Students work alone to complete the task, but can check in pairs. Monitor and assist students by providing example sentences with the words in context where necessary.

Check the answers with the class. Point out that *used* is unusual in that it can be used with all these prefixes. With most adjectives, verbs and past participles, only a few of the prefixes can be used, e.g. *unpaid, overpaid, underpaid* but NOT *\*mispaid, \*abpaid, \*dispaid*.

### Answers

1 used cruelly or badly	4 used in the wrong way
2 not used any more	5 used too much
3 not ever used	6 not used enough

- 3 Focus on the examples. Briefly run through the abbreviations for the different parts of speech:  
*adjective – adj; verb – v; noun – n.*

Focus students' attention on the chart and the examples. Put them in pairs to complete the chart, using a dictionary or online translator if possible. Remind them to give as many antonyms as they can. Monitor and help as necessary.

Check the answers with the class, collating the words on the board and checking pronunciation as you go.

### Answers

tiny (adj) – huge, enormous, massive  
happiness (noun) – unhappiness, sadness, misery  
guilty (adj) – innocent, not guilty  
safe (adj) – unsafe, dangerous, risky  
allow (verb) – disallow, forbid, prohibit, ban  
improve (verb) – get worse, deteriorate  
sincere (adj) – insincere, fake  
success (noun) – failure  
mature (adj) – immature, juvenile, childish  
encourage (verb) – discourage, put off  
generous (adj) – stingy, mean, tight  
appear (verb) – disappear, vanish

- 4 Give students time to read the gapped conversations. Deal with any vocabulary queries. Check students understand that some of the words need to be changed into the correct form. With weaker students, elicit the part of speech needed for each gap first. Elicit the missing word in the first line as an example. Point out the change in form from *success* to *successful*. Then elicit the missing word to complete the conversation and point out that the gaps are antonyms of each other. Students complete the conversations working individually.

🔊 4.10 Let students check in pairs before playing the recording. You could get them to practise the conversations in pairs to give extra speaking practice and to enable you to monitor and correct any pronunciation mistakes.

Go through any new vocabulary, e.g. *a fiver, literally, had better*.

### Answers and audioscript

#### 🔊 4.10 Saying the opposite

- 1 A Barry's a very **successful** businessman, isn't he?  
B Yeah, but he's a complete **failure** as a father. He never sees his kids.
- 2 A My grandad's so **generous**! He gives me a £20 note every time I see him.  
B Lucky you! My grandad's famous for his **meanness**. A fiver every birthday, if he remembers.
- 3 A Well, Henry, I'm pleased there's been some **improvement** in your behaviour this term, but unfortunately your work has **got worse**.  
B It's not fair, sir. You never say anything **encouraging** about my work.
- 4 A The word 'literally' is so **overused** these days! People drop it into every sentence!  
B Yeah, and they don't just use it too much – they **misuse** it, with a totally wrong meaning!
- 5 A Don't worry, I'm confident the jury will find you not **guilty**.  
B They'd better! I'm completely **innocent**!

- 5 Many words in English have more than one meaning. This exercise highlights the importance of context when

using adjectives and their opposites. Elicit the answers to number 1 as an example. Put students in pairs to complete the task, using a dictionary if possible.

Check the answers, dealing with any pronunciation problems as you go. Asking students to translate these collocations into their own language can help highlight the importance of context.

### Answers

- 1 an easy question / some tender meat
- 2 a cloudy/overcast sky / a guilty conscience
- 3 dark hair / an unfair decision
- 4 a soft mattress / an easy exam
- 5 a dead animal / a recorded concert
- 6 a dark colour / a heavy sleeper

- 6 Ask two pairs of students to read out the conversations. Check comprehension of the adjectives. Students discuss the effect of using the antonyms in pairs.

Check with the class. You could ask the students to translate the conversations into their own language to see if antonyms are used with a similar function.

Put students in pairs to write similar conversations, using the cues. With weaker students, elicit the wording for one of the conversations as an example. Monitor and help as necessary.

🔊 4.11 Play the recording. Students compare their conversations with the recording. If you have time, ask a few pairs to read out their conversations for the class.

### Possible answers and audioscript

#### 🔊 4.11 Not exactly

The effect of the antonyms is to express understatement or sarcasm.

- 1 A This hotel room is tiny!  
B Yes, it's not exactly huge, is it?
- 2 A This party's so boring!  
B Well, it's certainly not the most exciting party I've been to.
- 3 A This bread is stale!  
B Mmm, it's not exactly fresh, is it?
- 4 A Tony's so stingy, isn't he?  
B Well, he's not the most generous person I know.
- 5 A That exam was hard, wasn't it?  
B It certainly wasn't the easiest we've had.
- 6 A This steak is so tough!  
B It's not exactly tender, is it?

### Additional material

#### For teachers

Photocopiable activity – Vocabulary: *un – certain – ty*  
pp188–9

#### For students

Online Practice – *Look again*

Workbook p28, exercises 1–5

### Everyday English SB p48

#### Being polite

Using the right tone is an important part of language competence, especially as students become more proficient in terms of grammar and vocabulary. Sounding polite in English is achieved by a combination of appropriate language and structures, and also a good voice range in intonation.

Students analyse why some speakers sound more polite than others, and also get plenty of practice in reading and acting out conversations

- 1 **4.12** Pre-teach/check *I'm sorry to bother you ...*. Play the recording and let students follow in their books. Establish which lines are more polite and how they know. You could elicit that the more polite lines are longer (contain more words). In addition, indirect questions are often used and the word order of indirect questions is similar to statements, e.g. *Could you tell me where the station is, please?* and NOT *\*Could you tell me where is the station, please?*

Play the recording again and get students to repeat chorally and individually. If students have problems, write the polite sentences on the board and mark the main stresses. Be prepared to model the lines again, exaggerating the voice range if students sound 'flat'.

### Answers

The more polite lines are:

- 1 Could you tell me where the station is, please?
- 2 I'm sorry to bother you, but could you possibly change a £10 note?

### 4.12 See SB p48.

- 2 **4.13** Tell students they are going to hear two versions of five short conversations. Play number 1 as an example and elicit which version is more polite and why.

Elicit any expressions which made the conversation polite. Play the rest of the recording, pausing after each pair of conversations. Students note down which conversations are more polite and the polite language used. Remind them to also focus on intonation.

Check the answers with the class. Check students understand the effect of flat intonation (it can make the speaker sound bored or even aggressive).

### Answers

1 a 2 b 3 b 4 a 5 b

- 1 Would you mind if ... , I'd rather
- 2 I'm afraid I ...
- 3 Could I ask you a favour? Would you mind ... ? Not at all. I'd be happy to help.
- 4 Excuse me. Do you think you could ... ? I'm so sorry. I didn't realize ...
- 5 Could you possibly ... ? I'm afraid I ...

### 4.13 Which is more polite?

- 1 a A Would you mind if I opened the window?  
B I'd rather you didn't, actually. It's not exactly boiling in here.
- b A Can I open the window?  
B No, I'm cold.
- 2 a A Can you come to our barbecue next Saturday?  
B No, I can't.
- b A Can you come to our barbecue next Saturday?  
B Oh, sorry, I'm afraid I'm away all next weekend. What a pity!
- 3 a A Can you help me carry this box upstairs?  
B Yes, if you want.
- b A Could I ask you a favour? Would you mind giving me a hand carrying this box upstairs?  
B No, not at all. I'd be happy to help.
- 4 a A Excuse me. Do you think you could turn your music down a bit?  
B I'm so sorry. I didn't realise it was so loud. I'll turn it down right away.

b A Can you turn your music down?

B Yeah, all right.

5 a A Can you check my CV for me?

B Sorry, too busy.

b A Could you possibly have a look at my CV and see if you think it's OK?

B I'm afraid I haven't got time at the moment. Is there anyone else you could ask?

- 3 Refer students to the audioscript on SB p146.

Put students in pairs to practise the polite conversations. Monitor and check for appropriate intonation. If students have problems, play selected lines of the recording again, drilling chorally and individually as necessary.

- 4 With a weaker group, you could go through 1–8 and elicit which are requests and which are offers. Also check that they know a *five* is informal English for a £5 note.

Focus on the polite expressions and check students understand what structure follows each expression. If necessary, briefly review the form of indirect questions:

- *Could you possibly ... ?/I wonder if you/I could ... ?*
- *Do you think you could ... ?* + infinitive without to
- *Would you like (me) ... ?* + infinitive with to
- *Would you mind (not) ... ?* + -ing form
- *Would you mind if I ... ?* + Past Simple
- *Do you happen to know ... ?* + clause

Also check which of the expressions have the function of

- making requests/asking for information (*Could you possibly ... ?/I wonder if you could ... ?/Do you think you could ... ?/Would you mind (not) ... ?/Do you happen to know ... ?*)
- making offers (*I could ... if you like./Would you like (me) to ... ?*)
- asking permission (*I wonder if I could ... ?/Would you mind if I ... ?*)

Using the numbered requests and offers, elicit possible wording for number 1 as an example. Students complete the task, working individually.

Check the answers.

### Answers

- 1 Would you mind checking my homework?/Could you possibly check my homework?/Do you think you could check my homework?/I wonder if you could check my homework?
- 2 Would you like me to give you a lift?/I could give you a lift if you like.
- 3 Would you mind if I came in?/I wonder if I could come in?
- 4 Would you mind if I put some music on?/Would you mind if I put some music on?
- 5 Could you possibly look after my dog on Saturday afternoon?/Would you mind looking after my dog on Saturday afternoon?/Do you think you could look after my dog on Saturday afternoon?/I wonder if you could look after my dog on Saturday afternoon?
- 6 Do you happen to know where the toilet is?/Could you possibly tell me where the toilet is?/Would you mind telling me where the toilet is?/Do you think you could tell me where the toilet is?/I wonder if you could tell me where the toilet is?
- 7 Would you like me to make you something to eat?/I could make you something to eat if you like.
- 8 Would you mind lending me a five?/Could you possibly lend me a five?/Do you think you could lend me a five?/I wonder if you could lend me a five?

- 5 Focus students on the expressions in the box and elicit that these are all used to refuse politely.

Ask them to read the instructions and then work in pairs using the polite requests and offers from exercise 4 as the basis of short exchanges where Student A makes a request or offer and Student B rejects it politely.

Monitor the exchanges and note any problems they are having with politeness. Encourage students to swap roles after number 4.

- ④ 4.14 When they have all finished the task, play the recording so they can compare it with how they politely refused the offers and requests.

#### ④ 4.14 Saying no politely

- 1 A Do you think you could check my homework?  
B I'm afraid I haven't got time right now. Could you ask me later?
- 2 A Would you like me to give you a lift?  
B That's very kind of you, but my girlfriend's picking me up.
- 3 A I wonder if I could have a word?  
B I'm really sorry, but I'm just about to go to a meeting.
- 4 A Would you mind if I put some music on?  
B I'd rather you didn't, actually. I've got a headache.
- 5 A I wonder if you could look after my dog on Saturday afternoon?  
B I'd love to, but I'm going away this weekend.
- 6 A Do you happen to know where the toilet is?  
B I'm afraid I don't. Try asking that man over there.
- 7 A I could make you something to eat if you like.  
B It's OK, thanks. I've already eaten.
- 8 A Would you mind lending me a fiver?  
B I would if I could, but I haven't got any money on me.

#### Roleplay

- 6 Focus on the photo and ask *Where are the people? Why are they there?* Elicit common conventions for visiting an English person's house for dinner. Ask *What do you say when you arrive? Should you take a gift? What sort of things do you say during dinner? What about when you leave?* Elicit a range of ideas and collate answers on the board.

Read through the introduction as a class. Let students read through the conversation. Deal with any vocabulary queries. Check they know that *Cheers* is what we say when we lift a glass to make a toast before drinking.

You could ask students some comprehension questions to ensure they understand the roleplay situation: *Does Camila take a gift?* (yes, a bunch of flowers) *Is Camila friends with Henry?* (no, this is the first time they've met – he says 'Nice to meet you.') *Does she know Gavin and Sophie?* (Definitely Gavin and probably Sophie as Gavin doesn't introduce her) *Does Camila live in London?* (no, because Henry asks 'What are you doing in London?')

Put students in groups of four to complete the Camila parts of the conversation. Monitor and help as necessary, correcting any mistakes. Ask students to each choose a role. Remind them to do as many of the actions implied in the conversation as possible, e.g. taking coats, gesturing where to sit, clinking glasses in a toast, etc. Students practise the conversation in their groups. Monitor and check for good pronunciation. If students have problems, write selected lines on the board and mark the main stresses. Be prepared to model the lines again, exaggerating the voice range if students sound 'flat'.

- ④ 4.15 Play the recording so that students can compare their conversation.

Let students rehearse the conversation again before acting it out to the class. If you are short of time or the class is very large, you will need to choose one group to perform the roleplay.

#### Answers and audioscript

##### ④ 4.15 Bon Appetit!

S = Sophie G = Gavin H = Henry C = Camila

G Camila! Hello! Come on in. Let me take your coat.

C Thanks so much. Oh, these are for you.

S Ah, what lovely flowers! Thank you – that's very kind of you! Now, I'd better get on with preparing dinner.

C I could help if you like?

S Thank you, but there's no need, it's nearly ready. But first let me introduce you to Henry. Henry, this is Camila.

H Hello, Camila. Nice to meet you. I've heard a lot about you.

C Oh, I hope it was all good!

H Of course! So, where exactly are you from, Camila?

C Well, I'm Argentinian. I was born in Buenos Aires, but I've been working in the US for the last couple of years.

H That's interesting. And what are you doing in London?

C Work, I'm afraid. Actually, I'm on my way to Amsterdam for a conference, and I thought I'd stop over in London to see Sophie and Gavin. We used to work together in New York.

H Really? I didn't know that.

G Now, Camila. Would you like me to get you a drink?

C Oh, could I have a glass of red wine? No, sorry, I'll have a glass of white, if that's OK.

G Absolutely. I'll just get that for you.

C Thanks.

S Right, everybody! Dinner's ready! Come and sit down. Camila, could you sit over there, next to Henry?

C Yes, of course.

G Has everyone got a drink? Great. Cheers, everybody!

C Cheers! It's great to be here.

S Camila, help yourself. Would you like some cheesy parsnips?

C Cheesy parsnips? I don't think I've ever heard of them. What are they?

S Well, they're parsnips coated in parmesan cheese and roasted. Would you like to try some?

C Well, that sounds very interesting, but I won't, thanks. I'm not keen on parmesan when it's cooked.

G Some more wine, perhaps?

C No, I'm fine, thanks. But do you think I could have a glass of water?

G Yes, of course. Sparkling or still?

C Er, just tap water will do. That's great. Thanks a lot.

S Well, bon appetit, everyone!

#### Additional material

##### For teachers

Photocopiable activity – Communication: *Could you possibly be more polite?* pp190–1

##### For students

Online Practice – *Look again*

Workbook p29, Pronunciation exercises 1–4

Workbook pp30–1 Exam practice, Units 1–4

Online Practice – *Check your progress*

### Introduction to the unit

The focus of this unit is the future, both in terms of the students' own plans and predictions for themselves and more generally about the world and life in the future. (The title *A future perfect?* uses this word order rather than *A perfect future?* to echo the name of one of the future forms we use in English.)

Students at this level of course know different ways to talk about the future in English, but the *Language focus* helps them to consolidate their knowledge, iron out any confusion and learn more advanced forms such as Future Continuous and Future Perfect.

There is listening work at the beginning of the *Language focus* with a number of separate recordings of people talking about their future. Later, in the *Listening and speaking* section, students hear speakers on a radio programme and answer questions about the facts and opinions given about the future.

The *Reading and speaking* section consists of an introductory paragraph and four short accounts by parents and children experiencing the 'Boomerang' generation. Students read and share some of the first-hand accounts in a jigsaw task and discuss their views about what they've read. This is followed by a class survey to compare the effects of the phenomenon as reflected within the class.

Students study a range of different collocations and phrasal verbs with *take* and *put* in the *Vocabulary* section. In the *Everyday English* section, the focus is on telephoning and students work on a fairly typical script of an automated response system. They also listen to the end of a conversation between colleagues and talk about how to finish calls. The main practice exercise is to roleplay a conversation in pairs.

The *Writing* section involves close attention to how CVs are presented and an activity where students read a covering letter. They focus on the level of formality in the letter and improve it by replacing informal phrases with more appropriate ones. Finally, students produce their own CV and a covering letter that they may need to write in their future.

## Language aims

### Language focus

#### Future forms SB p50

- Reviewing, identifying and labelling future forms, and talking about what difference choosing from these forms makes.

### Vocabulary

- Learning a range of phrases with the high-frequency verbs *take* and *put*. (SB p57)

### Spoken English

- Identifying and using phrases with *thing*. (SB p54)

### Everyday English

- Practising skills in relation to speaking on the phone, including navigating automated systems. (SB p58)

## Skills development

### Reading

#### The 'BOOMERANG' generation! SB p54

- An article about 20-something children who leave home for a while, but return to live at home with their parents.

### Listening

#### An eye to the future SB p50

- Listening to people talking about their future.

#### 'The future of the future' SB p53

- Listening to part of a radio programme, consisting of four extracts from interviews about life in the future.

### Speaking

- Talking about holiday plans. (SB p52)
- Discussing ideas about life in the future. (SB p53)
- Discussing 'boomerang' children. (SB p54)
- Conducting a class survey. (SB p56)

### Writing

#### Applying for a job – A CV and a covering letter

SB p134

- Analysing a CV.
- Addressing problems of register in a covering letter.
- Writing both a CV and a covering letter.

### Additional material

#### Workbook

There are exercises contrasting future forms and choosing the most suitable future form in various contexts, including making predictions. Vocabulary covers the common verbs *take* and *put*, some commonly confused words and phrasal verbs types 2 and 3. Pronunciation practises further work on sound and spelling relationships.

#### Photocopiable activities

There are photocopiable activities to review grammar (*What does your future hold?*), vocabulary (*take* or *put*?) and communication (*Call me!*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Notes on the unit

### Unit opener page

Choose from these activities to engage your students with the topic and target language of this unit:

- Talk about the title
- Talk about the unit goals (*Grammar, Vocabulary, ...*)
- Talk about the photo
- Talk about the quote
- Watch the video
- Look at the bottom banner
- Do the activity

Point to the title of the unit *A future perfect?* Focus students' attention on the photo and elicit some ideas about what it shows.

**Video introduction (6 minutes approximately):** Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

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

Don't forget that there are many exercises to consolidate and practise the target language of the unit in the Workbook as well as online. There are links to these exercises on the relevant pages of the Student's Book and they can be done in class time or you can set them for homework.

**Summary:** If you don't have time to watch the video, use the title and the picture to help students understand and engage with the topic, and then move straight on to the activity so that they can discuss the theme in more detail.

#### Notes for activity:

- 1 Put students into pairs and ask them to discuss the questions. Check answers with the class.
- 2 Ask students to read the quote by Shon Mehta (author). Put students into pairs to discuss the questions. Elicit interesting answers in feedback.

### Language focus SB p50

#### Future forms

##### TEST YOUR GRAMMAR

Work through the exercises fairly quickly, avoiding any lengthy grammar explanations at this stage.

- 1 Ask students to read through the sentences and the meanings. Deal with any vocabulary queries, e.g. *spontaneous*. Do number 1 as an example. Students complete the matching task in pairs. Go through the answers together.

##### Answers

- |                  |                               |
|------------------|-------------------------------|
| 1 a prediction   | 5 an intention                |
| 2 an arrangement | 6 a spontaneous decision      |
| 3 a timetable    | 7 the past from the future    |
| 4 a suggestion   | 8 a future action in progress |

- 2 In their pairs, ask students to name the tense forms in bold in the sentences. With a weaker group, you could write the names (see *Answers*) in random order on the board for them to match with the sentences.

Check answers together. Don't necessarily expect students to have any knowledge of the Future Perfect or Future Continuous forms.

##### Answers

- 1 *will* + infinitive (Future Simple)
- 2 Present Continuous
- 3 Present Simple
- 4 *shall* + infinitive (used in the question form to make offers and suggestions)
- 5 *going to* + infinitive
- 6 *will* + infinitive (Future Simple)
- 7 Future Perfect
- 8 Future Continuous

### An eye to the future

- 1 Lead in by asking students about their future plans, e.g. *What are you doing at the weekend? What are you planning to do after this course/in the summer holidays? What do you think you will be doing this time next year?* Use this as an opportunity to assess the students' ability to use future forms, but don't correct errors or give explanations now.

Focus on the photos and elicit what the students can see and what the future might hold for each person.

Students listen and identify who is speaking.

- 5.1** Play number 1 as an example and elicit the correct name. Play the rest of the recording and get students to complete the matching task. Check the answers.

##### Answers

- 1 Francesca, going to university
- 2 Jason, a rugby match
- 3 Lucy and Mark, having a baby
- 4 Ted and Pamela, travelling
- 5 Jonathan, starting a business
- 6 Asha, working in San Francisco

### 5.1 Who's speaking?

- 1 I can't believe it! I did really well in my exams and I got into my first choice university – Birmingham. I'm going to study law with business studies. The course lasts four years. The thing I worry about is the debt I'll have at the end of my studies.
- 2 I play rugby for my school most Saturdays in winter. This week we're playing against another local school – we're great rivals, so it'll be a mega-exciting game. My dad and my grandpa are coming to watch. My mum isn't – rugby's not really her kind of thing. Kick-off is at eleven o'clock.
- 3 We're having a baby ... due in eight weeks. It's our first, so we're very excited and a bit worried, but I know Lucy'll be a great mum. I hope I'll be an OK dad. We know it's a boy, so we're going to call him Sebastian.
- 4 Well, now we're retired we're going to travel the world! We're off to Sri Lanka for three weeks – our flight leaves at two o'clock this afternoon. This time tomorrow, we'll be sunning ourselves on a tropical beach. It'll be the holiday of a lifetime.
- 5 I've started my own business with a friend, Dan. We're going to work day and night to make it successful! Things will be tough for a few years. We're not going to have any holidays. I've set myself this goal – before I'm 30, I'll have made my first million.

6 I work for the tech company Bitnami. And next week I'm off to San Francisco. I'm going to work there for a couple of years. I'll be earning twice as much as I earn here, so I'll be able to rent somewhere nice to live and by the time I return home, I'll have saved enough money to buy my own place.

2 Give students time to read through the questions. Elicit the answers to number 1 as an example. Students do the task individually, but allow them to check their answers in pairs before you play the answers.

🔊 5.2 Play the recording, pausing after each sentence to let students check their answers. Get students to practise the questions and answers with their partner. Monitor and check they're making contractions naturally, e.g. *they'll*, *she's*, *they're*, etc.

### Answers and audioscript

#### 🔊 5.2 Questions and answers

- 1 Q Where are Ted and Pamela going?  
A Sri Lanka.  
Q What will they be doing at this time tomorrow?  
A They'll be sunning themselves on a tropical beach.
- 2 Q What is Francesca going to study?  
A Law and business studies.  
Q How long does her course last?  
A Four years.
- 3 Q Who will be coming to watch Jason?  
A His father and grandfather.  
Q What time does the match start?  
A Eleven o'clock.
- 4 Q Why is Asha going to San Francisco?  
A Because she's going to work there.  
Q Why will she be able to buy her own place?  
A Because she will have saved a lot of money in the US.
- 5 Q Why are Lucy and Mark excited?  
A They're going to have their first baby.  
Q What does Mark hope?  
A He hopes he'll be a good father.
- 6 Q What is Jonathan going to do to ensure success?  
A He's going to work very hard.  
Q What's his ambition?  
A He wants to have made one million pounds by the time he's 30.

3 Elicit the first name and question as an example. Put students in pairs to work out who said each of the answers 2–6 and to write the question for each. Monitor and help as necessary.

🔊 5.3 Play the recording, pausing after each question to let students compare with what they came up with. You could play the recording again and get students to listen and repeat.

### Answers and audioscript

#### 🔊 5.3 Forming questions

- 1 Q What is Francesca worried about?  
A The amount of debt she'll have.
- 2 Q Why is Jason's match going to be very exciting?  
A Because the teams are great rivals.
- 3 Q What are Lucy and Mark going to call the baby?  
A Sebastian.
- 4 Q What time does Ted and Pamela's flight leave?  
A Two o'clock.
- 5 Q Are Jonathan and Dan going to have any holidays?  
A No, they're not. It's all work, work, work!
- 6 Q How much will Asha be earning?  
A Twice what she's earning now.

## LANGUAGE FOCUS

### Possible problems

The choice of possible future forms is often confusing for students. There are two main reasons for this. Firstly, English has more forms to refer to future time than many other languages. Secondly, the choice of future form often depends on aspect (that is, how the speaker sees the event) and not on time, nearness to the present, or certainty. The main areas of confusion are as follows.

- 1 Students tend to overuse *will*, seeing it as the standard future tense, which English doesn't have. It may seem strange to students that pre-arranged activities are often expressed with the Present Continuous or *going to*, rather than with *will*. Common mistakes: *\*What time will you meet your friends?* / *\*Will you go to the cinema tonight?*
  - 2 Weaker students may rely on the constant use of the Present Simple to refer to future time, e.g. *\*I go to Paris this weekend.* / *\*What do you do tonight?* Another common mistake is to use the Present Simple instead of *will* for spontaneous decisions, e.g. *\*I open the door for you.* / *\*It's very nice. I buy it.*
  - 3 The Present Continuous is very commonly used to refer to future arrangements between people, but cannot be used when human arrangement is not possible, e.g. *\*It's raining tomorrow.*
  - 4 Students need to remember the relatively restricted usage of the Present Simple for the future, for timetables, schedules, etc., e.g. *The match/term/film starts soon.* / *The train/plane/bus leaves in ten minutes.*
  - 5 Expressions like *I think/believe/hope so* are common when responding to *yes/no* questions about the future.
- 1 Focus students' attention on the first pair of sentences and elicit the difference in meaning. Point out that the only difference in the sentence structure is the choice of tense form. Put students in pairs to discuss the differences between the other sentences.  
Elicit answers from the class. You could also elicit the names of the different future forms used.

### Answers

*What do you do on Sundays?* (Present Simple to ask about routines/habits)

*What are you doing this Sunday?* (Present Continuous to ask about a future arrangement)

*Get in the car. I'll give you a lift.* (will for a spontaneous decision/offer made at the time of speaking)

*I'm going to give Dan a lift to the airport.* (going to for a plan/intention made before the time of speaking)

*I'll write the report tonight.* (will for a spontaneous decision – the report writing will start and finish tonight)

*I'll have written the report by tonight.* (Future Perfect for an action completed before a time in the future = the report writing will be complete before tonight)

*We'll have supper at 8.00.* (will for a spontaneous decision made at the time of speaking)

*We'll be having supper at 8.00.* (Future Continuous for an action in progress at a time in the future = we will be in the middle of supper at 8.00)

- 2 Read the notes and examples with the class. Elicit the names of the future forms, but don't try to elicit differences in meaning as they are probably too subtle to try to explain at this level. Refer students to Grammar reference 5.1 on SB pp155–6.

## Discussing grammar

- 1 Highlight the note about both forms being possible in some sentences. Elicit the answers to number 1 as a class example. If possible, encourage students to say why each form is appropriate for each sentence.

Students work on this task individually, then discuss their answers in pairs. Go through the answers together, encouraging students to use the names of the forms and to try to explain why each form is most appropriate. Elicit where both forms are possible (1 a, 2 a, 2 b, 4 b, 5 b, 6 b, 7 b). Be aware that it might overload some students to go into subtle differences, so you could just leave it at telling them where both forms are possible.

## Answers

- 1 a *I'm going to see* (a plan or arrangement. It's possible to say *I'll see*, but this is less likely and suggests seeing the family isn't the main purpose of the visit.)  
 b *I'll see* (Not a plan – the decision will be made later.)  
 2 a *are you going to do* (talking about plans or intentions. It's possible to say *will you do* but that is less likely and would suggest the decision to go to the US has only just been made.)  
 b *will you do* (asking about an alternative to the plan, which may not have been thought about yet. Another possibility is *are you going to do*. It's often forgotten that *going to* can be used in the first conditional, with the assumption that the person has already thought about this possibility.)  
 3 a *I'll come* (decision/offer made at the time of speaking – the listener can decide whether to accept.)  
 b *I'm coming* (the speaker's decision has already been made.)  
 4 a *are you going to do* (talking about planning/intention from now to deal with a problem)  
 b *are you doing* (asking about plans/arrangements. An alternative is *are you going to go* – little change in meaning, but perhaps suggests that we think the other person might not have made any definite plans yet.)  
 5 a *I'm going to give* (a plan or intention)  
 b *I'm giving* (a fixed arrangement. It's possible to say *I'm going to give*, which sounds more from the person's point of view, rather than a description of the actual arrangement.)  
 6 a *is leaving* (plan or arrangement in the near future)  
 b *leaves* (timetabled future. It's possible to say *is leaving* – it could be an arrangement such as a coach driver informing passengers when the coach is leaving after a stop.)  
 7 a *I'll see* (prediction, possibly a promise)  
 b *I'll be seeing* (Future Continuous for a future event which will be in the natural course of events. Another possibility might be *I'll see*, which might suggest that the meeting is a one-off.)  
 8 a *You'll have seen* (Future Perfect for an action which will be completed by the given time frame, i.e. the end of this holiday)  
 b *You'll see* (*will* for prediction, perhaps a promise)

## Which future form?

- 2 Focus students' attention on the photo. Ask: *What can you see in the photo? What announcements do pilots make on a flight?* Brainstorm vocabulary related to flight announcements. The following items appear in the recording: *flight, take off, cruising speed, cabin crew, flight attendant, turbulence, keep your seatbelt fastened, landing card.*

Get students to read through the text to compare the content with the brainstorming they've done. You could also elicit the meaning of *put your seats in the upright position* and *come to a complete standstill*.

Elicit the answer to number 1 as an example. Students complete the text, working individually. Let students share their answers in pairs.

## 5.4 Play the recording to check answers.

Point out the use of the Future Continuous to talk about things that will happen as part of the routine of the flight. (Refer students to Grammar reference on SB p156, Future Continuous 2.) You could also elicit any future forms which students used that were different from the recording and discuss whether they might be appropriate – suggestions given in brackets in the *Answers* below.

## Answers

- 1 we'll be taking off  
 2 will be (*is* – it is timetabled)  
 3 'll be flying  
 4 'll be coming in  
 5 arrive (*'ll arrive/'ll be arriving* – predicted time)  
 6 will be serving (*will serve* – also possible with little change of meaning, though Future Continuous sounds more natural)  
 7 will come  
 8 will, keep  
 9 will be giving out (*will give out* – also possible with little change of meaning)  
 10 need  
 11 will be landing  
 12 comes

## 5.4 This is your captain speaking ...

Good afternoon, ladies and gentlemen. Welcome aboard this Virgin Atlantic flight to Boston. In a short time we'll be taking off. Our flight time today will be approximately six and a half hours and we'll be flying at 37,000 feet at a cruising speed of 575 miles per hour. We'll be coming in over the coast of Newfoundland before heading down to Boston. We arrive in Boston at about 20.45 US time.

The cabin crew will be serving an evening meal during the flight. If you need any assistance, just press the call button and a flight attendant will come to help you. In case of turbulence, will you please keep your seatbelt fastened when in your seat?

In a few moments' time the cabin crew will be giving out landing cards for those who need them.

In 20 minutes, we will be landing at Boston Logan airport where the temperature is a chilly five degrees Celsius. Please put your seats in the upright position and remain seated until the plane comes to a complete standstill. We hope you have enjoyed your flight with Virgin Atlantic.

## Talking about you

- 3 Elicit possible answers to number 1 as an example. Remind students that there is a range of possible answers for some of the sentences.

Students complete the questions, working individually. Monitor and help as necessary. Put students in pairs to compare the forms they've chosen and discuss why. Check the answers together. Explain which forms are possible and which are the most natural and why.

## Answers

- 1 are you going
- 2 are you going
- 3 are you getting
- 4 Are you staying/going to stay
- 5 will you be/are you going to be/are you
- 6 will you all do/will you all be doing/are you all going to do

- 4 Students now work in pairs to create a conversation between two friends about holiday plans. Monitor and assist where necessary. Get them to practise their conversations a few times. Invite a few pairs to act out their conversations for the class.

🔊 5.5 Play the recording so students can listen and compare it with their own conversations. Elicit anything that was different in terms of the future forms used.

### 🔊 5.5 Holiday plans

- A Where are you going on holiday this year?  
B The South of France. We always go to France.  
A Lucky you! When are you going?  
B End of July – when the school holidays begin.  
A Oh yes! How are you getting there? Are you flying or going by Eurostar?  
B Neither – we'll be driving as usual. We always drive – we take the dog.  
A Driving with three children and a dog! I don't envy you. The roads will be really busy in July.  
B I know. I'm not looking forward to the journey.  
A Are you staying in a hotel?  
B Well, we'll be staying in a hotel overnight on the way down, but we're camping this year.  
A Camping! Will you be taking your own tents?  
B No – we're heading for a campsite – it has chalets and all mod cons.  
A I've heard French campsites are really good. What will you all be doing there?  
B There's loads to do. We'll be swimming and we'll go canoeing, and I'll be relaxing when the kids let me.  
A Make sure you do! How long are you away for?  
B Two weeks.  
A Well, have a great time! Maybe I'll have booked my holiday by the time you're back. We haven't decided where to go this year. But we won't be camping!

### I hope so / I don't think so

- 5 🔊 5.6 Give students a moment to read each question and understand that the gapped responses grouped below are all different ways to answer that question. Play the recording through once, pausing after each set of question and answers. Students listen and complete the responses. Play the recording again if necessary.

Check the answers with the class. Make sure students know that *doubt* has a silent letter /daʊt/, tell them that *You bet!* is informal (and similar in meaning to *Absolutely!*), and highlight the use of the subject question in *Who knows?* (NOT \*Who does know?).

Also point out the following responses: *I think so./I don't think so./I hope so./I hope not.* (NOT \*I don't hope so.)

Put students in pairs to practise the questions and responses. Monitor and drill selected lines using the recording if students have pronunciation problems.

## Answers and audioscript

### 🔊 5.6 What do you think?

- 1 Do you think you'll ever get a promotion?  
1 I **hope** so.  
2 I **might** one day.  
3 It's possible, but I **doubt** it.  
4 I'm sure I **will**.  
5 I'm sure I **won't**. My boss doesn't even know my name!  
2 Are you going out tonight?  
1 Yes, I am.  
2 I think **so**, but I'm not sure.  
3 I **might** be.  
4 You **bet**! I'm meeting the guys at the pub.  
3 Do you think the world's climate will change dramatically in the next 50 years?  
1 I **don't think** so.  
2 I hope **not**.  
3 Who **knows**? Maybe.  
4 I'm convinced it **will**. All the experts say so.

- 6 Give students time to read the instructions and question prompts. Point out that the numbers reflect the questions in exercise 5 in terms of the future forms used. You could elicit that category one is speculative about themselves and their own future, category two is about plans and arrangements in the near future, and category three is predictions about the world.

Put students in small groups of three or four to ask and answer questions. Remind them that they can use short responses such as those in exercise 5. They can also add extra information about their responses. Point out the example to show them what to do. Monitor carefully and note any points you need to correct together afterwards regarding the use of future tenses and the responses. Conduct whole-class feedback, eliciting what different groups learned about each other.

### Additional material

#### For teachers

Photocopiable activity – Grammar: *What does your future hold?* pp12–3

#### For students

Online Practice – *Look again*

Workbook pp32–5, exercises 1–8

## Listening and speaking SB p53

### 'The future of the future'

#### About the text

This recording consists of four different extracts from an episode of BBC Radio 4 series *Future Proofing*, which is an entertaining programme, not aiming to be overly serious. The four different listening extracts are interviews by presenters Timandra Harkness and Leo Johnson with:

- 1 Angela Lucy, a Tarot card reader. She uses cards to tell people's fortunes.
- 2 Astro Teller, Captain of Moon Shots, a project at Google company 'X' where inventors create new technologies to deal with global problems.

3 Matt Novak, editor of Gizmodo Paleofuture Blog, writes about technologies and ideas people had about the future which never happened and why they never became reality.

4 Alexander Rose of the Long Now Foundation, which is an organization dedicated to long-term thinking, i.e. a 10,000-year time frame into the future.

New vocabulary may include:

Extract 1: *a fortune teller, a leap of faith, conclusive, intuition, overstated, tools*

Extract 2: *unthinkable, legacy, rooted, turnips*

Extract 3: *vision, myth, infrastructure, perception, spoiled*

Extract 4: *fundamental desires, notion, good-old days*

1 Give students time to imagine 100 years from now and write down two predictions. Put students in small groups to share their ideas. This helps to maximize their speaking opportunity in the lesson.

Elicit ideas from a number of students in a whole-class feedback session. Encourage students to comment on each other's ideas and for students to come up with reasons for their predictions.

Get them to read the short text to prepare for listening. Ask them what they expect to hear in the recording – monologues or interviews? (*interviews*) One speaker or a number of different speakers? (*different speakers*).

2 **5.7** Give students time to read the introduction to the listening. Using the photo on the page, check they know *Tarot card reader* and also *fortune teller*. Ask them to read the extracts and questions. Deal with any vocabulary queries. Remind them that Timandra is the interviewer and Angela the fortune teller. Play the recording. Put students in pairs to share their answers. If it seems they need to hear the recording again, play it one more time. Go through the answers as a class.

### Answers

- The 'Three of Swords' is a tarot card. In this case it's thought to mean separation from London.
- She thinks it might mean that going to New York would be foolish.
- Because Angela keeps telling her to move to New York (based on the cards).
- Angela believes it, but Timandra questions it. Timandra thinks we're moving away from using our intuition and towards using technology and machines to predict things for us.
- She thinks it is so overstated. She calls machines 'just tools'.

### 5.7

TH = Timandra Harkness LJ = Leo Johnson AL = Angela Lucy

This is the BBC. Welcome to the podcast of *Future Proofing*, the BBC Radio 4 series exploring ideas that will shape the future. In this episode, presenters Timandra Harkness and Leo Johnson explore the 'Future of the Future'.

- TH Have you ever been to a fortune teller before?  
 LJ Sure ...  
 TH OK. Are you ready, Leo? Are you ready to find out your future?  
 AL Hello, everyone.  
 TH Hello.  
 AL Come on in.  
 TH Thank you.  
 AL Hi, nice to meet you. I'm Angela Lucy, the Tarot card reader. I'm gonna hand you the cards. These are bigger than regular playing cards and there's more of them.  
 TH My question is ...

- AL OK, I'm picking up the deck and ...  
 TH Where should I live?  
 AL First card is *The Three of Swords*. It means physical separation from somewhere. Even if you find the wonderful place in London, it's like you wanna leave anyway. OK. Let's see if you move to: 'the most wonderful place in the world; New York City.' WOW! The card that I get is called *The Fool*. It means the leap of faith.  
 TH It doesn't ... it doesn't mean that it will be a foolish decision?  
 AL No, you are required to take the leap. Now! Going to New York City, looks like you take the leap. That's how you get the good stuff.  
 TH This is so conclusive I'm starting to suspect you're paid by some New York estate agent ... real estate agency to lure BBC presenters to go to New York.  
 AL Yes, we want all the BBC people to come to America.  
 LJ Do the cards that tell us the future.  
 AL OK – what is the future? The future of the future is people trusting their own intuition more. Trusting it and acting on it.  
 TH That goes against what a lot of people are saying: that we're moving away from trusting our own intuition and judgment and moving towards looking to technology and data and ... machines predicting things for us.  
 AL Oh, but don't you think that's part of your intuition? That's just factual information coming in a different way, enhancing your intuition.  
 TH So do you think it is overstated, this idea that we will put more and more of our trust in the machines and less trust in ... our own judgment?  
 AL Yeah, I think it's overstated. Those tools are just tools.

3 **5.8** Explain that this is a different interview from the same radio programme and focus attention on the photo of Astro Teller. Give students time to read the questions, then play the recording. Put students in pairs to share their answers. (You may need to play it a second time for a weaker group.) Go through answers with the class.

### Answers

- He works for Google's company 'X'. His job is Captain of Moon Shots – he has to think the unthinkable.
- That the rate of change will be high.
- That the jobs they will have when they leave college won't even have a name on the day they start college.
- Their concern was preserving the world for their grandchildren.
- The 'surfers' are young people because they can ride the waves of change. The 'turnips' are older people because they're 'rooted beings' who find change more difficult.

### 5.8

AT = Astro Teller LJ = Leo Johnson

- AT My name is Astro Teller and I am the Captain of Moon Shots.  
 LJ As Captain of Moon Shots for Google's company 'X', Astro's job is to think the unthinkable and seek solutions to global problems.  
 AT The future will be moving faster than today. The rate of change that we will experience five years from now will be higher than the rate of change we experience today. There are kids going to college right now, where the first job they will have out of college doesn't even have a name on the day they start college.  
 LJ The way you look at the future, how do you reckon that might be different from your grandma, your grandpa?  
 AT My grandparents at least saw the future primarily as an issue of legacy – preserving the world for future generations.  
 LJ And how do you think your kids, your grandkids will think of the future?  
 AT My grandchildren, as they *will* live in a world in which the change is happening faster, they will feel more like surfers on a wave, than trying to get their feet firmly planted on the ground ...  
 LJ So, we're these, these rooted beings, these trees, these turnips, with our roots going deep ...  
 AT Oh come on, I said surfers, that was a much more positive lyrical vision than turnips!

- 4 **5.9** Students prepare to listen to the next interviewee, following the same procedure as in exercise 3. Point out that they will need to make notes to answer question 3. Play the recording. Allow students to share answers before you check together.

### Answers

- 1 He's in Australia.
- 2 He thinks that change takes a long time, whereas Astro Teller thinks that it happens quickly.
- 3 People at the start of the 20th century thought that change was happening too quickly. As people get older, they feel that time is passing faster. TV in the US took off quicker – going from 5% to 60% between the late 40s and mid-50s. The smartphone took a relatively long time to be widespread – it took a decade to go from 5% to 50% adoption rate in the US. Although the first host to host Internet connection was in 1969, it took decades before most people were online. Electrification of people's homes in the 1920s radically changed people's lives.

### 5.9

MN = Matt Novak TH = Timandra Harkness

- MN Hi, Timandra, how you doing?
- TH So you're speaking to us from Australia but on New York time, is that correct?
- MN More or less – yes.
- TH You are talking to us then literally from the future.
- MN My name is Matt Novak. I am the editor of Gizmodo's Paleofuture Blog, which takes a look at past visions of the future. There's sort of this myth that the future is happening quicker than it's ever happened and this sort of grew out of the visions of the future from the 70s and then even before that, you know, there were people at the turn of the 20th century who would often believe that the future was happening much, much too quickly. And that's a product of age in my opinion; I think that people as we get older believe that the future is happening much more quickly.
- TH So you don't think it is happening much more quickly?
- MN No, not at all. The smartphone took about a decade to go from about 5% adoption rate to 50% in the United States. That is longer than it took for TV to do the same thing in the United States; from the late 40s to the mid 50s it went from about 5% of Americans having TV to 60%.
- TH So would you say we're moving into the future at about the same speed that we were in the 1950s?
- MN For sure. There are products that change the world and technologies that change the world, like the Internet, but you have to remember that the first host to host Internet connection was in 1969 – but it literally took decades of building the infrastructure before most people got online.
- TH Why do people have this perception that the future is happening quicker?
- MN Older people feel as if time passes faster.
- TH Do generations since the 1960s have a different relationship with technology?
- MN Maybe, but I think that generations since the 1960s are simply more spoiled. If you look at the technological advances of the turn of the 20th century, I mean, electric light alone – I mean think about what electrification of the home did in the 1920s to radically change people's lives. The thing that may have changed in the 1960s was people recognizing the connections between these technological advances and consumer goods. People who were born at the end of the 19th century and lived till the 1960s saw just as much radical change, as people who were born in the 60s to today.

- 5 **5.10** Now it's time for students to listen to the final speaker. Help them prepare as before by reading the questions carefully. Check *fundamental* with the class if necessary. Play the recording. Check answers together.

### Answers

- 1 a 10,000 year clock (a clock that will tick for 10,000 years)
- 2 food, shelter, family, and having a better life for your kids than you had for yourself
- 3 He says that there's a notion that the past is always better than the future, but all the evidence shows us that the future has always been better, and the past has always been worse.

### 5.10

AR = Alexander Rose LJ = Leo Johnson

- AR My name is Alexander Rose. I'm the Executive Director of The Long Now Foundation, and I'm the Project Manager for the 10,000 Year Clock Project. If your 'present' were to include the last and the next 10,000 years, you would act very differently than if your 'present' only includes today.
- LJ So, tell us about The Clock. Why 10,000?
- AR Well, 10,000 years, this is when humans really started being a technological species. You know, our fundamental desires are actually pretty much the same, and it's a question about, will that be the same in another 10,000 years?
- LJ What are our fundamental desires?
- AR Food, shelter, family, having a better life for your kids than you had for yourself – all of those things.
- LJ What does the future mean to you?
- AR How you pass information to another generation. There's this notion that the past is always better than the future, that there's a good-old-days and the future is much scarier. Why do we constantly discount that future and think that it's worse when all evidence shows us that the future has always been better, and the past has always been worse, but that's not how we think about it.

### What do you think?

Before students begin this discussion task, conduct a whole-class session to deal with any outstanding queries they have about any of the speakers. They can read any of the audioscripts on SB pp146–7 if you think this will help. Put students in small groups with a chairperson in each and when they've read the questions, they can start discussing. Monitor groups carefully and make sure they discuss each question fully, with all students encouraged to participate. Ask them to back up their opinions with examples wherever they can to add weight to their arguments. Conduct class feedback after the group work. Elicit ideas from different groups in reaction to each of the questions. Do any necessary error correction of mistakes you've heard them making when using future forms.

**VIDEO** In this unit students can watch a video about how robots are being developed as entertainers and the possible roles of robots in the future. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

### Additional material

#### For teachers

Photocopiable activity – Video worksheet: *Acting robots*

#### For students

Online Practice – *Practice*

## The 'BOOMERANG' generation!

### About the text

This text focuses on the phenomenon of adults in their 20s and 30s who live in the family home, despite having left it earlier to go to college or start work. These young people are known as the 'boomerang' generation after the Australian curved flat stick which, when thrown away from you, makes an arc in the air and returns to you.

The text consists of an introduction and four personal accounts. There are two accounts by parents of 'Boomerang' kids and two accounts by the 'Boomerang' kids themselves.

You could pre-teach these words from the introduction: *fly the nest, 20-something, trend, echo*.

You can pre-teach vocabulary as follows:

Group A: *a load more, rent free, depressed, put things right, 'empty nest' syndrome, retire, mess, take issue with something, take something for granted, take your mind off something, get back with, take pride in, put up with something*

Group B: *landlord, get on someone's nerves, obsessive, save like mad, littered with, put things away, take offence, awkward*.

- 1 Lead in by conducting a quick poll of how many students live with their parents or have offspring living with them and what ages they are. This will give a quick snapshot of whether any of them might be directly affected by the trend described in the text. Elicit students' ideas about what age people usually leave home in their countries. Divide the class in half. Group A brainstorm from the point of view of children reaching maturity and Group B from the point of view of their parents. If your class is large, you can make smaller groups of students within their A or B group. Divide the board into two columns, and write the titles *for* and *against*. Give students plenty of time to brainstorm.

Bring the class back together and elicit ideas from both groups. Collate the ideas on the board.

- 2 Focus students on the introductory paragraph only. Get them to read the questions and then find the answers in the introduction.

Put students in pairs to share their answers, then check with the class. Elicit ideas regarding question 3 and tell students that they'll read about some real examples of 'Boomerang' kids next and can compare their ideas with those kids' reasons.

### Answers

- 1 Because they 'boomerang' back home, having previously left. 'Kidults' are adults with childish tastes. They are adults in terms of age, but perhaps not properly grown up in their thinking or behaviour and still needing their parents to be present in a role similar to when they were children.
- 2 'fly the nest' means 'leave the childhood home'. The 'empty nesters' are the parents left behind once their children have left home.
- 3 Students' own answers.

- 3 Use the same groupings as for the brainstorming in exercise 1. Make sure all students understand that they are only reading about one 'Boomerang' child.

Ask students to read through the questions. (These questions apply to either text.) Pre-teach any of the

vocabulary from the texts that you think is essential.

Encourage students to use the context to help them with new vocabulary, but allow them to use dictionaries, too.

Monitor carefully and assist where necessary. With a weaker group, put students in pairs who have read the same text so they can check their answers.

Make new pairs of one Student A + one Student B to share information about the person they read about and compare the two children, using the questions as a guide.

### Answers

- 1 Julian studied and went travelling; Amy shared a flat with friends.
- 2 Julian finished travelling and had got a place to do Opera Studies at the Guildhall School of Music – but he had a lot of debt; Amy's landlord increased the rent and she couldn't afford it.
- 3 Julian likes being rent free and the fact that his mum still cooks and washes for him and his brother. Amy likes watching films with her mum, but her mum gets on her nerves because she's always tidying her things.
- 4 Julian gets on well with his parents – he's probably worried about his brother because his brother is depressed. Amy loves spending time with her mum, but she isn't sure about her mum's new boyfriend and says he doesn't like her.
- 5 He's going to study opera and sing in *Don Giovanni* – he wants his parents to be proud of him. She's going to save money, but she'll also have to look for a new job because the store she works in is going to close.

- 4 Students now follow the same procedure to read the text giving the view of the parent of the child they've read about. Ask them to read the questions and then the relevant text to find the answers.

Monitor and deal with any difficulties.

In their previous A+B pairs, students discuss and compare what they've learned about the parents.

### Answers

- 1 Alan likes having the boys back and is happy to help. He likes having their friends around again. Faye loves having Amy around again as they're very close – they have fun, and Amy keeps her up to date with music, films, apps, etc. and helps with her make-up.
- 2 Alan doesn't like the fact that there's mess and noise and that the boys' mum does too much for them and they take it for granted. Faye doesn't like the untidiness and always having to put Amy's stuff away. And she doesn't like the fact that Amy won't speak to her friend, Rob. Alan is hoping that Julian's brother gets back with his wife. Faye hopes that Amy will follow some house rules and will start being friendlier to Rob.

### SPOKEN ENGLISH The use of *thing*

- 1 Put students in pairs to read the instruction and find a different way to express the meaning of each sentence, without using *thing*. Elicit sentences from the students. There may be a range of different ideas. Check against the answers given below.

### Answers

He's going to try and **make up** with his wife.

She's always tidying away **my stuff**.

**The problem is** I'm not sure about her new boyfriend.

**What I** do like is having their friends round.

- 2 Ask students to turn to SB p146 and read through the audioscript of the speakers in the photos on pp50–1 to find more uses of *thing*. Elicit from the class. Encourage them to try to express the sentences without using *thing*. (*What I worry about is ... / Rugby isn't one of her interests or She doesn't enjoy rugby. / Life will be tough.*)

### Answers

The thing I worry about is ...  
... rugby's not her kind of thing  
Things will be tough ...

- 3 With a weaker group, you'll need to elicit how to rephrase each sentence to check students understand the meaning of *thing* in each context, e.g. *have a thing about ...*, *make a big thing of ...*

In their pairs as before, get students to ask and answer the questions. Monitor to make sure they're answering appropriately, showing they fully understand the question, and encourage them to provide as much information as possible to maximize their speaking.

### What do you think?

Get students to read the discussion questions and if necessary, give them a moment of quiet thinking time to prepare their views. Put them in small groups to share their opinions. Monitor and encourage all students to participate in the discussions and to try to give examples from the text to support their views. Elicit a range of responses from the different groups in a whole-class feedback session.

### Additional material

#### For students

Online Practice – Practice

## Speaking SB p56

### Discussion

#### About the text

This is an extension from the work on 'Boomerang' kids on SB pp54–5. Students are given statistics for the phenomenon in the UK and work to match statistics for different countries. There is an opportunity to conduct a class survey.

- 1 Focus students' attention on the photo and elicit that this is a picture of graduates on graduation day. Ask students to read the text and answer the questions. You could put them in pairs to discuss their answers before class feedback. Elicit opinions from a range of different students. Using the context of the text, elicit the meanings of *couldn't afford to*, *let alone* and *a shoe-box sized flat*.
- 2 Focus students' attention on the map and point out the empty boxes. Point out the wide range in difference from 4.1% to 51.6% in the table. Put students in pairs to estimate which percentages relate to which countries. It might be easiest to begin with the extremes of the percentage scale. Monitor and encourage students to discuss reasons for their opinions, e.g. countries where higher education is free or inexpensive, countries where it may be traditional to live at home longer, continue living at home while attending university, or where children may be expected to care for their parents by living with them.

Unemployment for young people may also be a factor in some countries – they have to remain in the family home as they don't have any income to move out.

- 3 Elicit ideas from the class, encouraging them to give reasons wherever possible.
- 4 When you've discussed most of the countries, direct students to look at the map on SB p167 to see if they were correct in their matching. Conduct further discussion of what students got right and wrong, encouraging them to talk about possible reasons for this.  
Finally, put students in small groups to discuss the final question. When they've talked about it, elicit their ideas and reasons for them in a whole-class session. Of course, this is conjecture so it's fine for students to disagree.
- 5 Focus students on the questions in the class survey box. Divide the class into four groups within which students can mingle and find out information from their group members. Encourage them to note down their findings. Alternatively, you could give each group one question which they need to find out about from their classmates. Bring the groups back together to conduct a whole-class feedback session and collate the information on the board. Encourage discussion about what this might show about the countries represented in the class.

## Writing SB p134

### Applying for a job – A CV and a covering letter

- 1 Lead in by asking general questions about applying for a job, e.g. *Where is the best place to find out about job vacancies? How do most people apply: online or by letter? How many jobs have you applied for recently? What happened?* Go through the questions with the whole class. Elicit/Check the US equivalent of CV (= *résumé*).

### Answers

CV stands for 'Curriculum Vitae' /'vi:tai/. It is a summary of your personal details and qualities, work experience and qualifications. The aim is to give an employer an informative and positive view of you as a potential employee. Most CVs include information about qualifications, education and experience, personal details and information about hobbies and additional skills. There may also be referee details.

- 2 Discuss with the whole class. Elicit whether sending a CV and covering letter is the most common way to apply for a job in the students' country/countries.

### Answer

A covering letter is a short, formal letter which says which job you are applying for and where you saw the job advertised, and gives key information to say why you are suitable for the job.

- 3 Focus attention on the example. Put students in pairs to write the headings from A in the correct spaces in the CV in B. Find out whether the categories and information given are similar to how CVs are presented in the students' own country/countries. Do they give information about their hobbies? Do they need to provide referees?

### Answers

In order from the top of the CV:  
Profile, Education, Employment history, Interests,  
Additional information, References

- 4 Students discuss the questions in pairs. Check the answers.

#### Answers

- 1 Watford Grammar School
- 2 Psychology and Education
- 3 One of Kate's referees – she works in the Department of Education at Bristol University, and was probably one of Kate's teachers.
- 4 No, only three periods of work experience, each a month long.

- 5 Give students time to read the job advert. Deal with any vocabulary queries. Ask whether Kate is well qualified for the job and elicit a range of answers.

#### Answers

Yes, Kate is the right age. She is interested in sport and travel. She has experience in organizing sports and working with kids. She says she is highly motivated and enthusiastic.

- 6 Explain that Kate has written a covering letter, but that the tone isn't right. Elicit examples of wording that are too informal. Students complete the task, working individually. Then put students in pairs to replace the informal parts with the words from the box. Check the answers.

#### Answers

Parts that sound too informal are underlined:

March 17th

Dear Mark,

I am applying for the post of activity holiday organizer, which I saw advertised somewhere recently. Here's my CV.

I reckon I have just about everything needed for this job. I have worked loads with kids, doing all kinds of stuff. They generally do what I tell them, and we manage to have a great time together.

Having studied psychology and education at university, I

know quite a bit about the behaviour of kids.

I am really into sport, and have lots of experience of organizing training events. I am a very practical person, easy-going, and it's no problem for me to make friends.

I've been all over the place, and enjoy meeting new people.

I can't wait to hear from you.

Best wishes

Reworded letter:

March 17th [current year]

Dear Mr Sullivan

I am applying for the post of activity holiday organizer, which I saw advertised in the March edition of the magazine *Holiday Jobs for Graduates*.

Please find enclosed my CV. I believe I have many of the relevant qualifications needed for this job. I have worked extensively with young adults, organizing a variety of activities. They generally respect my leadership abilities, and we manage to establish a good working relationship. Having studied psychology and education at university, I have a certain understanding of the behaviour of young adults. I am very interested in sport, and have considerable experience of organizing training events. I am a very practical person, easy-going, and I find it easy to make friends. I have travelled widely, and enjoy meeting new people. I look forward to hearing from you.

Yours sincerely

- 7 Briefly review the structure of the CV and the model letter. Brainstorm the language students can use in their CV, e.g. *enthusiastic, energetic, experienced, achieved,*

*lead, managed, performed*, etc. If you brought in real job advertisements, you could ask students to scan these for common or interesting words and phrases used about the people they're looking for.

Students choose a real job advertisement as the basis for their covering letter or they can write notes about their dream job and imagine that it was advertised.

Elicit the tenses students are most likely to need in the covering letter (Present Simple, Present Perfect and possibly Past Simple). Get students to plan their writing carefully, ideally in class so that you can monitor and help with planning and vocabulary. Remind students to write notes under the headings in exercise 3 for the CV and use the corrected covering letter as a model. Set a word count of about 150 words for the letter. Give students time to write either or both the CV and letter in class or set the tasks for homework.

When you mark the work, focus your corrections on the tone of the letter, highlighting phrases which are not the appropriate level of formality.

### Additional material

#### For students

Online Practice – *Practice*

## Vocabulary SB p57

### Common verbs – *take, put*

- 1 Lead in by writing *take* and *put* on the board and eliciting words and phrases that go with these verbs. Collate students' answers on the board.

Read through the examples from the texts on SB p55 as a class. Get them to match the synonym to the correct sentence. Do number 1 together as an example if necessary. Check answers together. Point out that *take it for granted* has quite a negative connotation because it indicates that the person just automatically thinks something is true without actually checking if this is the case. You could teach *take someone for granted*, too, which is similar, but has the negative meaning of not appreciating what someone does for you. You could mention that the phrasal verb *put up with* is quite high frequency in informal speaking and writing.

#### Answers

- |                           |                       |
|---------------------------|-----------------------|
| 1 increased               | 3 tolerate            |
| 2 accept without question | 4 have a problem with |

- 2 Elicit an example that goes with *take*. Students work in pairs to complete the task. Monitor and help as necessary. When checking, elicit a range of answers from different pairs so that you can gauge students' knowledge of these expressions. Confirm the correct answers with the class, collating the two categories on the board.

#### Answers

**take:** offence, place, no notice, responsibility, my advice, part in, a risk, criticism, ages, your mind off sth

**put:** a stop to sth, my arm round her, sb in charge of, pressure on sb

- 3 **5.11** Elicit the answer to number 1 as an example. Remind students that they will need to change the form of *take* and *put* in some of the sentences. Students complete the sentences, working individually. Let them compare their answers in pairs, then play the recording so that they can check their answers.

### Answers and audioscript

#### 5.11 Expressions with *take* and *put*

- 1 The wedding is going to **take place** in an old country church. It's lovely, but it's miles away. It **takes ages** to get there.
  - 2 My son spends hours each day playing video games. I don't know how I can **put a stop** to it.
  - 3 Please don't **take offence**, but the colour of that dress doesn't suit you at all.
  - 4 I told you that boy was no good for you. Why didn't you **take my advice** and have nothing to do with him?
  - 5 The older you get, the more you have to learn to **take responsibility** for your own life.
  - 6 My boss is **putting pressure on** me to work extra hours, but I won't. I don't want to.
  - 7 I tried to get the teacher's attention, but she **took no notice** of me at all. She just ignored me.
  - 8 You need to stop being so defensive and learn how to **take criticism**.
- 4 Go through the lines quickly and deal with any vocabulary queries. Elicit the answer to number 1 as an example. Students match the sentences in A and B and underline the expressions.
- Check the answers. Ask students to explain the idioms in 4 and 5 in different words if possible to check they fully understand when we use them.

### Answers

- 1 Take your time. There's no hurry.
- 2 The party's on the 21st. Put it in your diary.
- 3 Take it easy. Calm down. There's no need to panic!
- 4 I asked who the boring guy at the bar was – and it was her boyfriend! I really put my foot in it!
- 5 Put yourself in my shoes! What would you do?
- 6 It's not your fault. You always take things too personally.

### Phrasal verbs with *take* and *put*

- 5 Elicit the answer to number 1 as an example. Students complete the sentences using the words in the box. Let students compare their answers in pairs.
- 5.12** Play the recording so that students can check their answers. Put them in pairs to practise the exchanges. Monitor and make sure they are stressing the phrasal verbs correctly.

### Answers and audioscript

#### 5.12 Phrasal verbs with *take* and *put*

- 1 **A** I expect the stores will be **taking on** a lot of extra staff during the sales.  
**B** I hate the sales. It's such a scrum, no matter how many people they employ.
- 2 **A** The news was such a shock to me, I couldn't **take it in** at first.  
**B** Why? What on earth happened?
- 3 **A** The business really **took off** after the new manager **took over**.  
**B** I know. A good manager makes all the difference to a company.

- 4 **A** You called me a liar. How dare you! **Take** that **back** and say sorry!  
**B** I will not! You did lie! That chocolate was meant for me!
- 5 **A** Why don't we **put** some music **on**? What would you like?  
**B** Something to help us relax. It's been a long day.
- 6 **A** The disgusting smell of the cheese **put** me **off** eating my sandwich.  
**B** I like smelly cheese – 'specially with fruit – a ripe peach or nectarine, but *not* in a sandwich.
- 7 **A** Could you **put away** all your clothes, please? Your room's a total mess.  
**B** Not now, Mum! I'm in the middle of a game. I'll do it later – promise!
- 8 **A** There was a fire in the factory. It took nearly 50 firefighters to **put out** the blaze.  
**B** Goodness! Was anybody hurt?

### Additional material

#### For teachers

Photocopiable activity – Vocabulary: *take* or *put*?  
pp194–5

#### For students

Online Practice – *Look again*

Workbook pp36–7, exercises 1–3

## Everyday English SB p58

### Over the phone

- 1 Lead in by putting students in pairs to find out about their experiences of making and receiving phone calls in English. You could write these prompts on the board or dictate them: *How often do you make calls in English? Who to? Why? Who was the last call to? Was it successful? What is difficult about talking in English on the phone?*

- 5.13** Play the recording through once. Check comprehension of *small talk* (polite conversation about unimportant or neutral subjects). Discuss the questions with the class. Elicit their own experiences with and feelings about automatic caller menus.

### Answers

Conversation 1 is a formal call to a business. The caller speaks to a receptionist and asks to be put through to a specific person. Conversation 2 is an informal call. Two friends chat about their news and make small talk about their families and everyday life. Conversation 3 is a company's recorded message. It has the typical format of an automated caller menu with a number of options for the caller to choose before speaking to an operator.

- People make small talk when serious, 'heavy' conversation topics would not be appropriate. This can be with people they know well when catching up on news, or with people they have just met, e.g. at parties/conferences, etc. Typical topics include the weather, sport, what you've been doing recently, holidays, friends and family, what you're doing at work, etc.
- Automatic caller menus are used by many companies and organizations. They are used as an inexpensive way of dealing with a number of calls. They are also intended to direct a caller to the correct department in bigger organizations.
- People find them frustrating because it can take a long time to get to the menu option that you want. There are sometimes too many options to remember so you miss what you want and have to start all over again. It can be unclear which option relates to your query/needs. It's also frustrating dealing with a machine rather than a real person.

### 5.13 Starting phone calls

- 1 A Hello. ABC Logistics. Kathy speaking. How may I help you?  
B Hello, could you put me through to Katya Hantelmann, please?
- 2 A Hello, Dave! Good to hear you! How are you?  
B Hi, Penny. Not bad. Busy, busy, busy ... but life's like that. How are things with you?  
A Oh, you know, usual family stuff. We've all had the flu, and Mike's away on business, so I've got to do the lot – the school run, shop, cook, clean and get to work. It's great! How's everything with you and your lot?  
B Pretty much the same – the kids have all had flu. We're hoping to get together with you soon. When's Mike back?  
A Tomorrow – thank goodness! How's Sophie's mum, by the way?  
B Oh, she's a lot better, thanks. Really on the mend now. So, why don't we meet up in the next few days ...
- 3 Welcome to National Phones. To help us improve our service please be aware that some phone calls are recorded for training purposes. Please select one of the following options. For customer services, press 1. To update your account or for billing enquiries, press 2. To request a brochure or hear about the latest special offers, press 3. To hear these options again, press the hash key. To speak to an operator, please hold.

- 2 Read the instructions together. Give students a few moments to read through lines a–e and the automated call script. Deal with any vocabulary queries. Do the first one as a class. Students work individually to complete the task, then check in pairs.

5.14 Play the recording. Students listen and check their answers. Ask students to compare this automated system with ones they've experienced in their own language. In what ways is it similar and in what ways is it different?

#### Answers

1 e 2 c 3 b 4 d 5 a

### 5.14 Calling customer services

Thank you for calling Fast Response Credit. Our priorities are service, quality and customer satisfaction. To help us deal with your call more efficiently, please select one of the following options. To update your account details, press 1; to check your balance, press 2; to report a lost or stolen card, press 3; to request a statement, press 4; to leave a voice message, press 5. For all other enquiries, please hold and you will be connected to an operator.

We are currently experiencing unusually heavy call volumes. You may experience a delay of up to five minutes. Please hold and you'll be connected to an operator shortly.

Your call is important to us. Please continue to hold. Alternatively, please submit your query online at [www.fastresponse.com](http://www.fastresponse.com).

Thank you for calling Fast Response Customer Services Department. All our lines are now closed. To speak to an operator, please call Monday to Friday, between 8.30 a.m. and 4.30 p.m.

### Trying to end a phone call

- 3 Focus on the photos. Read the instructions together and highlight that students don't hear the whole conversation but only the end. Give them time to read through the lines of the conversation. Point out that the first and last lines have been ordered as examples. Students complete the ordering task individually and check in pairs.

5.15 Play the recording. Students listen and check their answers. Elicit the meaning of *I must fly*.

#### Answers

Order = 1, 7, 9, 2, 10, 6, 3, 8, 5, 4, 11

### 5.15 See SB p58.

- 4 Students discuss the questions in pairs. Then check the answers with the class. Ask students if they have ever been in a situation similar to Andy's, and what they did.

#### Answers

- Andy is trying to end the conversation. Barry wants to chat.
- Andy tries to signal that he wants to end the conversation by saying: *That's great, Barry. / Now I really must ... / Anyway, Barry ... / Right, Barry. I must fly.*
- They confirm their arrangements by saying: *So, you'll give me a call when you're back, right? / I certainly will. / And you'll email me a copy of the report? / It'll be with you first thing tomorrow.*

- 5 Explain that students are going to roleplay a phone call with someone they don't know. Divide the class into two halves, A and B. Student As look at the role card on SB p58 and Student Bs turn to SB p166. Give them a few minutes to read their roles. Deal with any vocabulary queries. Now put them in AA/BB pairs to work together on preparation for the call. In particular, Student As need to think about how to explain their reason for calling and introduce themselves. It's a good idea for students to make some notes of how they want to phrase their questions/ information.

Now make new pairs of one Student A + one Student B and ask them to sit back-to-back (to simulate a phone conversation). Student B begins by answering the phone, saying his/her name. Students roleplay the situation on the cards. Monitor and check for appropriate tone and use of language for the situation. Note any common errors for correction after the roleplays.

Conduct feedback as a class, eliciting whether Student Bs would be willing to accept the caller as a new housemate and whether Student As would like to live in Student B's house. Find out their reasons. Also elicit how well they think they performed the phone call and if they had to do it again, how they would do it differently. Do any necessary error correction.

### Additional material

#### For teachers

Photocopiable activity – Communication: *Call me!*  
pp196–7

#### For students

Online Practice – *Look again*

Online Practice – *Check your progress*

Workbook p37, Pronunciation exercises 1–2

# 6

## Making it big

### Introduction to the unit

When you 'make it big', you achieve success, wealth and fame. This unit is all about success and covers successful brands and individuals.

The *Language focus* is expressing quantity, with particular attention to countable and uncountable nouns. Students have extensive practice of matching expressions of quantity to uncountable and plural countable nouns in order to talk about amounts accurately. Tasks include sorting countable and uncountable nouns, completion of questions and sentences with quantifiers, and rephrasing sentences using different expressions of quantity.

The first reading text, about the entrepreneur Elon Musk, helps students to identify expressions of quantity and find synonyms for them to expand their vocabulary.

The *Reading and speaking* about LEGO and IKEA is a jigsaw task. Students read and relay information to a classmate. They also discuss their opinions of the founders of the two companies.

Students practise their *Speaking* skills in a creative extended group activity where they plan a new restaurant and prepare and deliver a business presentation.

*Listening* work in this unit includes extracting information from radio advertisements and then students produce an advert of their own which they present to the class.

The main *Vocabulary* focus is pronunciation-related – how changing the stress in some two-syllable words affects grammar and/or meaning.

*Everyday English* is about business and numbers, with two-part exchanges to introduce useful business phrases and a wide range of different numbers. Students revise and learn more about how to say dates, times, phone numbers, fractions, etc.

In *Writing*, students read a consumer survey report about young people's attitudes to food and analyse the structure and content. They then produce and carry out a survey. Finally, students produce their own survey report.

## Language aims

### Language focus

#### Expressions of quantity SB p60

- Matching expressions of quantity to uncountable and countable nouns to talk about amounts accurately.
- Discussing the differences between common countable and uncountable nouns.

### Vocabulary and pronunciation

- Two-syllable words which can be stressed in different ways, according to whether they are nouns, adjectives or verbs. (SB p66)

### Spoken English

- Using informal expressions of quantity. (SB p63)

### Everyday English

- Useful business phrases and a wide range of numbers. Students revise and deepen their knowledge of how to say dates, times, phone numbers, fractions, etc. (SB p68)

## Skills development

### Reading

#### Elon Musk SB p60

- An article about this famous businessman and inventor.

#### Scandi successes SB p64

- A jigsaw reading exercise about LEGO and IKEA.

### Listening

#### Advertisements SB p67

- Listening to five radio advertisements in order to identify product and selling point, complete a chart with further information, and answer questions about the content.

### Speaking

- Conducting a class lifestyle survey and relaying the results. (SB p63)
- Discussing the lives of successful entrepreneurs and speculating about starting your own business. (SB p64)
- Opening a restaurant – developing a business strategy and preparing a business presentation. (SB p66)

### Writing

#### Report writing – A survey SB p136

- Writing a five-statement survey, conducting research, and writing a well-structured report of the findings.

## Additional material

### Workbook

The language focus of this unit is on quantity and countability, reviewing many of the easily-confused elements of describing quantity. There is also further work on combining nouns and prepositions, a focus on money, and practice in identifying noun and verb forms through shifting stress patterns.

### Photocopiable activities

There are photocopiable activities to review grammar (*Political parties*), vocabulary (*Where's the stress?*) and communication (*Nine to five*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Notes on the unit

### Unit opener page

Choose from these activities to engage your students with the topic and target language of this unit:

- Talk about the title
- Talk about the unit goals (*Grammar, Vocabulary, ...*)
- Talk about the photo
- Talk about the quote
- Watch the video
- Look at the bottom banner
- Do the activity

Point to the title of the unit *Making it big*. Focus students' attention on the photo and elicit some ideas about what it shows.

**Video introduction (6 minutes approximately):** Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

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

Don't forget that there are many exercises to consolidate and practise the target language of the unit in the Workbook as well as online. There are links to these exercises on the relevant pages of the Student's Book and they can be done in class time or you can set them for homework.

**Summary:** If you don't have time to watch the video, use the title and the photo to help students understand and engage with the topic, and then move straight on to the activity so that they can discuss the theme in more detail.

#### Notes for activity:

- 1 Put students into pairs and ask them to discuss the questions. Check answers with the class.
- 2 Ask students to read the quote by Michael LeBoeuf (business author). Put students into pairs to discuss the questions. Elicit interesting answers in feedback.

### Language focus SB p60

#### Expressions of quantity

##### TEST YOUR GRAMMAR

This section aims to test students' ability to recognize which expressions of quantity are used with plural countable nouns and which are used with uncountable nouns. Work through the exercises fairly quickly, avoiding any lengthy grammar explanations at this stage.

- 1 Elicit the words that go with *a few* as an example. Elicit that the reason why the other words aren't possible is because they are uncountable and *a few* is used with countable nouns. With weaker students, you could go through the vocabulary sets first, dealing with any comprehension queries (and the rather tricky pronunciation of *enthusiasm* /ɪn'tʃuːzɪæzəm/).

Students underline the words that go with the expressions of quantity in each of the three groups. Let them check in pairs before checking with the class.

#### Answers

a few difficulties/failures  
not many problems/plans  
several times/emails/people  
very little time/room/confidence  
not much unemployment/work/success  
a bit of luck/fun/difficulty  
a lot of enthusiasm/energy/children/girls  
enough eggs/food/knives/cutlery  
hardly any money/experience/problems/friends

- 2 Read the question as a class and then give students time to discuss their answers in pairs. If necessary, briefly review the terms *countable* and *uncountable*.

Check the answers with the class.

#### Answers

*a few, not many, several:* used only with plural countable nouns  
*very little, not much, a bit of:* used only with uncountable nouns  
*a lot of, enough, hardly any:* used with both uncountable and plural countable nouns

## The sky's not the limit!

### About the text

The text is a profile of the entrepreneur and inventor Elon Musk. It gives details of his businesses and projects and a small amount of personal information. Students complete questions about Elon Musk using quantifiers and answer using information from the text. They then listen to a similar text about him to focus further on the quantifiers.

The text mentions the *apartheid government* in South Africa. This refers to the system of white minority rule and segregation and oppression of non-white people which existed until the 1990s. Students will undoubtedly have heard of Nelson Mandela, who is the most famous opponent of apartheid and helped to bring it to an end.

Other vocabulary you may need to teach/check includes: *bullied, military service, struggle, booming, seize (an) opportunity, found a business (= set up), venture (n), fanatic, enthusiast, dock (v), have several things on the go (= several things in process simultaneously), artificial intelligence, tunnel-boring machine*.

- 1 Write the name *Elon Musk* on the board and elicit what the students know about him. Focus attention on the photos to elicit more if possible. Elicit the answer to the question.

#### Answer

The photos show that Elon Musk has business interests in space rockets and cars. (Other information about him is contained in the text.)

- 2 Students read the full text about Elon Musk. Put them in pairs to discuss what they've learned about his character. Elicit ideas from the class.

#### Possible answer

He could be described as determined, smart, perceptive, innovative.

- 3 Focus students' attention on the instruction and example. Elicit an answer to *What was it like?*

Students work on the task individually. Monitor and help students to self-correct any mistakes. Put students in pairs to ask and answer the questions together.

Go through the answers with the class.

### Answers

- 1 much; little information is known about his early life, but it wasn't happy.
- 2 much; there was a great deal of discipline from his father.
- 3 long; 18 years – he left to avoid military service.
- 4 many; two days. He dropped out because the Internet was booming and he wanted to seize the opportunities it offered.
- 5 long; a short time – he founded Zip2 and PayPal.
- 6 much; \$187m. He used the money to fund alternative technology projects and space travel.
- 7 many; 3.7 seconds. It went into space.
- 8 many; several. It's funny because of the double meaning of the word 'boring'.

- 4 Point out that the words in the left column of the chart are from the text the students have read and are highlighted in the text. With a weaker group, give them a few minutes to remember and check in the text what each quantifier refers to.

Tell them to listen to a recording which is almost the same as the text they've read and catch the quantifiers which have similar meaning, in order to complete the table.

- 🎧 6.1 Play the recording to ... *a lot of harsh discipline around* so they've heard the examples. Check they understand what to do. Play the recording from beginning to end. Check answers with the class.

### Answers

Reading text	Listening text
not a lot of	hardly any
all	all of
have too few	don't have enough
two	a couple of
countless	endless
a short time	not much time
every car fanatic	all (car) fanatics
plenty of	quite a few
Both	The two
each	every
several	six
a great number of	numerous

### 🎧 6.1 Elon Musk

Elon Musk was born in 1971, in South Africa. Few facts are known about his early life, but it clearly wasn't happy. His parents divorced when he was ten, and Elon lived with his father. It seems there was a lot of harsh discipline around, and hardly any love, and he was also bullied at school. He thinks all of these difficulties made him strong, however, and worries that his children don't have enough struggles in life! Elon left South Africa in 1989, to avoid doing military service for the apartheid government. He graduated in physics and economics in the US, and started a PhD in Physics, but dropped out after only a couple of days. The Internet was booming, and Elon wanted to seize the endless opportunities it offered. In not much time, he made \$187 million from founding and selling Zip2, which produced online city guides, and PayPal. He used the money to fund the ventures closest to his heart – alternative technology and space travel. Musk's car company, Tesla, makes electric cars that all car fanatics

would desire – the Roadster sports model can accelerate from 0 to 60 mph in 3.7 seconds. His company, SpaceX, successfully launched its Falcon 9 rocket in 2012. There have been quite a few private rocket enthusiasts, but Musk's rockets were the first to dock with the International Space Station. In 2018, a bigger rocket, the Falcon Heavy, took a Tesla Roadster into space! The two types of Falcon rocket are reusable – every rocket booster can land and be used again.

Musk currently has six companies on the go, and numerous projects, including artificial intelligence, solar energy, and a new tunnel-boring machine (that idea came while he was stuck in traffic). His tunnelling company is called The Boring Company.

## LANGUAGE FOCUS

### Possible problems

- 1 **Singular or plural?** Students sometimes get confused as to which phrases take a singular or plural verb, e.g. *Everybody is ...*, but *All the people here are ...*. Typical errors include:

\**Everybody are happy.*

\**There is a few people here.*

\**Both candidates is good.*

- 2 **Countable or uncountable?** This is perhaps the most confusing area for a number of reasons. Words that are uncountable in English may be countable in other languages, e.g. *advice, information, luggage, furniture*, etc. Students need to remember the basic rules that *many* and *(a) few* are used with countable nouns, and *much* and *(a) little* are used with uncountable nouns. Typical errors include:

\**I'd like some advices/informations.*

\**He hasn't got many money.*

\**I know little people in this town.*

Some nouns can be both countable and uncountable, with a difference in meaning, e.g. *coffee* (uncountable when meaning coffee in general), *a coffee* (countable when meaning a cup of coffee).

There is also sometimes a difference between the material and an object, e.g. *glass* (uncountable when referring to the material) and *a glass* (countable when meaning the object):

*There is some broken glass on the road.*

*Can I have a glass of water?*

- 3 **A few/a little v few/little.** The difference between *a few/a little*, which have a positive, 'optimistic' meaning, and *few/little*, which have a negative, 'pessimistic' meaning, can also be confusing. Compare these sentences (where the number of party guests may be the same):

*A few people came to my party.* – Not many people, but it's OK.

*Few people came to my party.* – Not many people and I'm unhappy about that.

- 4 **Using of.** Some expressions always include *of*, e.g. *a lot of/a great deal of*. Most quantifiers can use *of* when it is followed by a determiner, e.g. *the/my/those*, etc., but not without a determiner or in a short answer. This can be confusing, particularly when the students' L1 works differently. Common errors include:

\**I haven't got enough of money.*

\**Several my friends like music.*

\**How many people were at the match?* \**A lot of.*

- 1 Put students in pairs to discuss the answers to the questions. Go through the answers together.

## Answers

We use *(a) few* with countable nouns and *(a) little* with uncountable nouns.

We use *a great number of* with countable nouns and *a great deal of* with uncountable nouns.

We use *a lot of/hardly any* with both countable and uncountable nouns.

- 2 Students read the question and two possible answers. Elicit the answer and the reason why.

## Answers

**A** is happier than **B** because *a few* and *a little* usually express positive ideas. They mean 'a small number/amount but some'. *Few* and *little* usually express negative ideas. They mean 'not many/much' or 'almost no'.

- 3 Focus students' attention on the chart. Ask them to underline the nouns which can be both countable and uncountable and decide which they are in each case. Put students in pairs to check their answers and talk about the difference in meaning. Elicit answers from the class and check together.

## Answers

I do a lot of **business** in China. – *business* is uncountable as it refers to the activity/process

I've opened a **business** there. – *business* is uncountable as it refers to a company

I love **chocolate**! – *chocolate* is uncountable as it refers to the food in general

Have a **chocolate**! – *chocolate* is countable as it refers to a small piece of chocolate wrapped and presented with others in a box

Refer students to Grammar reference 6.1 on SB pp156–8.

## Practice SB p62

### Countable or uncountable?

- 1 If necessary, briefly review the use of *How much ... ?* with uncountable nouns, and *How many ... ?* with plural countable nouns. Focus on the cues and check the tenses students need to use (mainly Present Simple; Present Perfect in number 3).

Elicit the first two questions as examples. Give students time to form the questions. Monitor and help as necessary. Students ask and answer in pairs. Monitor and check that students are forming in pairs correctly. Highlight any common mistakes for class correction.

- 6.2 Play the recording so that students can compare their answers. Ask students to feed back to the class with an example about their partner.

## Answers and audioscript

### 6.2 How much ... ? or How many ... ?

- 1 **A** How much money have you got on you?  
**B** About 30 euros.  
2 **A** How many cups of coffee do you drink a day?  
**B** Too many! About five or six usually.  
3 **A** How many times have you been abroad?  
**B** Oh, about ... ten, I think.  
4 **A** How much time do you spend watching TV?  
**B** Not that much – apart from Netflix binges!

- 5 **A** How much salt do you put on your food?  
**B** I don't put any on – I know how bad it is for you!  
6 **A** How many pairs of jeans do you own?  
**B** Just these. Oh, and an old pair I'd never go out in!  
7 **A** How many books do you read in one year?  
**B** Probably three or four – sometimes all on one holiday!  
8 **A** How many films do you see in a month?  
**B** It depends on what's out – sometimes none!  
9 **A** How much exercise do you do every week?  
**B** I go for a run two or three times a week.  
10 **A** How many languages do you speak?  
**B** Three – Spanish, English and a little Greek.

- 2 Focus students on the four possible ways to complete the gaps: *a(n)*, *many*, *much* or no word needed (signified by a dash). Elicit the full sentences in 1 as examples.

Students complete the sentences individually. Let them check their answers in pairs before checking with the class. Encourage students to say *why* each option is correct, e.g. in number 1 the first use of *fire* is general (and uncountable). A *fire* in the second sentence is one specific fire (and it's countable).

## Answers

- 1 Children mustn't play with – fire.  
It's cold! I'm going to light **a** fire.  
2 I never had **much** success as a salesman.  
Elon Musk's first business venture was **a** big success.  
3 I prefer – black coffee to white.  
Could I have **a** black coffee, please?  
4 The hotel is right in the city centre, so you have to expect – noise at night.  
Shh! What was that? I heard **a** noise outside the window!  
5 What **a** lovely room! And such nice furniture!  
There isn't much **room** in the back of the car, but you'll be OK.  
6 Could you get **a** paper while you're out – *The Times* or *The Guardian*?  
There's not **much** paper in the printer – you'll need to put some more in.

- 3 Focus on the example word pair and on the chart. Put students in pairs to match the words and put them in the correct column. Check the answers together.

## Answers

### Countable

journey  
job  
chair  
suggestion  
apple  
suitcase  
problem  
fact  
lorry

### Uncountable

travel  
work  
furniture  
advice  
fruit  
baggage  
trouble  
information  
traffic

- 4 Focus on the example sentences. Put students in pairs. One student in each pair is A and the other is B. Give each pair of students a pair of words from exercise 3. Instruct Student As to write a sentence using the uncountable word and Student Bs to write a sentence with the countable word. Monitor and get students in their pairs to share their sentences.

They should do this again with two more pairs of words, which they can choose for themselves. Monitor and help as necessary. Note any points for correction with the class.

In class feedback, invite pairs of students to read out their sentences. Do any necessary error correction.

## Expressing quantity

- 5 Focus on the example. Give students time to rephrase the sentences using the prompts. A weaker group might find it helpful to work in pairs. Monitor and help as necessary. Elicit answers from the class. You could invite students to write their sentences on the board to change the class dynamic. Talk about the changes needed to rephrase the sentences using different quantifiers, e.g. using a positive or negative verb form, or a singular or plural verb form. Make sure any mistakes which involve double negatives are dealt with, e.g. *\*I didn't eat almost nothing*.

### Answers

- 2 We've got very little fruit. We've got hardly any fruit.
- 3 There are no tomatoes. There isn't a single tomato.
- 4 We've got loads of time to get ready. We've got plenty of time to get ready.
- 5 I only have a couple of bags/suitcases. I have two bags/suitcases.
- 6 Did you spend much time in France? Did you spend a lot of time/days in France?
- 7 I get very little holiday. I don't get much holiday.
- 8 I've put on a huge amount of weight. I've put on far too much weight. I've put on loads of weight.
- 9 There weren't many cars on the road. There were very few cars on the road.
- 10 We've had some trouble with our Wi-fi. We've had a few problems with our Wi-fi.
- 11 None of my friends is/are married. Not one of my friends is married.
- 12 Chris works all the time. Chris works the whole time.
- 13 I didn't eat much yesterday. I ate almost nothing yesterday.

- 6 Focus students' attention on the cartoon and give them a moment to get the joke, then elicit why it is funny.

### Answers

The cartoon is funny because *little* as a quantifier is only used with uncountable nouns. You could say *there were very few people* about quantity. With a plural countable noun such as *people* it refers to their size.

- 7 Elicit the correct alternative in number 1 as an example. Give students time to complete the task. Let students check their answers in pairs and then check with the class.

### Answers

- |                |              |
|----------------|--------------|
| 1 very little  | 5 Everybody  |
| 2 a few        | 6 Everything |
| 3 a short time | 7 Everyone   |
| 4 fewer        | 8 plenty of  |

## A lifestyle survey

- 8 Put students in groups of four. Ask them to read the list of prompts. Deal with any vocabulary queries, referring to the photos, e.g. *puzzles*, *binge watch*, *box sets*. You could ask them to use column S1 to note their own answers to the questions, marking each one with a tick or cross. When they are ready, they ask *Do you ... ?* questions for all the prompts and note the answers of the other students in their group using columns S2, S3 and S4. Monitor carefully and if necessary, give a time limit to the end of the activity to help ensure they all finish at the same time.

- 9 Elicit the scores from each group and collate them on the board so students can add a class total to the final column.

Go through the quantity expressions in the box, dealing with any pronunciation difficulties. It's a good idea to elicit the expressions in order from *all* to *none* and write them on the board in a cline:

100% = *all of us/everybody*  
*nearly everybody*  
*most of us*  
*quite a lot of us/quite a few people*  
*a few of us*  
*very few of us*  
*hardly anyone*  
 0% = *nobody/none of us*

In particular, the phrase *quite a few of us* often confuses students because *few* generally indicates a small number, but this phrase has the same meaning as *quite a lot*. It's a popular phrase and often used, so it is worth learning.

You could also remind students that *-body* and *-one* are used as exact synonyms in combination with *some-/every-/any-/no-*, so for example *everybody* and *everyone* are interchangeable.

Focus on the example and elicit a few more sample sentences, e.g. *Quite a lot of us go for long walks. Very few of us cook for friends*. If necessary, remind students of when a third person singular verb form must be used, e.g. *Everybody enjoys shopping. / Nobody does puzzles. / Hardly anyone eats out often*.

Give students a few moments to look at their survey answers and prepare their feedback. You could ask them to discuss the results of the survey in pairs.

Elicit sentences for each of the prompts in the survey. Encourage comment on any surprising or interesting findings about the class.

## SPOKEN ENGLISH *loads of*

- 1 Read the introduction and focus on the examples as a class. Check the quantity expressions by asking concept questions, e.g. *Is loads of a big or small amount?*

Tell students they are going to hear nine sentences containing the phrases in the exercise. They need to listen for the key words to complete the phrases.

▶ 6.3 Play the recording. Students complete the task. Check the answers. It's worth pointing out that all of these phrases indicate large quantities. Also, most of them can be used with both countable and uncountable nouns, but the following can only be used with plural countable nouns: *zillions of*, *hordes of*, *umpteen*. Point out that *umpteen* does not take the preposition *of*. Some have positive connotation, e.g. *bags of* = plenty/more than enough and some negative, e.g. *hordes of* (which collocates with people of all kinds, e.g. shoppers, students, fans, etc.).

If students need help with pronunciation, play the recording again and get students to practise the sentences.

## Answers and audioscript

### 6.3 Informal expressions of quantity

- 1 There's no need to rush. We've got **bags** of time.
  - 2 Let Peter pay for the meal. He's got **loads** of money.
  - 3 I've got **zillions** of ideas for future projects!
  - 4 We've got **heaps** of food for the party – don't buy any more.
  - 5 When our daughter comes home from university, she always brings **piles** of washing.
  - 6 I've got **umpteens** jobs to do this afternoon.
  - 7 I've got **tons** of things to tell you about!
  - 8 There were **hordes** of people in the supermarket today.
  - 9 I can't come out at the weekend. I've got **masses** of homework to do.
- 2 Focus on the examples. Give students two or three minutes to think of ideas relating to themselves and their friends. (They shouldn't write them down as this is about spoken English.) Then put them in small groups to compare their ideas. Monitor and check the phrases are being used appropriately.

## Additional material

### For teachers

Photocopiable activity – Grammar: *Political parties* pp198–9

### For students

Online Practice – *Look again*

Workbook pp38–42, exercises 1–11

## Writing SB p136

### Report writing – A survey

The aim of this section is to present students with an example of a survey report based on research in which participants responded on a scale from 1 to 5 to statements in a questionnaire. Students learn how to set out a report with appropriate headings, report the findings, and make recommendations. Then they create their own survey and conduct research which they then report, following the model.

- 1 Lead in by asking students if they have ever taken part in a customer survey, either online or on paper. You could find out whether they have experience of dealing with market researchers in the street. Elicit a range of examples.  
Discuss the questions as a class. Elicit a range of examples of fast-food outlets and establish if these are international or local.
- 2 Read through the instructions and questions as a class. Deal with any vocabulary queries, e.g. *potential*, *increase their market share*, *outlet*.  
Give students one to two minutes to read the report and find the answers to the questions. If necessary, remind them to read quickly to look for the information they need. Let students compare their answers in pairs before checking with the class.

## Answers

- 1 for the attention of
- 2 in Nottingham, a medium-sized English city
- 3 young people
- 4 Environmental awareness and health concerns are an increasingly important factor for young people; there is already a growing preference for more stylish fast-food outlets.

- 3 With a weaker group, go through/teach the following vocabulary: *preliminary*, *financial viability*, *expansion*, *localities*, *rationale*, *urge*, *investigate*, *insufficient evidence*. Give students time to read the expressions a–k and then read the survey again.  
Elicit the correct expression for number 1 as an example. Put students in pairs to complete the task. Monitor and help as necessary. Check the answers.

## Answers

- 1 d 2 b 3 j 4 h 5 f 6 c 7 k 8 a 9 e 10 g 11 i

## Writing a survey and report

### NOTE

Fairtrade is a global movement which aims to ensure that growers and producers in developing countries receive fair payment for their products and have workers' rights which are respected. This applies especially to small-scale farmers and growers.

The Fairtrade Foundation was set up in 1992 by a group of charities and organizations. It is the UK member of Fairtrade International and one of the aims is to promote the concept of fair trading practices to the buying public and to certify goods where all the ingredients are Fairtrade, using the recognized logo.

- 4 Write *Fairtrade* on the board and check students understand the principle behind Fairtrade. Use the note to give them further information if necessary. Ask students whether they buy Fairtrade products and whether they support the idea.  
Read the survey instructions as a class. Focus on the example statement and the answer options. With weaker classes, you could elicit other possible statements with the whole class, e.g.
  - I prefer to buy products direct from the producer.
  - I always buy well-known brands.
  - I believe in helping the economies of developing countries.
  - I am prepared to pay up to 20% more than I pay now.Give students time to prepare their statements and conduct the survey. You can do this in class if you have at least 20 students with a good range of ages and a mix of male and female. Alternatively, you could ask students to carry out the survey on friends or family at home, or on students and staff at your school. Check students know how to work out the percentages for the statistics.
- 5 Give students time to write their report, using the data they have collected. This can be done in class or set for homework. Remind students to use headings and the structure of the report as a model, and to build in the expressions from exercise 3 in the correct place.

When you check the students' work, mark up errors using the correction code as previously and, if possible, set aside some class time for students to correct their errors themselves. Monitor and assist where necessary.

**SUGGESTION** You could set a further survey and report task for students to carry out in pairs. Either they can come up with a topic which interests them or you could give them one of the following to write statements about. The procedure would be exactly the same as in exercise 4 and 5. Corrected versions can be displayed around the room for all to read.

*Getting a good night's sleep*

*Mobile phone apps and how we use them*

*Fitting exercise into a busy lifestyle*

*Pet ownership*

*Pollution and environmental issues*

### Additional material

#### For students

Online Practice – Practice

## Reading and speaking SB p64

### Scandi successes

#### About the text

There are two reading texts in this section. They relate the story of two internationally famous brands: LEGO (founded by Ole Kirk Christiansen in Billund, Denmark) and IKEA (founded by Ingvar Kamprad, of Småland, Sweden). Students find out about the beginnings of the companies and the development of the brands to the present day.

It is a jigsaw reading activity. Students read about one brand only and then share their information with a classmate who reads about the other brand.

After answering questions on their text and sharing with their partner, students focus on some of the key words in a *Vocabulary* section. They also engage in discussion about some *What do you think?* questions.

Don't pre-teach any of the highlighted words from the texts as students will work out their meaning in exercise 5. However, you could pre-teach some of the following:

LEGO text: *manufacturer, woodworking workshop, layer of varnish, lock, self-locking, assemble.*

IKEA text: *dyslexia, mail-order company, household goods, luxury, affordable, persuade, boycott, showroom, flatpack, unscrew, self-assembly, frustrated.*

NB the text about LEGO mentions *LEGOLAND* which is a chain of family-oriented permanent theme parks (in Denmark, the UK, Germany, Japan, Dubai, the US ...).

Also mentioned is the *Great Depression*, a major worldwide economic depression during the 1930s which led to high unemployment and had negative effects on both rich and poor.

- 1 With books closed, write *LEGO* and *IKEA* on the board and put students in small groups to brainstorm what they know about these brands. Encourage students to share their knowledge with the class. Many will know some of the products made by these companies and which country they originated in. If they don't know a lot of facts,

it isn't a problem because they will learn them from the reading texts.

Focus students' attention on the questions. Again, they can discuss in small groups. Elicit students' ideas in a whole-class feedback session.

- 2 Make sure students understand to only read the two small boxes 'Success in stats' and check they know *stats* is short for *statistics*. Ask them to find the answer to the question. Elicit the answer from the class.

#### Answer

They're very successful.

- 3 Read through the questions with the class. Deal with any vocabulary queries, e.g. *establish, founder, motto*.

Now divide the class into two groups: A and B. Group A reads about LEGO and Group B reads about IKEA. Make sure they know that they are only to answer questions about one brand. Explain that they will tell another student about what they learn. Give plenty of time for the task.

Monitor and assist where necessary. Students with the same text can check their answers.

#### Answers

##### LEGO

- 1 in 1934 in Denmark
- 2 Ole Kirk Christiansen. An early story about how he was angry when his grandson only varnished their wooden toys twice, rather than three times, shows he was focused on good quality.
- 3 His grandson. He joined the business and helped make the toys.
- 4 'Only the best is good enough.' He demonstrated it by demanding quality and telling his grandson off when he tried to cut corners.
- 5 From the Swedish *legt godt* – meaning 'to play well'.
- 6 From a British company, Kiddicraft.
- 7 Quality and the endless creativity the product provided.
- 8 Sets can be complicated to construct and standing on LEGO bricks in bare feet can be painful.
- 9 By 2003, sales were down and efforts to diversify were not successful and almost resulted in the company going bankrupt.
- 10 1958

##### IKEA

- 1 In 1943 in Sweden.
- 2 Ingvar Kamprad. When his father criticized him for getting up too late, he took the off button off his alarm clock – this shows he was very driven.
- 3 His father – he gave him some money.
- 4 'It's better to sell 600 chairs at a lower price than sell 60 chairs at a high price' – he then went on to sell furniture in bulk, as cheaply as possible.
- 5 The initials of his name and his boyhood address.
- 6 His main competitor for his initial mail order company – they sold furniture too.
- 7 Low prices and flatpack furniture.
- 8 The instructions on the flatpack furniture.
- 9 There were early problems with wood supply, when suppliers boycotted IKEA. They have also had some cultural problems when expanding abroad, e.g. American customers thought glass vases were drinking glasses.
- 10 2018

- 4 Make new student pairs of one Student A + one Student B so they can swap answers about their brand. For maximum speaking practice, ask them to ask the questions to elicit the answers from their partner, and to answer with as much information as possible. Monitor the exchanges. In whole-class feedback, you could ask students what they have learned about the brands that they didn't know before.

### Vocabulary

- 5 Focus students' attention on the highlighted words in the text that they read and ask them to work out the meanings from the context. If necessary, again, point out that they do **not** read both texts. With a weaker group, students could discuss the meanings of their words with a partner who has read the same text.

In their A + B pairs, students go through the words and explain the meanings, using the context in their reading text. Monitor carefully and note any incorrect meanings or confusion. Go through any problems with the whole class.

**SUGGESTION** You could activate some of the vocabulary by writing a few questions on the board, e.g. *Have you ever had a lightbulb moment? What are some famous lightbulb moments in history? / When you were a child, what did you sometimes get a telling-off for? Did it change your behaviour? / Why do people sometimes boycott companies? Can you think of any examples? / What products do you think are good to buy in bulk? Which ones aren't good to buy in bulk?*

### Answers

#### LEGO

*A telling-off* means being admonished/talked to about something you have done wrong. Ole told Godtfred off for trying to cut corners with varnishing the wooden toys.

*Business consultants* are business experts who analyse companies and their profitability. Business consultants said that the plastic brick was dead.

*To diversify* means to move out of your original area of business and move into other areas, too – LEGO diversified into clothes, jewellery, video games and LEGOLAND parks.

*Went bust* means went bankrupt/lost all its money. LEGO nearly went bust.

*Quadrupled* means multiplied by four. In 2015, LEGO became the world's most powerful brand, having quadrupled its profits since 2008.

#### IKEA

*In bulk* means in very large quantities – Kamprad asked his grandmother to buy match boxes for him in bulk.

*Goods* means products – Kamprad started a company selling household goods.

*Driven* means determined – an early story shows how driven Kamprad was – he removed the 'off' button from his alarm clock!

*To boycott* means to refuse to do business with – wood suppliers were persuaded by other furniture manufacturers to boycott IKEA.

*A lightbulb moment* means suddenly having a good idea – flatpack furniture – the idea came when a colleague couldn't get an IKEA table into his car.

*Storage* means keeping goods in one place before they can be sold – flatpack furniture brought huge savings in storage costs for IKEA.

### What do you think?

Get students to read the questions. Deal with any vocabulary queries, including the pronunciation of *entrepreneur* /ˌɒntrəprəˈnɜː/. Put students in small groups with one chairperson to guide the discussions. Give them plenty of time to talk. Monitor and encourage all to have their say. Elicit a range of responses and ideas in a brief whole-class feedback session.

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

### Additional material

#### For teachers

Photocopiable activity – Video worksheet: *A brand story*

#### For students

Online Practice – *Practice*

### Speaking SB p66

#### Opening a restaurant

This is an extended speaking task where students work in groups to brainstorm ideas and give a presentation about a potential new restaurant. Students have great freedom of choice in their discussions, but are guided by questions in order to help them produce a comprehensive presentation. Students then vote on each other's presentations.

- 1 Read the questions with the students and elicit answers from the class. Collate their ideas on the board in a list or spider diagram. Ideas might include: reasonable pricing, good quality food, fresh/organic ingredients, a specific kind of cuisine, excellent/fast service, good location, great presentation: décor, music, lighting, level of hygiene, etc. Teach useful vocabulary about restaurants as it comes up and ensure pronunciation is good by drilling new words.
- 2 Read the instructions as a class. Put the students in groups of four to six students. This is an opportunity for students to work with people they don't usually talk to in class. Read the questions as a class. Ask students to nominate one person in the group to take notes on each of the decisions made. Give students time to discuss each question. Monitor and help, feeding in vocabulary and making sure each student gets an opportunity to contribute. Groups that finish early can go back over their decisions and notes to check they are correct and whether they have anything to add. Make sure each group has a name for their restaurant.

#### Business presentation

- 3 Read the instructions as a class. Give each group more time to decide how to structure their presentation. If presentation software and equipment is available and you have sufficient time, you could give them the chance to produce basic slides and possibly include images or a sample menu, etc. If they want to write notes of what to

say, make sure they don't produce a full script. Monitor and ensure the presentations are short.

Get each group to choose their two speakers. Students give their presentation to the class. In larger groups, you may need to stage the presentations across more than one lesson.

When students give their presentation, ask them to come to the front of the class and make sure the rest of the class is quiet and pays attention. Allow students to refer to their notes, but remind them that eye contact and body language are important.

Encourage the class to ask questions to the presenters. Give students in their original groups a few moments to discuss each of the presentations and the business potential of each restaurant. Remind them that they need to vote on which will be successful, not just on which they prefer personally.

- 4 Conduct a vote with the whole class. This can be simply a show of hands for each restaurant or you could ask them to write the name of their chosen restaurant on a piece of paper, collect them in, and get one pair to collate the results. Try to elicit reasons why the winning restaurant is likely to be successful.

- 5 Put students in their groups as in exercise 2. Tell them a year has passed since they opened their restaurant and they have done really well. Read through the questions together. If necessary, check meaning and pronunciation of *queue* /kju:/, *recession*, *profitable*.

Give students time to discuss each question. Monitor carefully. Remind students to take brief notes of their decisions. When they have ideas in response to all the questions, conduct feedback.

You could elicit ideas in a whole-class feedback session, encouraging students to comment on which they think are the best ideas and why.

Alternatively, ask groups to choose one or two different presenters and encourage them to outline their business ideas in relation to the questions.

When all groups have finished, you could conduct a new vote to see which restaurant the class believes has the best future. Elicit reasons why.

Be generous with praise after students have given their presentations, as presenting to the class is a considerable achievement, especially for weaker students.

## Vocabulary and pronunciation SB p66

### Words with variable stress

#### progress: /'prəʊgres/ or /prə'gres/?

This section looks at sets of words that have the same spelling but different word stress depending on the part of speech and meaning. The first set highlights the way word stress shifts from the first syllable in nouns to the second syllable in verbs and some adjectives, e.g. *export* (n) – *export* (v). The second set focuses on some words that have different meanings depending on the pronunciation and word stress, e.g. *refuse* (n) – *refuse* (v).

### NOTE

There is some dictionary work in this lesson, so if students don't have access to their own dictionary in print or online, try to have a class set of dictionaries available for checking meaning and pronunciation.

- 1 First students focus on the meaning of the words in the box. Put them in pairs to take turns to explain the words to each other. Demonstrate the task yourself with a strong student by explaining *progress* (noun or verb) and then ask the student to explain *import*.

Monitor and note any difficulties with the meanings. Go over any meanings they had difficulty with. Elicit that all the words in the box can be nouns and verbs, the spelling being the same for both parts of speech, but that there are differences in pronunciation.

- 2 ④ 6.4 Explain that this exercise focuses on the pronunciation of the words in the box as nouns and as verbs because it changes. Play the recording and get students to repeat chorally. Replay any pairs where they are not making the stress change correctly.

Check students understand how the stress changes when the word is a noun (stress on the first syllable) and when it is a verb (stress on the second syllable). Write some noun/verb pairs on the board and mark the stress visually. Elicit any changes to the individual sounds in the words.

### Answers and audioscript

#### ④ 6.4 /'prəʊgres/ or /prə'gres/?

a	progress	progress
b	import	import
c	decrease	decrease
d	increase	increase
e	export	export
f	record	record
g	refund	refund
h	produce	produce
i	permit	permit
j	transport	transport
k	insult	insult
l	protest	protest

- 3 Focus on the examples and demonstrate the activity with a confident student. Put students in pairs to practise the words. Monitor and help students that have specific problems, but keep the activity fairly brisk.
- 4 Elicit the correct words for number 1 as an example. Insist on accurate pronunciation. Remind students that they might need to change the form of the words in some sentences, e.g. third person 's' or past tense of verbs. Give students time to complete the sentences. Monitor and help as necessary. Put students in pairs to read out the sentences to each other, paying attention to the correct stress.  
④ 6.5 Play the recording. Students listen and check their answers. If necessary, play selected lines of the recording again and drill the pronunciation of the words at sentence level.

## Answers and audioscript

### 6.5

- Scotland **imports** a lot of food from other countries. Its **exports** include whisky and beef.
- I'm pleased with my English. I'm making a lot of **progress**.
- Unfortunately there's been an **increase** in the number of unemployed.
- Fortunately, the crime rate has **decreased** significantly.
- How dare you call me a cheat! What an **insult**!
- I'm going on a **protest** march against student fees.
- I'll **record** the lecture on my phone, so I can listen to it later.
- The trains were cancelled, but I got a **refund** on my ticket.

### refuse: /'refjʊs/ or /rɪ'fjuːz/

- 5 Read the instructions as a class. Elicit the two uses of *refuse* as an example: *refuse* (n) – Look at that huge *refuse* dump! / *refuse* (v) – They *refused* to help me.

Put students in pairs to discuss the words. They should check the meaning, part of speech and pronunciation of the words in their dictionaries where necessary.

Monitor and assist any who are struggling. Make a note of which words students are having most difficulty with. Go through answers with the class.

- 6 Check students understand this is an identification exercise. Say the example. Elicit how to tell it is an adjective (because stress falls on the second syllable).

- 6.6 Play the recording, pausing for students to say the part of speech. If they make mistakes, play the corresponding word again or model it yourself so they can identify which syllable is stressed.

**SUGGESTION** As in exercise 3, you could ask students in pairs to take turns saying one of the words (noun or verb/adjective) and identifying the part of speech.

## Answers and audioscript

### 6.6 What part of speech?

- |                  |                  |
|------------------|------------------|
| 1 invalid (adj)  | 6 refuse (verb)  |
| 2 desert (verb)  | 7 content (adj)  |
| 3 object (noun)  | 8 invalid (noun) |
| 4 minute (adj)   | 9 refuse (noun)  |
| 5 present (noun) | 10 object (verb) |

- 7 In their pairs, students take turns to ask and answer the questions. The answers require them to use one of the words in the box in exercise 5. Do the first as an example if necessary.

Monitor and check for pronunciation difficulties.

- 6.7 Play the recording to check answers.

## Answers and audioscript

### 6.7 Answer the questions

- A What does UFO mean?

B Unidentified Flying Object.
- A What's the Sahara?

B A desert.
- A What do you get on your birthday?

B Presents!
- A What are pages 2 to 5 in this book?

B The contents pages.
- A How do lawyers in court say they disagree?

B I object!

- A What's another way of saying 'out of date'?

B Invalid.

A And 'rubbish'?

B Refuse.

A And 'very small'?

B Minute.

A And 'a written agreement'?

B A contract.

A And 'satisfied'?

B Content.

**EXTRA IDEA** In a subsequent lesson, get students to test each other in pairs by saying a synonym or brief clue to a word to elicit it. Remind them to focus on the part of speech to get the stress in the right place, e.g. *happy* = *content*, *a hot sandy place* = *a desert*, *rubbish* = *refuse*, *tiny* = *minute*, etc.

## Additional material

### For teachers

Photocopiable activity – Vocabulary: *Where's the stress?* pp200–1

### For students

Online Practice – *Look again*

Workbook p43, Vocabulary exercise 1 and Pronunciation exercises 1–4

## Listening and speaking SB p67

### Advertisements

#### About the text

Students will hear five radio advertisements for different products. Firstly, they listen to just the beginning of each advertisement and make predictions about the content. Then after listening to the full advertisements, they check their predictions, complete a table with information and answer comprehension questions.

The city of Paris is mentioned in one of the advertisements and to understand it, students need to know some famous Parisian tourist attractions: the River Seine, Notre Dame Cathedral (and the famous Hunchback of Notre Dame) and the painting *The Mona Lisa* by Leonardo da Vinci, which is in the Louvre gallery. If you're not sure whether your students will know these, it is a good idea to check before exercise 2.

- Write *advertisement*, *advert* and *ad* on the board and elicit and mark the stress on the first two (*advertisement*, *advert*). Focus students' attention on the photo and elicit other places where we find adverts (online, in newspapers and magazines, on TV, on the radio, in shop windows, on hoardings beside the road, etc.). Make sure students know that *advertisement* is a countable noun and *publicity* is an uncountable noun similar in meaning, but more general. Put students in pairs to discuss the questions. Elicit information about favourite advertisements from a few students in the class, including why they like them. You could tell them about your own favourite advert and ask if they've seen it.
- 6.8 Focus students' attention on the first column of the chart and ask them to read about the products. Point out that the first example has been done for them and play just this first beginning of an advertisement to demonstrate the activity.

Play the rest of the recording for students to number the products. Put students in pairs to share their answers.

### Answers

- |                       |                               |
|-----------------------|-------------------------------|
| 1 Store opening hours | 4 Chocolate snack             |
| 2 Washing powder      | 5 New car with free insurance |
| 3 Batteries           |                               |

### 6.8 What are they advertising?

- 1 **Vicar** Ahem! Everyone! Welcome! We're gathered here today, in the presence of others, to marry Tony and Helen. Helen, do you take Tony to be your husband? Just nod. Tony, do you take her?
- 2 **Narrator** *Sarah is five and this is her favourite playshirt. It's pink with fluffy yellow ducks. Sarah loves her playshirt.*  
**Sarah** It's my favourite.  
**Narrator** *And she wears it to play in the garden.*  
**Sarah** Look what I've found, Mummy!
- 3 **Tour guide** Bonjour, ladies and gentlemen. I am Pascale, your guide on this tour of Paris. ...ing for the city's famous river. I'm sure that none of you are ... sane.
- 4 **Voicemail** Hi, Sue. Met you last night. Just wondering if you, er, want to meet up sometime. Erm, I'm going away soon, so maybe it could be soon. Er, don't want to sound too keen!
- 5 **Daughter** Well, Dad. I've decided which new car I'm getting.  
**Father** It's all right for some. When I was your age ...  
**Daughter** ... you counted yourself lucky to have a bike.

6.9 Now focus students' attention on the rest of the chart. Play the recording of the full advertisements so students can complete the chart. Let students check in pairs and then go through the answers as a class.

### Answers

What's advertised?	Company/Product name	Characters involved	Selling point
Washing powder	New System Sudso Automatic	Mum and daughter	Removes dirt at low temperatures
Batteries	Duracell Ultra	Tour guide and tourists	Long-lasting
New car with free insurance	Ford	Father and daughter	One year's free insurance for anyone aged between 18 and 80
Store opening hours	IKEA	A vicar and a bride and groom	Open till 10 p.m. weekdays
Chocolate snack	KitKat	A man talking to his date from the previous night	

### 6.9 Radio ads

- 1 **V = Vicar T = Tony**  
**V** Ahem! Everyone! Welcome! We're gathered here today, in the presence of others, to marry Tony and Helen. Helen, do you take Tony to be your husband? Just nod. Tony, do you take her?

**T** I w...

**V** Lovely, lovely rings. Oops! Leave it! Kiss! Lovely. Husband and wife. Wife, husband. Right. You're married. Job's a good 'un. I'm outta here.  
*Come to IKEA after work. But don't rush! We're open till 10 p.m. weeknights.*

2 **N = Narrator S = Sarah M = Mummy**

**N** *Sarah is five and this is her favourite playshirt. It's pink with fluffy yellow ducks. Sarah loves her playshirt.*

**S** It's my favourite.

**N** *And she wears it to play in the garden.*

**S** Look what I've found, Mummy!

**N** *And you wash it at low temperature. And she wears it to play in the garden.*

**S** Mummy! Look what I've made!

**N** *And you wash it. And she wears it to play in the garden.*

**M** Sarah! What on earth ... ?

**N** *And after a while, the dirt builds up, so the pink isn't quite as pink, and the yellow ducks aren't as fluffy. New System Sudso Automatic can help. Its advanced formula can remove ground-in dirt even at low temperatures. So the pink stays very pink, and the fluffy yellow ducks are happy again. Wash ...*

**S** Mummy, look what I've made!

**N** ... after wash ...

**S** Look what I've found, Mummy!

**N** ... after wash ...

**M** Sarah! Don't you dare bring that in here!

**N** *New System Sudso Automatic. It's all you could want from a powder.*

3 Bonjour, ladies and gentlemen. I am Pascale, your guide on this tour of Paris. ...ing for the city's famous river. I'm sure that none of you are ... sane.

Now, on the left, you'll see Notre Dame. What's that, sir? Yes, you are... a hunchback.

And, for the ladies at the front, you are ... so hideous gargoyles. Ooh, ha ha.

And so to the Louvre. That's right, madam ... you are ... possibly the world's most-famous ... moaner.

*Don't let the wrong batteries spoil your day. Use Duracell Ultra, our longest-lasting batteries.*

4 Hi, Sue. Met you last night. Just wondering if you, er, want to meet up sometime. Erm, I'm going away soon, so maybe it could be soon. Er, don't want to sound too keen! Not that I'm not keen, 'cos I am. Well, you know, within reason. Anyway, maybe lunch, or maybe just a drink? Not that you shouldn't do lunch, I mean, you're not fat, er, you're not fat at all actually, you've got a great, erm ... Not that that's important, it, it's personality that counts. Erm, anyway ...  
*Have a break. Have a KitKat.*

5 **D = Daughter F = Father**

**D** Well, Dad. I've decided which new car I'm getting.

**F** It's all right for some. When I was your age ...

**D** ... you counted yourself lucky to have a bike. And that was second-hand.

**F** Now, well, that's where you're wrong, Miss Smartypants. I was going to say that when I was 22, I couldn't even have afforded to insure a new car.

**D** Neither can I.

**F** Well, don't expect me ...

**D** ... and I don't have to. 'Cos all new Ford Escorts now come with one year's free insurance, for anyone between 18 and 80. Which rules you out, anyway.

*See your Thames Ford dealer now, as offer ends soon. Free insurance, subject to age and status.*

**F** Just like your mother. Always have to have the last word.

**D** No, I don't.

3 6.9 Give students time to read the questions. Deal with any vocabulary queries, e.g. *in a rush, service, make fun of*. Play the recording of the full advertisements again. Pause where necessary to give students time to write answers. Allow students to check answers in pairs.

Go through the answers together. Students may need assistance with the words for the characters in advert 1: *vicar, bride, (bride)groom*.

Elicit students' opinions about the advertisements – *Which ones are the most effective? Why? What makes an advert memorable?* (e.g. use of image(s)/a clever slogan/a clear message/facts and figures/repetition/humour/surrealism/a song (jingle)/comparison with other brands).

**EXTRA IDEA** You could ask students to turn to the audioscript on SB p147 and find the following words and phrases in the adverts. In pairs, they work out the meaning from context. Elicit answers in whole-class feedback (see brackets).

*I'm outta here!* (I'm leaving)

*What on earth ... ?* (expression of surprise or disbelief)

*Within reason.* (not excessively)

*Rules you out* (you aren't eligible)

*Have the last word* (be the last person to speak in a conversation)

### Answers

- 1 By asking the bride and groom to just nod, and then kiss. He wants to go to IKEA – he doesn't need to rush because it's open till 10 p.m.
- 2 It's pink with fluffy chicks. She might be bringing in mud.
- 3 The River Seine. The Notre Dame. *The Mona Lisa*. He has problems because his microphone keeps cutting out at unfortunate points.
- 4 Have lunch. Because he keeps saying the wrong things, i.e. implying she is fat. It's not successful because each correction leads to him saying something else wrong.
- 5 She must be 18 or just over – he's probably in his 50s. She jokes about how he says he counted himself lucky to just have a second-hand bike when he was her age. She jokes that he wouldn't qualify for the offer as he's too old. She then gets the last word in – whilst simultaneously denying that she always needs to have the last word.

### Writing an advert

- 4 Put students in small groups of three or four (or pairs if you think they will work better that way). Point out that they need to create an advert which includes a conversation as in the ones they heard.

Students may choose a product from the list or invent their own. Monitor this stage carefully to ensure variety within the class and that their own choices are appropriate. They can also choose whether they would like to stand up and act out a TV advertisement or just write the dialogue for radio.

Ask students to decide on the selling point of their product (as in the last column of the chart in exercise 2).

Students discuss the setting and characters for their advertisement. Give students plenty of time to write their dialogues. Monitor and help when necessary.

- 5 Get students to rehearse their advertisement (including physical movement/action if it's a TV advert). You might need to move the furniture in the classroom to make space for this if possible.

Ask students to act their advertisements for the class. Students in the 'audience' should try to understand what the product is and what the selling point is. Elicit these facts from the class after each performance. Note any

points for correction together later and find one thing to praise each group/pair for.

You could conduct a poll to find out the class's favourite advert and elicit reasons why it is popular/successful.

Do error correction together at the end if necessary.

### Additional material

#### For students

Online Practice – *Practice*

## Everyday English SB p68

### Business expressions and numbers

This section reviews and extends the use of numbers in business/work contexts. This includes percentages, prices, dates, flight and phone numbers, etc.

### Possible problems

Numbers in English can be read in different ways depending on their type. Even students at upper intermediate level are unlikely to be able to say all numbers spontaneously and accurately. You may need to review/ highlight the following:

- 1 **Use of *and*.** *And* is used after *hundred/thousand* when it is followed by numbers less than a hundred, e.g. *two hundred and fifty pounds, one thousand and twenty-five kilometres*. (In American English, *and* is often left out.) *And* is also used in fractions, e.g. *two and a half* (see further notes below).
  - 2 **Phone numbers.** These are read as individual numbers, with a pause between the code and the number itself; 0 is usually read as *oh*, and repeated numbers as *double*, e.g. 01990 205 080 = *oh one double nine oh, two oh five, oh eight oh*.
  - 3 **Dates.** These require ordinal numbers and the definite article, e.g. *the seventh of May*. In years, we divide the numbers into two sets of two and 0 is *oh*, not zero, e.g. 1902 = *nineteen oh two*. Years up to 2009 are usually read as whole numbers, e.g. *two thousand and nine*; years from 2010 are often read as two sets of two, e.g. 2019 = *twenty nineteen*. In American English, the month, not the day, is written/said first, e.g. 3/22 = *March twenty-second* (without *the*). Abbreviations of decades, e.g. the 1960s are read as *the nineteen sixties*, etc.
  - 4 **Fractions.** Students may need reminding of these:  $\frac{1}{2}$  = *a half*;  $\frac{5}{2}$  = *five and a half*;  $\frac{1}{3}$  = *a third*,  $\frac{1}{4}$  = *a quarter*.
- 1 Focus students' attention on the photo to set the scene as the context for this lesson is business. Get them to read through all the sentences in A and B. Deal with any vocabulary queries now: *a lot to get through* (= a lot of things to discuss), *get down to business* (= focus and start the task), *deal with, put me through to, any leeway on* (= any flexibility/extra time), *something's come up* (= something has happened), *can't make the meeting* (= can't attend), *invoice number, a deal breaker* (= something which makes you reject a deal), *I can't budge on that* (= it's non-negotiable), *I'll look into it* (= I'll check), *get back to you* (= contact you again), *run through* (= read out/tell someone about), *I don't know them off hand* (= I don't know them without looking them up), *bear with me* (= please wait and be patient), *restructure, meet you*

halfway (= compromise to reach an agreement) or allow them to do the task and elicit meanings of new phrases at the end, working from context.

Elicit the first match as an example. Students work on the task individually, but allow them to check in pairs.

🎧 **6.10** Play the recording for students to check their answers. Go through vocabulary now if necessary.

### Answers

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

### 🎧 6.10 Business expressions and numbers

- 1 A OK. We have a lot to get through, so shall we get down to business?  
B Yes. The first thing on the agenda is our latest restructure.
- 2 A Could I speak to someone who deals with refunds?  
B Yes, that'll be Mr Soames. Who shall I say is calling?
- 3 A Could you put me through to Conrad Jones, please?  
B I'm afraid he's unavailable at the moment. Shall I ask him to call you back when he's free?
- 4 A Could you give me last month's sales figures?  
B I'm afraid I don't know them off hand. Bear with me a moment while I look them up.
- 5 A What kind of price did you have in mind? I could offer 2,000.  
B I was looking for 3,000, but I could meet you halfway and do 2,500.
- 6 A Is there any leeway on the July deadline?  
B No, sorry, that's a deal breaker for me. I can't budge on that.
- 7 A I'm afraid something's come up and I can't make our meeting on the 9th.  
B That's OK. Let's go for the following week. Is Wednesday 13th good for you?
- 8 A I'd like to make a complaint. The parts we ordered two weeks ago still haven't arrived.  
B I'm sorry to hear that. If you give me the details, I'll look into it and get back to you.
- 9 A If you have any questions, I'd be happy to answer them now. Patrick?  
B Yes, could you just run through the relocation timetable again?
- 10 A Here's the invoice number you need. It's ... oh-four-one-oh-one-nine-five-double-oh-six-four.  
B OK, I'll just read that back to you. That's zero-four-one-zero-one-nine-five-zero-zero-six-four.

- 2 Put students in A/B pairs. With a weaker group, play the recording again, pausing after each line for the corresponding students to repeat it chorally. Ask the B students to cover their lines. Demonstrate the activity with a confident pair of students. Students practise the conversations in closed pairs. Remind students to repeat the activity, with the A students covering their lines. Monitor and check for correct reading of the numbers (see *Possible problems*). Note any common errors for correction in exercise 5.
- 3 Refer students to conversation 10 to answer the question. Elicit the answer.

### Answer

oh four one zero nineteen, five double oh six four  
zero four one zero one nine five zero zero six four

- 4 Put students in pairs to work out and practise saying the groups of numbers together. Monitor and check for accurate reading of the numbers.

🎧 **6.11** Play the recording and let students check their answers. If necessary, play the recording again and drill any examples students got wrong or alternatively model them yourself.

You could conduct a short discussion session for students to share similarities and differences between how the different types of numbers are said in English and how they are said in their first languages.

### Answers and audioscript

#### 🎧 6.11 Numbers

- a three hundred and seventy-five; one thousand, two hundred and fifty; thirteen thousand, six hundred and ninety-two; twenty-three thousand, eight hundred and six; one/a hundred and fifty thousand; five million, three hundred and seventy-eight thousand, two hundred and twelve
- b a half; three quarters; a third; a quarter; two thirds
- c three point one four two; nought point nought five/zero point zero five four point three per cent; three hundred and fifty-five ml/millilitres; ten point five metres
- d the eleventh of September, two thousand and one; February the third, nineteen eighty; the twenty-second of November, seventeen eighty-six; August the fourteenth, nineteen oh two
- e twelve p.m. (or twelve midday); twelve a.m. (or twelve midnight); fourteen oh five (or five past two); twenty-two thirty (or half past ten)
- f oh seven seven five, three six oh, seven two two; oh eight hundred, double six, four seven, double three; oh nine nine oh, twenty-one, twenty-two, twenty-three
- g two nil (football), thirty love (tennis)

- 5 Put students in pairs to write short dialogues including numbers from exercise 4. (Depending on the time you have available, set the number of dialogues you require.) Remind students of the business context. A strong group may be able to reuse some of the phrases from exercise 1. Monitor carefully and make sure the dialogues sound natural. Ask students to practise them in their pairs and monitor how they say the numbers. Note any points for correction together later. Invite a few pairs to act out their dialogues to the class. Praise them. Do any necessary error correction of how to say different kinds of numbers. Conduct choral and individual drilling as necessary.

**EXTRA IDEA** Put students in new pairs. Tell each student to write down six very different numbers, e.g. dates, phone numbers, prices, etc. You could ask students to think of numbers that have a personal meaning for them. Remind them to keep their numbers hidden from their partner. Students take turns to dictate their numbers to their partner, who writes them down. Then ask them to check by reading their numbers back. If students chose personal numbers, students can finish the activity by guessing what the numbers mean, e.g. 2013? *Is that when you graduated from university?* 07781 329716? *Is that your best friend's mobile number?*

### Additional material

#### For teachers

Photocopiable activity – Communication: *Nine to five* pp202–3

#### For students

Online Practice – *Look again*

Online Practice – *Check your progress*

### Introduction to the unit

With a title like *Let there be love!*, this unit's topic focus can only be ... relationships!

The *Language focus* is on modals and related verbs. Students practise using modal verbs and also learn related expressions appropriate to upper intermediate level such as *be bound to*, *had better* and *If I were you, I'd ...*. There is a focus on the range of functions which modal verbs are used for and students discuss which verbs can be used to complete sentences and how the choice of modal affects the meaning.

The main *Reading and speaking* section is a text about an Indian man and a Swedish tourist in India who met and got married. The focus of the text is on the husband's long and difficult journey from India to Sweden to join his wife. Students scan for specific information in the text and work on understanding the different characters involved and what they might think and say. They also practise paraphrasing the text and discuss the topic of love and relationships in light of what they have read.

In the *Listening and speaking* section, students are presented with a radio programme interview with two people whose job is to find and bring together couples in marriage. Students answer specific comprehension questions on the recording and discuss issues relating to marriage.

The *Vocabulary and speaking* section centres on the very high-frequency verb *get*. Students read sentences from the unit which contain *get* and develop their awareness of the wide range of different meanings of this verb. They also learn phrasal verbs with *get* and use phrases from the lesson in a speaking task about themselves.

At the end of the unit there is an *Everyday English* section about how to use exaggeration and understatement. Students read and listen to exchanges which include these features, focusing particularly on stress and intonation, and they learn new expressions to use. Earlier in the unit there is also a *Spoken English* focus on echo questions.

In the *Writing* section students read and analyse a for and against article about whether email has made our lives better. They identify main ideas and how they are connected in the model text, then use it to write their own for and against article on a different topic.

## Language aims

### Language focus

#### Modals and related verbs SB p70

- Modal verbs and their functions.
- Related expressions.

### Vocabulary

- Common verbs – *get*. (SB p77)

## Spoken English

- Echo questions. (SB p73)

## Everyday English

- Exaggeration and understatement. (SB p78)

## Skills development

### Reading

#### From India to Sweden with love SB p74

- An article about the relationship between two people from different countries and the husband's long journey to join his wife.

### Listening

#### An exciting phone call SB p73

- Listening to one half of a conversation and working out what the other person says.

#### Professional matchmakers! SB p76

- Listening to a radio programme in which two matchmakers are interviewed.

### Speaking

- Interpreting signs using modal verbs. (SB p72)
- Relating the story of the main reading text in their own words. (SB p74)
- Discussions about love, marriage and matchmaking. (SB p74, 76)
- Talking about themselves using phrases with *get*. (SB p77)

### Writing

#### Arguing your case – for and against SB p137

- Identifying pros and cons in a for and against article.
- Using a model to structure a for and against article on a topic of students' choosing.

## Additional material

### Workbook

Unit 7 reviews modality and verbs related to modals. There is a focus on present and past probability, and selecting suitable auxiliaries for different contexts. Vocabulary covers different phrases with *get* and type 4 phrasal verbs. Pronunciation practises consonant clusters and how sentence stress affects meaning.

### Photocopiable activities

There are photocopiable activities to review grammar (*When Harry met Cindy*), vocabulary (*Phrasal verbs chain*) and communication (*Over the top or understated?*). These can be found at the back of the Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Notes on the unit

### Unit opener page

Choose from these activities to engage your students with the topic and target language of this unit:

- Talk about the title
- Talk about the unit goals (*Grammar, Vocabulary, ...*)
- Talk about the photo
- Talk about the quote
- Watch the video
- Look at the bottom banner
- Do the activity

Point to the title of the unit *Let there be love!* Focus students' attention on the photo and elicit some ideas about what it shows.

**Video introduction (6 minutes approximately):** Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

You could ask your students to answer the same questions themselves in class to engage with the unit topic, or you could use the video either within or at the end of the unit. Don't forget that there are many exercises to consolidate and practise the target language of the unit in the Workbook as well as online. There are links to these exercises on the relevant pages of the Student's Book and they can be done in class time or you can set them for homework.

**Summary:** If you don't have time to watch the video, use the title and the photo to help students understand and engage with the topic, and then move straight on to the activity so that they can discuss the theme in more detail.

#### Notes for activity:

- 1 Put students into pairs and ask them to discuss the questions. Check answers with the class.
- 2 Ask students to read the quote by Jimi Hendrix (rock star). Put students into pairs to discuss the questions. Elicit interesting answers in feedback.

### Language focus SB p70

#### Modals and related verbs

##### TEST YOUR GRAMMAR

Use this section to check whether your students can match modal verbs to their functions. The exercise highlights that the same modal verb may be used with different meanings and the context of the sentence is very important in understanding how a modal verb is being used.

You may need to check the functions words a–f with the class before they start. Students do the matching task individually and check their answers in pairs.

Check the answers without lengthy explanation at this stage.

You could point out that in sentence 6, *seeing him* = having a relationship with him.

#### Answers

1 d 2 a 3 c 4 f 5 c 6 b 7 e 8 f 9 f

### We can work it out!

This section reviews and extends students' knowledge of modal verbs (*should, might, must, etc.*) and related verbs that express similar ideas (*had better, be likely to, have (got) to, etc.*). The practice activities focus on easily-confused modals in a contrastive exercise, understanding modals in context, using parallel structures to express the same idea, and interpreting a situation and completing a conversation.

- 1 Focus on the photos to help students understand the context of each conversation. Elicit how the people are feeling and a range of suggestions as to what the people are talking about.

- 2 **7.1** Play the recording and let students follow the conversations in their books.

Check comprehension of *swallow your pride* in conversation A (= hide your feelings of pride) and check the meaning of *fit* in the context of conversation B (= a good enough driver to be on the roads).

Elicit the first modal in conversation A as an example. Give students time to underline the rest of the modal verbs and think about the meaning/function. Refer them back to the *Test your grammar* box if necessary.

Go through the answers.

#### Answers and audioscript

##### 7.1 We can work it out!

###### Conversation A

- A I think you should swallow your pride and forgive and forget. (advice)  
B Never! I will not. (unwillingness)  
A You'll have to in the end. You can't ignore each other forever. (obligation, impossibility)  
B I might forgive him, but I can never forget. (possibility, ability)  
A It must be possible to talk it over, and work something out. (probability)  
B Oh dear! I just don't know what to do for the best.

###### Conversation B

- A What the ... where d'you think you're going?  
B What d'you mean?  
A Well, you can't turn right here. (permission)  
B Who says I can't? (permission)  
A That sign does, mate. 'NO ENTRY'. Can't you read? (ability)  
B I couldn't see it, could I? (past ability)  
A You should get your eyes tested, you should. You're not fit to be on the roads! (advice)

- 3 **7.2** These conversations vary from A and B only in the expressions used with modal function. As an example, play the first line of conversation 1 (pause at *forget*) and elicit the different phrase corresponding to *I think you should*.

Play the whole recording, pausing every two or three lines to give students time to write in the chart.

Put students in pairs to compare their answers and then play the recording again so they can check.

#### Answers

- A If I were you, I'd ... (I think you should)  
I refuse to. (I will not)  
You'll have no choice ... (You'll have to)  
You won't be able to ... (You can't)  
Maybe I'll ... (I might)  
I'll never be able to ... (I can't)  
Surely, it's possible to ... (It must)

- B you're not allowed to (you can't)  
 ... it's not allowed (I can't)  
 you ought to be able to read that (Can't you read?)  
 It's impossible to see. (I couldn't see it, could I?)  
 You'd better get your eyes tested, you had. (You should get your eyes tested, you should.)

## 7.2 We can work it out! (2)

### Conversation A

- 1 A If I were you, I'd swallow my pride and forgive and forget.  
 B Never! I refuse to.  
 A You'll have no choice in the end. You won't be able to ignore each other forever.  
 B Maybe I'll forgive him, but I'll never be able to forget.  
 A Surely, it's possible to talk it over, and work something out.  
 B Oh dear! I just don't know what to do for the best.

### Conversation B

- 2 A What the ... where d'you think you're going?  
 B What d'you mean?  
 A Well, you're not allowed to turn right here.  
 B Who says it's not allowed?  
 A That sign does, mate. 'No Entry', you ought to be able to read that.  
 B It's impossible to see.  
 A You'd better get your eyes tested, you had. You're not fit to be on the roads.

## LANGUAGE FOCUS

### Possible problems

Although students will be familiar with the form and meaning of many of the modal verbs in this unit, they may avoid using them because their first language (L1) expresses the same ideas with different structures, e.g. *\*Is it possible to leave early today?* rather than *Can I ... ?* Also, students may be confused because in some cases the same modal verb can be used to express different functions.

- Probability.** In basic terms, *may/might/could* express uncertainty, *will* and *must* 'positive' certainty, and *won't* and *can't* 'negative' certainty. Common errors include:  
*\*I'm not sure, but it can be Sally.*  
*\*She didn't answer. She mustn't be at home.*
- Advice and obligation.** *Should* and *ought to* express advice/mild obligation; *must* and *have (got) to* express strong obligation.  
 Students often want to know the difference between *must* and *have (got) to*. This is subtle and often described as *must* for a personal obligation vs *have to* for a more general obligation based on laws/rules. Compare:  
*I must go now or I'll be late.* (personal obligation)  
*In the UK, you have to drive on the left.* (obligation based on a law)  
 In fact, the verbs could be interchanged in the above positive examples with no real difference in function. However, there is a definite difference in meaning in the negative forms: *mustn't* = prohibition, *don't have to* = no obligation. Compare:  
*You mustn't shout. It's rude.*  
*You don't have to shout. I can hear you.*
- Permission and requests.** *Can* is commonly used for both of these functions, but otherwise we use different modals to ask for permission from those we use to make a request:

Permission: *May/Could I ... ?*

Requests: *Could/Will/Would you ... ?*

- Ability.** We can use both *be able to* and *manage to* to express ability on a specific occasion:  
*Sam managed to/was able to climb the wall.*  
 But *managed to* implies that the task was difficult to do.
- Negatives, past and future forms.** Modals often have different negatives and past and future forms depending on their meaning. Examples:  
 Present prohibition: *We mustn't spend a lot. We can't spend a lot.*  
 Past and future prohibition: *We weren't allowed to spend a lot. We won't be allowed to spend a lot.*  
 Present probability: *She can't be his sister* (NOT *\*She mustn't be his sister.*)  
 Future: *He'll be able to walk again.* (NOT *\*He will can walk again.*)
- Register.** Although modal and related verbs have similar meanings, they often have a different register, e.g. *You are required to ...*, *You're allowed to ...*, and *You aren't permitted to ...* are more formal than the modal equivalents *must*, *can* and *can't*. Students may need guidance when choosing suitable verbs and expressions for different contexts.

- Focus students' attention on the expressions below the box and explain that they are used in a similar way to the modals. The expressions *be bound to*, *be likely to* and *had better* may be new to students.

Elicit the related expressions for *should* as an example. Give students time to complete the matching task.

Check the answers. Point out that *be likely to* expresses slightly stronger probability than *may/might/could*.

### Answers

should – If I were you, I'd .../Why don't you .../?had better  
 ought to – If I were you, I'd .../Why don't you .../?had better  
 may – be likely to  
 must – have (got) to  
 won't – refuse to  
 can – be able to/manage to (ability), be allowed to (permission)  
 will – promise to/be bound to  
 might – be likely to  
 could – be likely to

- Read the sentences as a class. Give students time to put the sentences into the past and future.

Check the answers. If necessary, remind students that *can* does not have a future form, so we use *be able to*; *must* does not have a past or future form, so we use *have to*. *Have got to* is a form of *have to* used mostly in spoken or informal English, which is not generally used in past or future forms (though it may refer to something in the future, e.g. *I've got to do an exam tomorrow.*).

Refer students to Grammar reference 7.1–7.3 on SB pp158–60.

### Answers

She **can** speak Spanish.  
 Past: She could speak Spanish.  
 Future: She'll be able to speak Spanish.  
 He's **able to** speak three languages.  
 Past: He was able to speak three languages.  
 Future: He'll be able to speak three languages.

I **must** go.  
 Past: I had to go.  
 Future: I'll have to go.  
 I **have to** go.  
 Past: I had to go.  
 Future: I'll have to go.

## Practice SB p71

### What are they talking about?

1 Focus on the picture and title of the conversation. Put students in pairs. They read through the conversation, not worrying about the gaps and discuss who is talking, what the secret might be, and who Claire is. Elicit some ideas.

Tell students to listen and complete the gaps with the modal verbs and expressions they hear and check whether their ideas were right.

7.3 Play the recording once. With weaker students, you may need to play the recording again. Let students check their answers in pairs and talk about the questions. Check the answers and confirm answers to the questions. Elicit or teach the meaning of *You mustn't tell a soul* (= you mustn't tell anyone). Elicit/remind students of the meaning of *bound* to which students learned in the *Language focus* on SB p70.

### Answers

- The people talking are a brother and sister.
  - The secret is that the sister is giving a surprise party for her husband.
  - Claire is the brother's girlfriend or wife.
- |                |                      |
|----------------|----------------------|
| 1 will         | 6 can                |
| 2 mustn't      | 7 is it OK if        |
| 3 really can't | 8 should             |
| 4 won't        | 9 if I were you, I'd |
| 5 're bound to |                      |

### 7.3 The secret!

- A You won't tell anyone, will you?  
 B Of course I won't.  
 A He mustn't find out. You really can't tell a soul.  
 B Trust me, I'm your brother. I won't say a word. I promise.  
 A But I know you. You're bound to tell someone.  
 B Look. I really can keep a secret, you know. Oh, but is it OK if I tell Claire?  
 A That's fine. She's invited, too. What do you think I should wear?  
 B You're asking the wrong person, but, if I were you, I'd buy something new and expensive. It's not every day you give a surprise party for your husband.

2 In their pairs, students practise the conversation. Monitor and ensure they are speaking naturally. Get them to swap roles and practise again.

3 7.4 Ask students to answer the questions and list the modal verbs and expressions. Play the recording. With a weaker group, you may need to play it again. Put students in pairs to compare their lists and to discuss the speakers and content. Check answers together. This is the first time in the lesson that students have heard the expression *let someone do something* so you could check they understand the meaning (permit/allow).

### Answers

- two boys
- maybe teenagers
- They're talking about a game of football later that day.
- I don't know if I can, you have to, you promised to, I'm not allowed to, won't let me, might see me, you'd better find, we'll just have to

### 7.4 But you promised to!

- A I don't know if I can play this evening.  
 B But you have to. You promised to!  
 A Yeah, but I'm not allowed to go out on weekday evenings. My parents won't let me, not during my exams.  
 B Why don't you tell them that you're coming over to my house to do some revision?  
 A But somebody might see me playing and tell them. You'd better find somebody else.  
 B There is nobody else. We'll just have to cancel the match.

### Discussing grammar

- 4 Elicit the correct answers for number 1 as an example. Establish why *can't* isn't possible (see *Answers*). Elicit the differences in meaning for number 1, too. Students do the task individually. Put students in pairs to check their answers and discuss how the choice of modal verb or phrase changes the meaning. Check the answers with the class.

### Answers

- Possible: *won't* (unwillingness), *might* (probability), *may* (probability)  
 Not possible: *can't* (we cannot use *can't* + *be able to* together – they both express ability)
- Possible: *manage to* (ability), *have to* (obligation)  
 Not possible: *could* (we don't use *did* with a modal auxiliary), *able to* (the form is *be able to*, so the auxiliary *be* not *do* is needed here)
- Possible: *must* (probability – logical deduction), *are bound to* (probability – certainty)  
 Not possible: *can* (we cannot use *can* to express probability here), *had better* (*had better* is usually used for advice, so not appropriate in this context)
- Possible: *don't have to* (no obligation), *don't need to* (no necessity)  
 Not possible: *mustn't* (*mustn't* expresses prohibition – negative obligation – so it contradicts 'optional'), *aren't supposed to* (expresses a mild obligation or expectation so it contradicts 'optional')
- Possible: *will not* (unwillingness), *should not* (obligation), *refuse to* (unwillingness)  
 Not possible: *might not* (*might* expresses uncertainty and doubt, so it contradicts 'absolutely')
- Possible: *Can you*, *Are you able to* (ability)  
 Not possible: *May you* (we wouldn't usually use *May* with *you* in a question), *Could you* (this isn't a request, and the context is about present, not past, ability).
- Possible: *Can you* (request – not as polite as *Could you*)  
 Not possible: *May you* (we don't use *may* with *you* for requests), *Are you able to* (we use this form for ability, not requests)
- Possible: *Could*, *May* (polite request)  
 Not possible: *Will*, *Would*
- Possible: *be able to* (ability), *be allowed to* (permission)  
 Not possible: *can* (we can't use a modal auxiliary with another auxiliary to make a question), *may* (we can't use a modal auxiliary with another auxiliary to make a question)

- 10 Possible: *should* (advice), *don't have to* (no obligation), *could* (suggestion)  
Not possible: *mustn't* (prohibition – this is grammatically possible, but would be a very odd piece of advice!)
- 11 Possible: *shouldn't* (advice), *mustn't* (strong advice)  
Not possible: *don't have to* (no obligation, so contradicted by 'you'll make yourself ill'), *can't* (we don't use *can't* to express obligation or advice)
- 12 Possible: *'d better* (obligation), *ought to* (obligation), *had to* (past obligation)  
Not possible: *am likely to* (probability – this is grammatically possible, but sounds odd without more context)

## Related verbs

- 5 Focus students' attention on the words in bold. Do number 1 with the class as an example. Students work individually on the task and check in pairs.  
Go through answers together.

### Answers

- |            |                       |
|------------|-----------------------|
| 1 couldn't | 4 won't               |
| 2 'll      | 5 might/could         |
| 3 should   | 6 Can I, do I have to |

- 6 Read the first sentence with the students and elicit how to rephrase *I just know it'll rain* using *bound*.  
Students do the task alone. Check answers with the class.

### Answers

- It's bound to rain at the weekend.
- Are you able to tell which twin is which?
- I'm supposed to wear a suit for work, but I don't.
- You'd better not tell anyone about it.
- He refused to put out his cigarette.
- He finally succeeded in giving up smoking./He finally managed to give up smoking.
- My parents say I'm not allowed to have a puppy./My parents won't let me have a puppy.
- You should take it back and complain./I'd take it back and complain if I were you./You'd better take it back and complain.

- 7 Check students understand there are two tasks in this activity. Point out the example and elicit the matching expression from column B.

Put students in pairs to underline the modal verbs and find an equivalent way to express the modal function in B. Check answers together.

In their pairs, get students to take turns saying one sentence from A and responding with the corresponding sentence from B, completing each B sentence. Monitor carefully.

- 7.5 Play the recording so students can check their sentences were the same.

### Answers

- 1 f 2 a 3 g 4 c 5 e 6 i 7 d 8 j 9 b 10 h
- I can take you to the airport after all.
  - May I make a suggestion?
  - You can smoke in the designated area only.
  - You shouldn't wear red, it doesn't suit you.
  - You must obtain a visa to work in Australia.
  - You should always make an appointment.
  - You 'll pass. Don't worry.
  - You mustn't walk on the grass.

- 9 I couldn't get through, the line was engaged.  
10 I won't discuss the matter any further.

## 7.5 Related verbs

- I'll be able to take you to the airport after all.
- Is it OK if I make a suggestion?
- You're allowed to smoke in the designated area only.
- If I were you I wouldn't wear red. It doesn't suit you.
- You are required to obtain a visa to work in Australia.
- It's always a good idea to make an appointment.
- You're bound to pass. Don't worry.
- You aren't permitted to walk on the grass.
- I didn't manage to get through, the line was engaged.
- I refuse to discuss the matter any further.

- 8 Now students have the opportunity to finish the B sentences in exercise 7 with their own ideas. Monitor and help students to self-correct any mistakes.  
Put students in pairs to compare their sentences.  
Elicit any particularly original ones you have noted in your monitoring and praise them.

## Check it

- 9 In their pairs, tell students to find the mistake in each sentence. Sometimes it is a grammatical problem, sometimes the sentence doesn't make sense. Do number 1 together as an example if necessary.

When students have finished, check answers together. Encourage students to try to explain the mistake (see *Answers* below).

### Answers

- We'd better go inside – it's starting to rain.
- Only gym users are allowed/permitted to park here. (*be able to* is incorrect as this is not about ability, but permission. *Can* is possible but less likely in this context.)
- I haven't prepared my talk. It will be a disaster. (*should* is incorrect as this is predicting/probability. It's possible to use *should* to talk about probability, but only positive things, e.g. *it should be OK, it should be fine*.)
- My mum won't let me stay out after 11.00.
- If anyone ought to know the answer, it's you!
- You mustn't drive through a red light. (*don't have to* is incorrect as it indicates choice/no obligation but there is a clear prohibition here.)
- Can you smell something burning? (*be able to* is incorrect because it sounds as if you're asking about general personal ability. In this case, the question is about now and similar in meaning to *Do you smell ...?*)
- I'd better go now, hadn't I?
- Can/Shall I give you a hand carrying those bags in? (*will* is incorrect as we don't use it for offers, except sometimes in Irish English.)
- When the plane caught fire, the passengers were able to / managed to escape via the emergency chutes. (*could* is incorrect because it sounds like an option whereas *were able to* makes it clear that this is what happened.)

## Speaking

- 10 Focus students' attention on the signs. Put them in pairs to talk about what the signs show using modal verbs and expressions. Before they start, remind them not to be too formal. Monitor the speaking task carefully to check students are using modal verbs and phrases for obligation, lack of obligation, permission, prohibition,

advice. (Probability, ability and willingness are not the functions for this exercise.)

🔊 **7.6** Play the recording so students can compare what they said with the answers given. Elicit some of the alternatives from the class and compare them in terms of function and formality to the ones in the recording. You'll probably need to discuss the strength of *should* in relation to *have got to/have to*.

### Answers and audioscript

#### 🔊 7.6 Signs

- 1 Children have got to have an adult with them all the time.
- 2 You don't have to show ID to vote here.
- 3 Only people who are using the gym can park here.
- 4 If you can't come to your appointment, you should ring and cancel it.
- 5 Visitors can use this car park, but they're not allowed to park overnight.
- 6 If there's a fire, everyone should gather here.
- 7 You don't have to pay to enter on Sundays.

### An exciting phone call

- 1 🔊 **7.7** Focus on the photos and identify Isabel and Rick. Play the recording and get students to follow in their books. Put students in pairs to discuss the questions. Check the answers. If students don't know the answer to *Where is she going?* You can prompt them with *Central Park*, but of course this answer depends on students' knowledge, so you may just need to tell them it's New York. If necessary, check some vocabulary used by Rick: *You must be kidding!*, *overlook*.

#### Answers

- She's excited because she's won a prize.
- She's going to New York.
- David could be her ex-boyfriend.
- She's calling Rick to ask him to go on the trip with her.

#### 🔊 7.7 See SB p73.

- 2 Elicit one or two of Isabel's lines as examples. Put students in pairs to complete her lines. Encourage them to use modal verbs and expressions from the lesson where appropriate. Monitor and help as necessary. Elicit a range of possible wordings for each of Isabel's lines.
- 3 🔊 **7.8** Play the recording of the conversation and let students compare their wording. Confirm that David is definitely Isabel's ex-boyfriend and elicit the part which tells us this. Check the meaning of the phrasal verb with them: *David and I have split up*. You could also check *we haven't been getting on well for ages*.

### Answers and audioscript

#### 🔊 7.8 An exciting phone call

R = Rick I = Isabel

- R Isabel, hi!
- I Rick, I've got to talk to you!
- R You've got to talk to me – about what?
- I Well, can you remember that competition I entered, just for a laugh, a few weeks ago?
- R Er – yes, I can. I remember you doing it in the coffee bar. It was the one in the *Daily Sun*, wasn't it? Didn't you have to identify loads of states in the US?
- I Yeah, that's it. You've got it. Well, get this, I've *won*! I came first!

- R Never! I don't believe it! What's the prize?
- I I've won a trip to New York.
- R You've won what? You must be kidding! That's brilliant. For how long?
- I Just four days – but I'll be staying in the Ritz Carlton, of all places!
- R You're staying where? The Ritz Carlton! I'm impressed! Doesn't that overlook Central Park?
- I Yes, it does.
- R I thought so. Not that I've been there, of course.
- I Well, you can now.
- R What do you mean? How would I ever be able to?
- I Well, it's a trip for two and I'd really love it if you would come with me. Will you?
- R You can't be serious? You know I'd love to! But why me? Surely you should be taking David?
- I Haven't you heard? David and I have split up.
- R You've done what? When? I didn't know.
- I Well, it was a couple of weeks ago. We haven't been getting on well for ages.
- R Well, what can I say? How could I possibly refuse an offer like that?
- I You'll come then?
- R I certainly will!

- 4 In their pairs, students practise the conversation. Encourage them to act out being excited by using a wide range of intonation and exaggerated stress on key words.

### SPOKEN ENGLISH Echo questions

- 1 Read the notes with the students and get one pair to act out a, b and c. Elicit answers to the questions.

#### Answers

The questions don't have the usual interrogative form (auxiliary verb and inverted word order). They are statements with rising intonation at the end.

He does know the answer, but this type of question is used when the speaker wants to check they have understood correctly or when they want to express surprise or even shock.

- 2 Demonstrate the task by acting out the example with one student.

Put students in pairs to take turns making echo questions for the statements. Monitor carefully and note any errors. Encourage them to raise the tone of their voices high at the end of the echo questions to indicate surprise.

- 🔊 **7.9** Play the recording so they can compare their responses with the ones given. Play it again and drill chorally.

### Answers and audioscript

#### 🔊 7.9 Echo questions

- 1 A My mum and dad went to Alaska on holiday.  
B They went *where*?
- 2 A I got home at 5.00 this morning.  
B You got home at *what* time?
- 3 A Laura paid €300 for a pair of jeans.  
B She paid *how* much?
- 4 A I saw the president while I was out shopping.  
B You saw *who*?
- 5 A He invited me to the palace for a drink.  
B He did *what*?

## Additional material

### For teachers

Photocopiable activity – Grammar: *When Harry met Cindy* pp204–5

### For students

Online Practice – *Look again*

Workbook pp44–7, exercises 1–8

## Reading and speaking SB p74

### From India to Sweden with love

#### About the text

This text is the story of Pradyumna Kumar Mahanandia from India (called PK in the text) and Charlotte von Schedvin from Sweden (called Lotta in the text) who fell in love and got married very quickly. The main part of the story recounts PK's difficult journey from India to Sweden to be with his new wife.

Students make predictions about the story and then practise scanning for specific dates, characters, and other information in the text. They also assign spoken lines to characters in the story and retell the story in their own words.

Vocabulary you could pre-teach: *a camper van, an astrologer, give someone your blessing, married bliss, a trek, rejoin, a pushbike, salvation, a sleeping bag, recall something fondly, hippy trail, ditch (v), accelerate, the final leg of a journey, newlyweds, overcome (adj), cautious, a scholarship.*

- 1 Check students know the phrase *love at first sight*. Focus students' attention on the photos and map and make it clear that they read the introduction and sub-headings only.  
Put students in pairs to predict the content of the story. Elicit ideas from the class.
- 2 Students check their ideas by reading the full text. Conduct discussion about which of their ideas in exercise 1 were close to what happened.
- 3 Focus on the words and expressions and deal with any vocabulary queries. Give students plenty of time to read the text again, scanning for the different dates, people, places, etc. They make notes about each item. Monitor and assist students who are slower to locate information. Put them in pairs to share what they have found. Go through answers with the class.

#### Answers

- December 1975 = when PK and Lotta met in India
- January 1976 = when they got married
- VW camper van = how Lotta travelled back to Sweden from India with some friends
- an astrologer = an astrologer told PK's parents when he was born that he would 'marry a foreign lady with white skin who was musical'
- his blessing = PK's father gave PK and Lotta his blessing when they got married
- a ladies' Raleigh = the bike PK bought to make his journey
- a German girl = a girl PK met on his journey – he helped her after she had a car accident and she later helped him
- Switzerland = PK thought that Switzerland and Sweden were the same country

- border guards = PK painted portraits of the border guards on the Pakistani border so that they would let him pass
- train tickets = the German girl PK had helped then sent him train tickets to Vienna; the gallery owner in Vienna gave him tickets to Copenhagen and Gothenburg
- 16 months = the time they were apart
- Kid Sid = their son (real name = Karl Siddhartha)

- 4 Give students time to read all the direct speech and deal with any vocabulary queries. Elicit which character could have said number 1 as an example and get students to expand upon why he might have said it – *give up what?/a way to do what?*

With a weaker group, you could elicit all the possible characters and write them on the board: *PK's father, PK's mother, Lotta's father, Lotta's mother, a Pakistani border guard, a Belgian traveller, the gallery owner, Linnea – the German girl, Lotta, PK, Emilie and Kid Sid, the astrologer.*

Put students in pairs to discuss the answers.

Go through the answers with the class.

#### Answers

- 1 PK – about being separated from Lotta.
- 2 PK or Lotta about when they first met.
- 3 The astrologer about PK's future.
- 4 PK's father on their wedding day.
- 5 PK when he was choosing a bike to buy for his journey.
- 6 The German girl after her car accident – talking about PK.
- 7 One of the Pakistani border guards after PK had drawn a portrait of him.
- 8 The gallery owner in Vienna when PK told his story.
- 9 Lotta to PK when he finally arrived in Sweden and saw her.
- 10 PK and Lotta's kids – about their parents.

#### In your own words

In their pairs, students take turns to build up the story again in their own words, following the prompts in exercise 3. With a weaker group, elicit the start of the story from the class to help them begin.

Monitor carefully and make a note of any errors to correct later. Assist students who are struggling.

In whole-class feedback you could build up the story around the class with each pair or individual student adding a bit of the story. Correct any mistakes, eliciting self-correction from the class where possible.

#### What do you think?

Give students time to read all the questions and teach *soulmate*. Put students in small groups of three or four to give their opinions about the questions. You can appoint a chairperson for each group to keep the conversation moving and try to ensure each student participates. Monitor carefully and note any particularly convincing arguments as well as any errors. For fast finishing groups, prompt further discussion with related questions or by asking *Why do you think that?/What examples can you think of?*

Conduct brief class discussion of the questions and invite those with convincing arguments to speak. Do any necessary error correction of mistakes from this exercise.

**VIDEO** In this unit students can watch a video about how people met and started a successful relationship. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying

teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

### Additional material

#### For teachers

Photocopiable activity – Video worksheet: *Soulmates*

#### For students

Online Practice – *Practice*

## Listening and speaking SB p76

### Professional matchmakers!

#### About the text

This recording is part of a radio programme where two matchmakers are interviewed. The first matchmaker is Aleeza Ben Shalom, in Philadelphia, US and the second matchmaker is Geeta Khanna in New Delhi, India.

The speakers give a range of detail about their matchmaking services, including why and how they go about it, how much they charge, and their own opinions about bringing couples together and marriage itself.

Students begin by discussing questions relating to meeting a marriage partner and the concept of matchmaking. They practise listening for specific information to answer questions about the recording and finally, engage in group discussion about key points relating to marriage and matchmaking.

It is a good idea to bear in mind the cultural and religious background of students in the class and be sensitive to any who may find this topic inappropriate to discuss or difficult personally.

The lead-in to the lesson will give students many of the key words they need to understand the recording. You should check the noun *matchmaker* and verb *to matchmake*. Other useful vocabulary to pre-teach or check could be: *dating, be/go on a date, profile, coach* (v), *introverted, propose to someone*.

- 1 With books closed, write *online dating* and *dating site* on the board and check that students know the meaning. As a lead-in, elicit anything they know about the topic and whether they know anybody who has had experience of online dating.

Point out the title of this section and elicit the meaning of *matchmaker*. Elicit what students think is different about having a matchmaker to find you a partner compared to using online dating.

Focus students' attention on the photos. Put them in groups of three or four to discuss the questions.

Conduct a full class discussion of the questions.

Encourage students to describe the stages of the photo story and collate ways for people to meet a future spouse on the board. Elicit any interesting stories of how students' parents met and encourage students to say why people matchmake informally and formally and different ways in which they do this.

#### Answers

The photos illustrate someone going on an online dating site, then two people looking at each other's profiles – they then go on a date, and finally they get married.

- 2 7.10 Give students time to read the questions. Check meaning of *antiquated*. Play the introduction to the radio programme so students can listen and read.

Elicit answers to the questions.

#### Answers

- 1 She says employing a matchmaker might be antiquated these days because of the advent of online dating.
- 2 Aleeza Ben Shalom is from America and Geeta Khanna is from India.
- 3 Students' own answers.

- 7.10 See SB p76.

- 3 7.11 Allow students to read the questions before listening. Deal with any vocabulary queries, e.g. *fees, gender balance*. Play the recording. Put students in pairs to compare their answers. With a weaker group, you may need to play it again. Check answers together.

#### Answers

- 1 Aleeza thinks that you should try to show your best self – the best version of yourself, but Geeta thinks you should be very natural and be the real you.
- 2 Typical questions would be: *Where did you study? Where did you do your education? What do you do?*  
Less typical questions would be: *Why did you choose this field? What do you love about what you do?*
- 3 Aleeza thinks a bit of coaching is necessary because some people are shy, reserved and introverted – they don't know what to say or how to hold a conversation. Kim thinks this might mean they run the risk of not being themselves.
- 4 Geeta charges the most (\$800 for consultancy and \$5,500 success fee for a marriage – compared to Aleeza = \$150 per hour and success fee of \$2,000). Kim thinks the fees are really expensive.
- 5 She's highlighting the fact that getting a good match with a marriage partner can save you money – divorce would be way more expensive than the fees she is charging to match you with someone good.
- 6 Because they met in a completely different way from how she sets up her clients – her marriage was arranged by her parents and they didn't date.
- 7 Because you grow up together.
- 8 The number of men who are interested in matchmaking services has risen. People's general expectations in life have become more about getting things instantly – this is carrying over into their relationships – people want to meet the perfect person right now – they don't realise that time is needed.

#### 7.11

KC = Kim Chakanetsa ABS = Aleeza Ben Shalom GK = Geeta Khanna

KC Well, let's talk about how it works, Aleeza. So I come to you and then what happens? How does it work?

ABS I would call myself a do-it-yourself matchmaker. My goal is actually, to teach you almost to be your own matchmaker. A lot of people go into dating, and I've heard this too many times, where like: 'I'm just gonna be me and if they don't like who I am, then that's fine, they don't have to like me.' I said, 'You know, would you walk into a job interview like that, or would you put your best foot forward and try to show your best self, right?'

KC And how different is this to how you approach things, Geeta?  
GK I encourage my clients to actually be who they really are, but I also tell them that it's *not* a job interview, so when you go to meet someone, be natural! And I also encourage them *not* to ask typical questions ...

KC What's a typical question?

GK Typical question is, OK: where did you study? Where did you do your education? You know, they've already been through their written profile.

ABS I would also say that instead of saying 'What do you do?', I like 'Why did you choose this field? Why – What do you love about what you do?'

KC Well, the fact that you both seem to coach your clients a little bit ahead of their dates – does that again, not run the risk of them not being themselves? Aleeza?

ABS But there are people that are very shy, reserved, introverted, they have a hard time sitting there on a date, they don't know what to say or how to hold a conversation. So we do have to have conversations about conversations and how to navigate going through the dating process.

GK There's a slight difference in the way Aleeza and I work this out because all my clients, actually, I do know personally in the sense that I have met them. I don't know, Aleeza, do you know all of your clients? Or have you met them?

ABS I don't always work with both sides, sometimes I can and sometimes people are doing it on their own.

KC Geeta, you mentioned the moment the magic happens, but that magic does come at a price – how much do you charge for your services?

GK Uh, am I supposed to say this on radio?

KC Yes – please. Give us an idea of how it works and how much you charge roughly?

GK OK so, when clients come to me and want to register with my consultancy there's a charge of about 800 US dollars – and then if a match converts into a marriage, then I charge what is called a 'success fee' which is about five and a half thousand dollars.

KC So that's a ... that's a lot of money.

ABS It's not so unusual in the matchmaking world – it's actually a very nice rate.

KC But Geeta, very few people can afford those prices, though.

GK Yes, that's right.

KC Aleeza, when I come to you, how much are you charging?

ABS So I work as a coach and when I work with somebody it's \$150 an hour. But if I do make a match, then it's a success fee of \$2,000.

KC Well, I have to say just listening to you talk about the different rates across the market, I – do you feel a little bit uneasy?

ABS How expensive is divorce?!

KC Geeta, your husband, how did you meet him?

GK Well, mine was a completely arranged set up. My mother sold me over a game of cards.

KC OK!

GK She was playing, actually, she was playing Mah-jong with a friend of hers and she was talking to her and telling her 'I have a daughter and she needs to be married'... and I was all of 20! This other lady said: 'Oh, my sister has a son and they're, you know, looking out for a girl for him, and so why don't we get the kids to meet?' We met, and three weeks later to the day we were married.

KC Wow!

GK So, we went out about three times, we didn't date, we just went out and he proposed to me and he said: 'I think we should get married', and I agreed! I think at the age of 20 you don't know much more, but I have to say that it was probably the best decision of my life because we grew up together – you know – we grew up together. We went through all our trials and tribulations together, we supported each other through everything, and I think getting married early for me, at least, was a big blessing.

KC I'd like to know a little bit more about your clients. What's the sort of gender balance there – is it mainly women who come to you? Is it mainly men?

ABS It's so interesting, in the beginning of my business I would say that more women came. So I think it started out probably 75% women, 25% men and I would say now we are maybe at 60% women, 40% men – and that number for men keeps rising.

KC Geeta, who are your clients?

GK My clients really range between the ages of say 22 to 50 – they're mainly single men and women who have never been married.

KC OK. Aleeza, what's been your experience of people's expectations and how has that changed over the years?

ABS I think the largest expectation is that something should happen NOW. We live in a generation where everything is instant; if your Internet takes more than five seconds to load, you get annoyed and you're frustrated. So I think one of the biggest challenges today is reminding people that relationships take time – it's not so easy to find THE ONE.

KC You talk about 'the one'. Geeta, I want to hear from you. This concept of a single person, 'the one', a soulmate – what do you make of it?

GK You know it's hard enough, I tell you; it's hard enough to live with one person than to imagine that there could be, you know, so many out there.

KC I guess it just comes back down to, what we were discussing earlier, about the pressure that comes with trying to find that perfect match.

GK I think we just put undue pressure on ourselves; it's really quite simple, Kim.

KC Is it?

GK I think it is. And I think we should keep it simple – because the one thing that I always tell people is, you should look out for two things: one is a sense of humour, and one is a certain amount of chemistry – and when I say chemistry, it's not this huge feeling that you are already in love or something, it's just the chemistry of being on the same page or understanding when the other person is saying something.

KC Aleeza and Geeta, thank you so much ...

## What do you think?

Elicit the meaning of *blind date*. Put students in groups of three or four and ask them to read the questions. Students engage in discussion of many different aspects of matchmaking and marriage. Monitor carefully and encourage students to participate. Remind them that they do not have to use personal experience if they wish, but perhaps they could use examples of people they know. When they have finished discussing in groups, invite students to give opinions in relation to the questions. Encourage them to support their views with data and examples where possible.

### Additional material

#### For students

Online Practice – *Practice*

## Writing SB p137

### Arguing your case – For and against

- Lead in by asking students how people communicated before email. Put students in pairs to discuss the questions. Then elicit a range of answers in a brief feedback session.
- Write on the board *Has email improved our lives?* Divide the board into two and write the headings *Pros* and *Cons*. Nominate two students to stand at the board and take notes, one for each column. They write students' ideas up as they suggest them. Discuss the results and establish which column has more examples. Elicit a range of opinions from the class.

## Possible answers

### Pros (+)

It's a quick and easy way of keeping in touch, especially over distances.

It's a good way of sending things quickly to people, like photos, CVs, etc.

In business, it has revolutionized the speed of office work, replacing memos and letters.

It allows people to work at home, on holiday, etc., because they can regularly communicate with colleagues and circulate work documents.

### Cons (-)

People no longer write letters and postcards to each other, which is a shame.

The informal style encourages poor grammar and punctuation.

The number of emails can become overwhelming. People copy emails to people who don't really need to read them.

People spend more time emailing than actually talking to other people.

Spam email is a big problem.

- 3 Ask students to read through the article quickly and answer the questions. Monitor and help with any vocabulary queries or let students use a dictionary.  
Ask how many of the points from exercise 2 appear in the article.

## Answers

The article mentions the following main points:

Pros: Email is easy, fast and cheap. Messages are easily stored. Email is environmentally-friendly and 'universal' – everybody uses it.

Cons: Email is impersonal, too easy, and security is lax so people can get access to your emails. Saving a copy of an inappropriate email can create future problems. Emails can take over your life – you spend all your time reading and writing them.

- 4 Read the questions as a class. Give students time to study the article more carefully and answer the questions. Let students discuss their answers in pairs before checking with the class.

## Answers

- 1 The topic is introduced by a general statement: *Email is an important means of communication*. The writer sets up the for and against essay by stating there are pros and cons: *However, in my opinion, like most things it has both advantages and disadvantages*.
- 2 There are two personal examples: *Nowadays, whenever I send regular mail (or 'snail mail' as email users call it), I can't believe that it's actually going to take days to reach its destination. Even my great aunt in Galashiels, Scotland, is using it these days*.
- 3 **First of all**, email is easy ...  
**A second point is that** email is fast ...  
Email is not only fast, it is **also** cheap ...  
**Also**, email messages are easily stored ...  
**In addition to this**, email is environmentally friendly because ...  
**Last but not least**, email is practically universal.
- 4 **Firstly**, email is impersonal ...  
**Secondly**, it can be argued that ...  
**Another point is that** email security is lax ...  
**A final and very important point is that** email can take over your life ...  
Similar phrases from the two sections: *First of all/Firstly; A second point is that/Secondly; Also and in addition to this/ Another point is that; Last but not least/A final and very important point is that*
- 5 The article is concluded with the writer's personal opinion. This is expressed by saying: *Overall, however, to my mind ...*

- 5 Read the task as a class. Let students choose the topic they would like to write about. Put students in groups of three or four depending on the topic they have chosen, e.g. you might have two groups brainstorming Texting, one Social networking, and one Facetime/Skype. Students brainstorm the pros and cons and collate their notes as in exercise 2.

Ask them to organize their notes into the following paragraph plan:

*Introduction*

*Pros: point 1, point 2, point 3, etc.*

*Cons: point 1, point 2, point 3, etc.*

*Conclusion*

Give students time to write their essay, using their notes. This can be done in class or set for homework. Remind students to use headings and the structure of the article in the Student's Book as a model, and to build in linking words and expressions in the correct places.

When you check the students' work, mark up errors using the correction code on SB p130 as before. Allow students to correct their mistakes themselves and encourage them to produce a clean copy.

These can then be displayed in groups so that students can read and compare how they tackled the writing task with the work of other students who wrote about the same topic. They could even vote on which article is most effective, giving reasons for their choice.

Alternatively, pair students who wrote on the same topic and ask them to swap articles to find out similarities and differences in approach, e.g. which pros and cons were chosen for the essay, which sequencers/connecting expressions were used, the conclusion – did they come to the same conclusion, how was it expressed?

## Additional material

### For students

Online Practice – *Practice*

## Vocabulary and speaking SB p77

### Common verbs – get

This section focuses on the very high-frequency verb *get*. Students identify a range of meanings for this verb depending on context and also learn common phrasal verbs with *get*. Finally they use some of the new vocabulary to talk about themselves.

- 1 Focus students' attention on the cartoon. Put them in pairs to talk about what they can see, what the caption means, and why it's funny. Elicit answers from the class.

### Answers

It's funny because he's been dumped by his girlfriend – she's telling him to 'get lost', but by sending him a card.

- 2 Point out that students have already seen all these examples of *get* in Unit 7, though they may not have noticed! Highlight that the possible meanings are in the box above the sentences. Do number 1 together as an example if necessary.  
Students work individually on the task and then check in pairs.

Go through the answers with the class.

### Answers

- 1 listen to this
- 2 haven't had a good relationship
- 3 marry
- 4 return
- 5 pass
- 6 become
- 7 were reunited
- 8 reach
- 9 begin

### Phrasal verbs with *get*

- 3 Read the note with the students. Give them time to read the sentences in number 1. Check the meaning of *scandal* if necessary. Elicit which particle is missing as an example. Students complete the task, working individually. Remind them that they need only six of the particles. Let students compare answers in pairs.

🔊 7.12 Play the recording as a final check.

### Answers

- |        |           |
|--------|-----------|
| 1 out  | 4 up      |
| 2 at   | 5 through |
| 3 over | 6 round   |

### 🔊 7.12 Phrasal verbs with *get*

- 1 If news of this gets out, there'll be a huge scandal.  
You always get out of doing the washing-up. It's not fair.  
I'm in a hurry! Get out of the way!
  - 2 You're always getting at me! Leave me alone!  
What are you getting at? Just say what you mean!  
I can't get at the sugar. It's on the top shelf.
  - 3 It took him ages to get over the operation.  
He couldn't get his point over to the audience. They didn't understand.  
I can't get over how much your children have grown.
  - 4 We got up to page 56 in the last lesson.  
That man is getting up to no good. I think he's a thief!  
I had to get up at 5 a.m. to catch the plane.
  - 5 I couldn't get through to Joe. His phone was switched off.  
I failed, but Bob got through his driving test first time.  
We got through loads of money on our holiday.
  - 6 She can always get round her dad! She gets exactly what she wants.  
Sorry! I haven't got round to answering your email yet.  
I can't see how we get round this problem. It's really difficult.
- 4 Give students time to read the vocabulary in the bullet points and deal with any queries. Put students in pairs to find the matching phrasal verbs in exercise 3. Find the phrasal verb for *avoid* together as an example if necessary. Go through answers with the class.

### Answers

- get out of = avoid
- getting at (someone) = criticizing
- get over = recover
- get over = explain
- getting up to no good = behaving suspiciously
- got through = passed
- got through = spent
- get round = solve

### Talking about you

- 5 With weaker classes, you may want to point out the use of the causative in question 6. Briefly review the form *get* + object + past participle, e.g. *get your hair cut*, *get your eyes tested*.  
In their pairs, students ask and answer the questions.
- 6 Elicit the wording for sentence 1 without *get* as an example. Put students in pairs to rewrite the sentences. Establish if *get* is generally more formal or informal.

### Answers

- 1 Do you have a good relationship with your parents?
  - 2 What do you have to do when you arrive home tonight?
  - 3 How do you usually contact friends and family?
  - 4 When did you last become angry?
  - 5 What are two things that always annoy you?
  - 6 How often do you have your hair cut?
  - 7 In what ways is your English improving?
  - 8 Are you worried about ageing/becoming older?
- Get* is generally more informal.

### Additional material

#### For teachers

Photocopiable activity – Vocabulary: *Phrasal verbs chain* pp206–7

#### For students

Online Practice – *Look again*

Workbook pp47–9, exercises 1–6

### Everyday English SB p78

#### Exaggeration and understatement

This section focuses on two features of spoken and informal written English – exaggeration and understatement. This builds on *Vocabulary* in Unit 4 where students practised understatements and being tactful by saying the opposite. Students get plenty of practice of recognizing exaggeration and understatement before moving on to producing their own examples. Some of the expressions use consolidated modal verbs from this unit.

#### NOTE

There is some dictionary work in this lesson, so if students don't have access to their own dictionary or translator, try to have a class set of dictionaries available for checking meaning and pronunciation.

#### Possible problems

Many languages use exaggeration to help get a point across, e.g. in expressions like *I've told you a million times!* *She's the nicest person in the world*, etc.

Understatement may be a less common feature in your students' first language. Students may not think it is necessary or important, but British people often choose understatement as a way of being polite. At the end of the lesson, it's a good idea to ask students how they use exaggeration and understatement in their own language. Some specific points to note:

- 1 Some students might take an understated opinion literally, e.g. *She was a bit upset* (meaning she was really upset/angry) and fail to react appropriately.

- 2 The use of adverbs and modifiers is sometimes important in exaggeration and understatement, e.g. *I'm absolutely dying of hunger. They've got a bit of money.*
- 3 Native speakers often use understated language when complaining, e.g. *a bit (of)* and *not too*. Leaving these modifiers out can make non-native speakers sound too direct – which might result in a less sympathetic response. Compare:  
*The service was a bit slow. / The service wasn't too efficient. The service was slow.*
- 4 Stress and intonation are important in both features in this section, so exercise 4 gives controlled practice in delivering key sentences in a meaningful way.

- 1 Lead in by writing *passionate, spontaneous* and *temperamental* on the board. Elicit opposites including *controlled* and *reserved*. Discuss the questions as a class. If appropriate, ask students if they think they fit the reputation for their nationality.  
Check students have basic understanding of the terms *exaggeration* and *understatement*.
- 2 Focus on the photo and read the sentences as a class. Check comprehension of *worship*. Put students in pairs to categorize the 'declarations'. You could model the sentences yourself with corresponding emotional intensity, as if they were lines from a film, and get students to repeat.

### Answers

*I adore you and I can't live without you.* = exaggerated  
*I'm really rather fond of you.* = understated  
*I'm absolutely crazy about you.* = exaggerated  
*We get on pretty well, don't you think?* = understated  
*I worship the ground you walk on.* = exaggerated  
*I quite fancy you, you know.* = understated

- 3 Elicit the matching line for number 1 as an example. Put students in pairs to complete the matching task, using dictionaries or translators to help them with new words. With a weaker group, you could get them to read through all the sentences and deal with vocabulary queries together before they begin the matching task. Monitor and help as necessary. Answers are given after exercise 4, where students listen and check their answers.
- 4 **7.13** Play the recording through once and let students check their answers. Elicit for each mini conversation which part shows exaggeration and which understatement. Play the recording again, pausing after each exchange to let students mark the main stresses and focus on the intonation. If necessary, point out the silent *k* in *knackered* /'nækəd/. It's also worth pointing out that this is a very informal/slang word for *exhausted*.  
Put students in pairs to practise the conversations. Monitor and check for appropriate stress and intonation. If students have problems, play selected lines of the recording again and drill chorally and individually. You could point out that in exaggerations both the adverb and adjective are usually stressed strongly; in understatements, the modifier is usually stressed:  
*They're obviously madly in love.*  
*I was a bit upset.*

### Answers and audioscript

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

### 7.13 Exaggeration and understatement

- 1 A They are obviously madly in love. (exaggeration)  
 B Yeah, they do seem to get on quite well. (understatement)
- 2 A I think Tony was a bit rude last night. (understatement)  
 B You're not kidding. He was totally out of order! (exaggeration)
- 3 A His family are pretty well off, aren't they? (understatement)  
 B You can say that again! They're absolutely loaded! (exaggeration)
- 4 A I can't stand the sight of him! (exaggeration)  
 B I must admit, I'm not too keen on him either. (understatement)
- 5 A I'm knackered. Can we stop for a rest? (exaggeration)  
 B OK. I feel a bit out of breath, too. (understatement)
- 6 A I'm absolutely dying for a drink! (exaggeration)  
 B Yes, my throat's a bit dry, I must say. (understatement)
- 7 A She isn't very bright, is she? (understatement)  
 B Too right! She's as thick as two short planks. (exaggeration)
- 8 A I bet you hit the roof when she crashed your car! (exaggeration)  
 B Well, yes, I was a bit upset. (understatement)
- 9 A I'm fed up with this weather! It's freezing. (exaggeration)  
 B I suppose it is a bit chilly. (understatement)
- 10 A Well, that was a fantastic holiday! (exaggeration)  
 B Yes, it was a nice little break. (understatement)

- 5 Read the sentences as a class. Deal with any vocabulary queries. Put students in pairs to act out the example so you can check their stress and intonation. Give them time to take turns reading out the understated remarks and giving exaggerated replies. Monitor and check for good intonation.

If students sound 'flat' or stress the wrong words, drill key lines with the class and then get students to repeat the pair work, changing which student starts so that they have a chance to read out and respond to the other statements.

- 7.14** Play the recording and let students compare their replies. With a weaker group, play the recording again, pausing after each exchange for students to copy the exaggerated response.

### 7.14 Absolutely fabulous!

- 1 A These shoes are rather nice, aren't they?  
 B They're absolutely fabulous! I want them!
- 2 A Is that a new watch? I bet that cost a bit.  
 B A bit? It cost a fortune!
- 3 A It's a bit chilly in here, don't you think?  
 B You can say that again! I'm absolutely freezing!
- 4 A Can we stop at the next service station? I could do with something to eat.  
 B Me too. I'm starving! I didn't have any breakfast this morning.
- 5 A I think those two like each other, don't you?  
 B Like's the wrong word. They're obviously crazy about each other.
- 6 A I bet you were a bit upset when your team lost.  
 B Me? Upset? I only cried myself to sleep!

### Additional material

#### For teachers

Photocopiable activity – Communication: *Over the top or understated?* pp208–9

#### For students

Online Practice – *Look again*

Workbook p49, Pronunciation exercises 1–2

Online Practice – *Check your progress*

**Introduction to the unit**

In this unit, students learn about people who have had extreme experiences or surprising and interesting lives. The *Language focus* is relative clauses. Students develop their understanding of how relative pronouns are used, the difference between defining and non-defining relative clauses, and how to use them to add information. Students also look at how to use participles (*-ing* and *-ed*) to add more detail.

The article in *Reading and speaking* is about an American man with a very alternative lifestyle – constructing and living in wooden houses high up in the trees of Central Park. Students read just the introduction and discuss the setting and main themes of the story. Working with paragraph headings, they make further predictions about the content of the text and then read to find out whether they were right. Students also use their skills of working out meaning from context with words in the text.

In *Listening and speaking*, students make predictions about anecdotes based on photos and key vocabulary. They then listen to confirm their ideas and answer specific questions about the stories.

*Vocabulary* focuses on which adverbs and adjectives collocate well. Students learn about gradable and ungradable adjectives and use them to complete conversations. They also practise using adjectives and adverbs together with appropriate stress and intonation to be dramatic. There is also a focus on adverbs in *Listening and speaking*.

*Everyday English* relates to expressing strong feelings when speaking. Students learn exclamations with *What* and *How* and practise using exclamation words such as *oops!*

In *Writing*, students read a model text about the writer's favourite part of town and examine different aspects of the text such as paragraphing, use of relative clauses, and the inclusion of facts and opinions. They think of their favourite part of town and plan and produce their own text.

**Language aims****Language focus****Relative clauses** SB p80

- Using relative pronouns.
- Defining and non-defining relative clauses.
- Punctuation and pronunciation in relative clauses.
- Proverbs including relative clauses.

**Present and past participles: -ing and -ed** SB p83

- Using *-ing* and *-ed* participles.

**Vocabulary**

- Adverb collocations. (SB p87)

**Spoken English**

- Adding a comment. (SB p86)

**Everyday English**

- Exclamations. (SB p88)

**Skills development****Reading****Skeleton superhero** SB p80

- A text about Akwasi Frimpong, a sportsman from Ghana who competed in the Winter Olympics in 2018.

**A fairy tale of New York** SB p84

- An article about Bob Redman, who built and lived in tree houses in Central Park, New York.

**Listening****Extreme temperatures** SB p86

- Listening to two monologues by people telling anecdotes about extreme temperatures.

**Speaking**

- Discussing and giving opinions about Akwasi Frimpong, the character in the reading text. (SB p81)
- Roleplay – acting out an interview between a journalist and Bob Redman. (SB p85)
- Discussing and giving opinions about issues arising from the fairy tale of New York article. (SB p85)
- An Oscar speech – speaking dramatically. (SB p87)

**Writing****Describing places – My favourite part of town** SB p138

- Analysing a text about a specific part of New York to divide it into paragraphs.
- Writing about your favourite part of town following the paragraph plan given.

**Additional material****Workbook**

Unit 8 reviews defining and non-defining relative clauses, with choice of pronouns, prepositions and punctuation. There is also a focus on participle clauses and adjectives with *-ed* or *-ing*. Vocabulary practises descriptive adjectives for people, places and things, and adjectives with prepositions. Pronunciation covers silent letters and spelling variations.

**Photocopiable activities**

There are photocopiable activities to review grammar (*From A to Z*), vocabulary (*Quite funny or absolutely hilarious?*) and communication (*Oops! Let's do it again*). These can be found at the back of the Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Notes on the unit

### Unit opener page

Choose from these activities to engage your students with the topic and target language of this unit:

- Talk about the title
- Talk about the unit goals (*Grammar, Vocabulary, ...*)
- Talk about the photo
- Talk about the quote
- Watch the video
- Look at the bottom banner
- Do the activity

Point to the title of the unit *Going to extremes*. Focus students' attention on the photo and elicit some ideas about what it shows.

**Video introduction (6 minutes approximately):** Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

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

Don't forget that there are many exercises to consolidate and practise the target language of the unit in the Workbook as well as online. There are links to these exercises on the relevant pages of the Student's Book and they can be done in class time or you can set them for homework.

**Summary:** If you don't have time to watch the video, use the title and the photo to help students understand and engage with the topic, and then move straight on to the activity so that they can discuss the theme in more detail.

#### Notes for activity:

- 1 Put students into pairs and ask them to discuss the questions. Check answers with the class.
- 2 Ask students to read the quote by Iveta Cherneva (author and political commentator). Put students into pairs to discuss the questions. Elicit interesting answers in feedback.

### Language focus SB p80

#### Relative clauses

##### TEST YOUR GRAMMAR

Work through the exercises fairly quickly, avoiding any lengthy grammar explanations at this stage.

- 1 Do number 1 together as an example. Give students time to complete the sentences, working individually. Check answers in pairs.

##### Answers

- |         |               |
|---------|---------------|
| 1 who   | 5 whose       |
| 2 which | 6 where, when |
| 3 who   | 7 which       |
| 4 what  | 8 which       |

- 2 Ask the question, give students a moment to read the sentences again, and then elicit the answer from the class. If necessary, point out that *what* in sentence 4 means 'the thing that' and cannot be replaced by *that*.

If students query the omission of the pronoun in 1 and 8, briefly point out that it can be omitted because the pronouns are the object of the clause.

##### Answer

*That* can replace the relative pronoun in sentences 1 and 8. It can replace *who* or *which* in defining relative clauses.

- 3 Ask students to underline the participles. You could , check they have underlined the correct words before they rewrite the sentences. Put students in pairs to share their sentences. Check the answers.

##### Answers

- 1 The bored woman standing next to him is his wife.
- 2 Most houses built in the 16th century are listed buildings.  
The bored woman who is standing next to him is his wife.  
Most houses which were built in the 16th century are listed buildings.

### Skeleton superhero

#### About the text

The section title refers to the Winter Olympic sport called *Skeleton*. In this sport, individual competitors lie face down on a sled and slide headfirst down an icy track very fast.

The competitor in this article is called Akwasi Frimpong /æk'wa:zɪ 'frɪmpɒŋ/, an African man from Ghana, living in the Netherlands. With Ghana being a hot country, it is unique for Frimpong to compete for Ghana in the Winter Olympics. The text describes his sports career, starting with sprinting and moving on to bobsled (a team sport on an ice track using a large sled), and finally to Skeleton.

Students may not know the sports mentioned or the English words used to talk about them: *sprint, sprinter, bobsled, individual Skeleton, sled, ice track*. They can use context to work out the meaning of new vocabulary. With a weaker group, you could pre-teach *hurtle, dive, navigate, chin, illegal immigrant, moan, vacuum cleaner, barrier*.

- 1 Focus on the photos. Elicit what students can see and how they feel about this activity. If they don't know the name of the sport, teach *Skeleton* and use the note above to give more information about it. Elicit whether students would try the sport and their reasons.

##### Answer

He's doing the Skeleton – a winter sliding sport where the person rides a small sled (called a *skeleton*) down a frozen track whilst lying down, face first.

- 2 Teach students how to say the man's name. Make sure they understand the question. Students read the full text. Elicit impressions from the class.
  - 3 Point out the gaps in the text and the clauses a–j. Give students time to read the clauses and deal with any vocabulary queries. Highlight the example. Do number 2 as a further example if necessary. Students work individually and then check answers in pairs.
- 🔊 8.1 Tell students to read and listen to check their answers. Play the recording.

##### Answers

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

## 8.1 The African Iceman

February the 15th 2018 was the day when 32-year-old Akwasi Frimpong from Ghana entered history. Sprinting alongside a tiny sled, jumping onto it face first, and hurtling down an ice track at 100 km an hour, he became the first African to compete in the Olympic Skeleton.

### From Africa to Europe

Born in 1986, Akwasi was brought up by his grandmother in Kumasi, Ghana, in a 4m<sup>2</sup> room which housed a family of ten. Aged eight, he joined his mother, who had moved to the Netherlands. He loved sport, and was a talented sprinter, becoming the Dutch junior 200 m champion at the age of seventeen. However, he never travelled to competitions abroad. Akwasi, whose coaches believed he'd lost his passport, had a secret! His paperwork hadn't been processed, so he was an illegal immigrant, and wouldn't have been allowed back into the Netherlands.

### From sprinting to 'skeleton'

In 2008, he finally got his Dutch passport, and trained for the 2012 London Olympics, but injury ended his sprinting ambitions. He changed sport and trained in bobsled, an event in which a quick sprint start is essential, but after failing to get into the 2014 Winter Olympic team, he decided to give up competitive sport altogether. However, his wife, Erica, told him she didn't want him forever moaning about his lost Olympic dreams, so Akwasi changed sport again, this time to *Skeleton* racing. He loved it, and set his heart on competing in the 2018 Olympics in South Korea, but *not* for the Netherlands; for his birth country, Ghana.

### Back to Africa

Aged 31, for the first time in 23 years, Akwasi returned to Ghana, where he set up the improbable-sounding **Bobsled and Skeleton Federation Ghana**. In a country with no snow or ice, he introduced his fellow Ghanaians to winter sports using a wooden board with wheels! Back in the Netherlands, he trained for the Olympics with money earned by selling vacuum cleaners door-to-door, and just managed to qualify for South Korea, entering the top 60 in the world.

### Success ... of a sort!

If life was a Hollywood movie, Akwasi would have *won* Olympic gold, but of course he had *no* chance against his competitors, some of whom had been training for years. He came last. 'That is OK,' he said. 'For me, being at the Winter Olympics is about breaking barriers ... to show black people from warm countries can do this as well.' He now hopes to win his first Olympic gold medal for Ghana in the 2022 Winter Games, which will be held in Beijing.

- 4 Give students time to read the questions and deal with any vocabulary queries. Students work alone to find the answers, referring back to the text. Monitor and assist students who are struggling. Put students in pairs to share and check their answers. Go through answers as a class.

### Answers

- 1 He became the first African to compete in the Olympic Skeleton.
- 2 Because his mother had moved away to the Netherlands.
- 3 Because he didn't want them to know he was an illegal immigrant.
- 4 No – he had an injury, so he couldn't compete.
- 5 Because a quick sprint start is needed in that event and he was a talented sprinter.
- 6 Because he failed to get into the 2014 Winter Olympics.
- 7 His wife, Erica – she told him that she didn't want him moaning about his Olympic dreams when he was 99.
- 8 Because there is no snow or ice in Ghana.
- 9 He hopes to win the first gold Olympic medal for Ghana in the 2022 Winter Games.

### What do you think?

Put students in small groups to read and discuss the questions. As previously, appoint one student in each group to manage the conversations and try to make sure that

everyone speaks. For the last question, allow students to use dictionaries or translators to check the meaning of any adjectives they don't know. Elicit some whole-class feedback on the small group conversations. Check the answer to the second question (see *Answers* below).

### Answers

The image on the helmet is based on 'Rabbit theory' – where a rabbit is in a cage surrounded by lions. When the cage opens, the rabbit has to sprint – Frimpong sees himself as the rabbit and the lions as the negative things he has had to deal with in his life. He can now escape those negative things.

## LANGUAGE FOCUS

### Possible problems

- 1 **Defining or non-defining?** A defining relative clause is essential to the meaning of a sentence, e.g. *The people who live across the road are friendly*. If you remove the relative clause and say *The people are friendly*, then the meaning is unclear.  
A non-defining relative clause adds extra, non-essential information, e.g. *My best friend, who is 25, was born in Poland*. If you remove the relative clause and say *My best friend was born in Poland*, then the meaning of the sentence is still clear.
- 2 **Leaving out the pronoun.** You can leave out the relative pronoun if it is the object of a defining relative clause. This is very common, although students often leave the pronoun, which can sound unnatural, e.g. *The university which I went to was quite small*. (Although not grammatically wrong, it doesn't sound as natural as: *The university I went to ...*)  
You can't leave out the pronoun in non-defining relative clauses.
- 3 **Who, which or that?** English uses *who* for people and *which/that* for objects, but some other languages use the same pronoun for both. Common errors include *\*People which can't drive are at a disadvantage*.  
You cannot use *that* in a non-defining relative clause, e.g. *\*They didn't invite me, that really upset me*.  
In some languages, *what* and *that* are the same word, leading students to use *what* wrongly: *\*Everything what she said was funny*.
- 4 **Using a subject pronoun and a relative pronoun.** Students can get confused by the structure of the sentence, inserting a subject pronoun when the relative pronoun already refers to the subject, e.g. *\*The teacher who he was our favourite has now left*.
- 5 **Participles.** Present and past participles can be used as adjectives, e.g. *a boring man/a broken window*.  
Present participles are active in meaning, but past participles are passive, often referring to feelings.  
Compare:  
*This film is boring.*  
*I'm bored with this film.*  
They are both used:  
– as reduced relative clauses, e.g. *There was a man selling newspapers.* (= who was selling)/*The rubbish left by visitors was piled everywhere.* (= that had been left).  
– in participle clauses, e.g. *He woke up feeling ill.* / *Having lost his job, he decided to go freelance.*  
The subject of the main verb clause and the participle clause must be the same, e.g. *Standing at the edge of*

*the wood, the house appeared dark and abandoned. (In this case, the house is the subject of both clauses.)*

### Relative clauses

Read the explanation and example as a class.

- 1 Read the first sentence as an example and elicit the relative clause. Put students in pairs to find the relative clauses. Check answers together. Help students to express the difference between defining and non-defining relative clauses. If necessary refer students to Grammar reference 8.1 on SB p160, points 1 and 2 only.

### Answers

- a I met a woman who works at the UN. (*defining*)
  - b My sister, who lives in New York, works at the UN. (*non-defining*)
  - c The house which we just passed is Lisa's. (*defining*)
  - d Lisa's house, which cost over a million, was flooded last month. (*non-defining*)
- 2 Ask students to read the sentences aloud and think about the effect the commas have. Elicit ideas from the class and check with *Answers* below.

### Answers

We use commas in non-defining relative clauses. They go before and after the relative clause to show that it isn't an essential part of the sentence. The speaker pauses at the commas.

- 3 Let students discuss the question in pairs. Then elicit which sentence the pronoun can be omitted in. If possible, elicit the reason why.

### Answers

The relative pronoun can be omitted from *The house which we just passed is Lisa's*. This is because the relative pronoun can be omitted from a defining relative clause when it is the object of the clause. In speech, the sentence sounds more natural if the pronoun is omitted: *The house we just passed is Lisa's*.

### Present and past participles

Put students in pairs to underline the participles and discuss the questions. Check the answers.

### Answers

- 1 Who is that boring man standing at the bar?
- 2 The house sold for over \$1m was demolished and rebuilt!
- 3 They owner has four houses, including a ruined castle in Scotland.  
adjectives: *boring, ruined*  
(*boring, standing, including* are present participles; *sold, demolished, rebuilt, ruined* are past participles)

Refer students to Grammar reference 8.1–8.2 on SB pp160–1.

## Practice SB p82

### Punctuation and pronunciation

- 1 In their pairs, students read the sentences aloud and add punctuation. Monitor and assist if necessary.
- 🎧 8.2 Play the recording so students can check their answers. Play it again, pausing for students to repeat. Pay close attention to where they pause. If necessary, play particular sentences again or drill the class.

### Answers and audioscript

#### 8.2 Punctuation and pronunciation

- 1 The area of London I like best is Soho.
- 2 My father, who's a doctor, plays the drums.
- 3 The book that I'm reading at the moment is great.
- 4 Ed passed his driving test first time, which surprised me.
- 5 People who eat too much sugar risk getting diabetes.
- 6 I met a man whose aim in life was to visit every capital city in the world.
- 7 The Channel Tunnel, which opened in 1995, is a great way to get from England to France.
- 8 A short, bald man, seen running away from the scene of the crime, is being sought by the police.

- 2 Point out that students need to decide where commas should go. Put students in pairs to discuss the answers. Check together as a class.

### Answers

- 1 Jeanette's husband, who works in advertising, is a very interesting man. = talks about Jeanette's husband being an interesting man – an aside is that he works in advertising. Without commas it implies that Jeanette has more than one husband – this is the one who works in advertising.
- 2 My two children, who love sports, are really good tennis players. = talks about the person's two children. Without commas it implies the speaker has more than two children – we are speaking about the two that love sports.
- 3 Mercury, which melts at -39°C, is a liquid at room temperature. = talks about mercury being a liquid at room temperature – an aside is that it also melts at -39°C. Without commas it implies that there is more than one kind of mercury – this is factually incorrect.
- 4 The star in the sky which never moves is called the 'North Star'. = this sentence should not have commas. If you add commas, it implies that there is only one star in the sky.
- 5 I'd like to visit the house where Picasso lived while we're in Spain. = this sentence should not have commas. If you add commas it implies there is only one house in Spain.
- 6 Our house, which is in France, has a swimming pool. = talks about their house having a swimming pool – an aside is that their house is in France. If you take the commas away, it implies they have more than one house – and just happen to be speaking about the one they have in France. In this case, a reduced clause would be more likely: *Our house in France has a swimming pool.*  
1, 2, 3 and 6 need commas.

### Relative clauses – adding information

- 3 Put students in pairs to discuss which sentences need more information and which are already complete sentences without adding anything in the gap. With a weaker group, discuss sentences 1 and 2 together as examples. Monitor the pairwork. Check answers together.

### Answers

2, 3, 5, 7 and 8 need more information in order to make sense.

- 4 Give students time to read the sentences. Elicit which sentence matches sentence 1 in exercise 3 (g) and help students rewrite it so it can fit in the gap as a relative clause (*which my grandfather planted 60 years ago*). Students work individually to complete the task. Put them in pairs to check their answers. Go through the answers together.

## Answers

- 1 The apple tree in our garden, which my grandfather planted 60 years ago, needs cutting down. (g)
- 2 People who do regular exercise live longer. (f)
- 3 She married a man she met on holiday in Greece. (d)
- 4 The Great Barrier Reef, which is situated off the NE coast of Australia, is the largest coral reef in the world. (h)
- 5 Did I show you the photographs we took in Barbados? (c)
- 6 Let me introduce you to Lindy Russell, who works in our Oxford office. (a)
- 7 I'm looking for a book that explains German grammar. (e)
- 8 I was speaking to someone you know. (b)

- 5 In their pairs, students focus on commas in the sentences and discuss where and why they are needed. With a weaker group, look at number 1 together as an example. Elicit whether commas are needed (*yes*) and why (*because it's extra information which means it's a non-defining relative clause*). Monitor the pairwork. Check answers together.

## Answers

- 1, 4 and 6 are non-defining relative clauses giving extra information and therefore they need commas around the clauses.  
2, 3, 5, 7 and 8 are defining clauses, so do not need commas.

## Proverbs

- 6 Elicit or teach what *proverb* means (a short, well-known phrase or saying, stating a general truth or piece of advice). If necessary, do number 1 as an example. With a weaker group you may need to pre-teach: *exception, put off, glitter, heart*. Put students in pairs to complete the task and discuss the meanings of the proverbs and idiomatic sayings.
- ⑩ 8.3 Tell students they are now going to hear the proverbs in context. Play the recording for students to check their answers.

## Answers and audioscript

### ⑩ 8.3 Proverbs

- 1 A Ugh! Evie's kids are a nightmare to have round! They're so badly behaved!  
B Yours are not exactly angels, Sophie! People **who** live in glass houses shouldn't throw stones!
- 2 A They say smoking's bad for you, but my granddad smoked till he was 98!  
B Mmm, but it's the exception **that** proves the rule.
- 3 A Ah, it's such a lovely day! Cleaning out the garage can wait.  
B But it's also a good day to do it! Don't put off until tomorrow **what** you can do today!
- 4 A Oh, it's nearly time for you to leave! The day's gone so quickly!  
B Yes, well, time flies **when** you're having fun!
- 5 A Lucas got me a diamond ring from an antique shop. It looks gorgeous, but it turns out it's a fake!  
B Ha! A classic case of all **that** glitters is not gold!
- 6 A Life's great in New Zealand, but I still really miss my little flat in the UK sometimes.  
B Well, home is **where** the heart is.
- 7 A How will you manage on your pension when you retire?  
B I'll cross that bridge **when** I come to it.
- 8 A It was such a nightmare buying this house and trying to sell our old one.  
B Yes, but you're so happy here now. All's well **that** ends well.

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

- 7 Encourage students to work together in their pairs to think of sentences which will get the reaction of one of the proverbs. Monitor and ensure the sentences are correct and sound natural. Students ask and respond to their sentences in their pairs.  
Conduct whole-class feedback. Invite some students to say their sentences loudly and clearly and get their classmates to respond with an appropriate expression.

## Present and past participles: -ing and -ed

- 8 Elicit the two participles for number 1 as an example. Students complete the task, working individually. Let students check in pairs before checking with the class.

## Answers

- 1 I hurt my leg **playing** football.  
Bridge is a card game **played** by four people.
- 2 It says **Made in China** on these trousers.  
I work in a café, **making** sandwiches and hot drinks.
- 3 I've spent the whole morning **writing** this essay.  
On the wall was some graffiti **written** in huge letters.
- 4 Goods **bought** in the sale cannot be refunded.  
I've spent all day **buying** Christmas gifts online.
- 5 The burglar was caught **breaking** into the house.  
Be careful of the **broken** glass on the floor!

- 9 Focus on the table and read column A with the class. Read the question and elicit a possible adjective for *the weather*. Put students in pairs to complete the matching task. Make sure they understand that sometimes more than one answer is possible. Check possible answers with the class, monitoring pronunciation as you go.

## Answers

Group B adjectives go with the topics in A.

- 1 shocking/depressing weather
- 2 a depressing/a relaxing/an exhausting/a boring holiday
- 3 depressing/shocking news
- 4 an annoying/a relaxing/an exhausting/a boring journey
- 5 an annoying/a boring/an embarrassing neighbour
- 6 an annoying/a shocking/an embarrassing mistake
- 7 a shocking/depressing/boring film

- 10 ⑩ 8.4 Explain that students are going to hear seven short conversations about the topics in exercise 9. Focus on the example and play conversation 1. Then play the rest of the recording, pausing after each conversation. Students listen and describe how the person's feeling and the situation, using *-ing* and *-ed* adjectives.

## Answers

- 2 She's relaxed. She's had a relaxing holiday.
- 3 She's shocked. She's heard some shocking gossip.
- 4 She's exhausted. She's had an exhausting journey.
- 5 She's annoyed. Her neighbour is being annoying.
- 6 She's bored. She's watching a boring crime drama.
- 7 She's embarrassed. She asked an embarrassing question.

## ⑩ 8.4 Present and past participles

- 1 A It's raining again!  
B Oh no! Another miserable day when we're stuck indoors!
- 2 A You look so chilled! It was obviously a good holiday!  
B Yes! We just sat by the pool and read books for a week. Bliss!
- 3 A Have you heard?! Kevin's left his job and gone to travel around India!  
B No! Kevin? Ever-so-careful stay-at-home Kevin? That's incredible! I don't believe it!

- 4 A Come on in. You must be shattered!  
B Oof, I am. I've been travelling for the past 36 hours, and I've hardly slept a wink!
- 5 A What's that noise I can hear?  
B Oh, it's my neighbour, playing loud music in the garden. He's such a pain! Never thinks of others!
- 6 A What's wrong? Are you not enjoying this?  
B Oh, yet another crime drama, and everything is happening so slowly in this one!
- 7 A I saw you looking very uncomfortable talking to that woman over there. What happened?  
B Oh, it was horrendous! I asked her when her baby was due, and she said she wasn't pregnant!

### Adding more detail

- 11 Focus on the picture and elicit a few basic details about the situation. Check comprehension of the words and phrases in the box.  
Put students in pairs to decide how to use **all** the language in the box in one sentence about the man.  
Give them time to discuss and try out various alternatives before reading out their sentence to the class.
- 🔊 8.5 Play the recording. Students listen and compare their answer.

#### Answers and audioscript

##### 🔊 8.5 Adding more detail

A cool young man, lost in thought, was walking slowly down the busy street, listening to music, and humming to himself.

- 12 Read the instructions and sentences as a class. Deal with any vocabulary queries. Elicit possible ways of making sentence 1 longer.  
Put students in pairs to choose their sentences and make them longer. Stress that students need to produce a single sentence each time. Monitor and help, feeding in vocabulary and ideas as necessary. Give students time to discuss and try out various alternatives before reading out their sentences to the class.
- 🔊 8.6 Play the recording. Let students listen and compare their answers.

#### Answers and audioscript

##### 🔊 8.6 Adding more detail

- A beautiful, long-haired blonde girl, wearing a fashionable polka-dot bikini and leather sandals, was sunbathing sleepily on the wide, white, crowded sandy Caribbean beach.
- A huge, bald, angry-looking policeman came running into the crowded room, brandishing a gun.
- A tall, slim, teenage boy wearing an orange tracksuit and red baseball cap, stole a black leather wallet from a bespectacled old man sitting at the back of a red double-decker London bus yesterday afternoon.
- The once-famous, ageing American comedy actor Kirk Branson was seen entertaining a glamorous young brunette girl yesterday evening, in an exclusive Michelin-star Paris restaurant frequented by countless international celebrities.
- The long-awaited sales and marketing conference, held in a small town on the border of the snowy Austrian Alps, was a huge success, attended enthusiastically by all the members of staff of the multinational Swiss drug company Parazol.

### Additional material

#### For teachers

Photocopiable activity – Grammar: *From A to Z* pp210–1

#### For students

Online Practice – *Look again*

Workbook pp50–3, exercises 1–12

## Reading and speaking SB p84

### A fairy tale of New York

#### About the text

The idea of extreme people and places is brought together in this article about a man named in the text as 'Tarzan of Central Park'. The man, Bob Redman, lived in tree houses which he built in the trees of Central Park in New York.

His tree houses were always found and dismantled by the Parks Enforcement Patrol, but he managed to build 13 of them. Finally, the Park Director decided to give him a job in the park – but he isn't allowed to build any more houses.

The original Tarzan was created by Edgar Rice Burroughs in his story *Tarzan of the Apes*, published in the early 1900s. Tarzan was a child raised in the jungle by apes. He later experienced civilization, but rejected it and returned to the jungle. Several films of the Tarzan story have been made.

Central Park is a very famous tourist attraction in New York. It's very large – around 3.5 square kilometres. You can do all the usual activities such as rollerblading or having a picnic, but there is also an ice rink, a zoo and an art gallery.

Encourage students to use the context to help them with new vocabulary. There are highlighted words which students will focus on in a vocabulary task.

With weaker classes, you could pre-teach all or some of the following: *cliff*, *stone*, *cement*, *legend*, *branch* (n), *rumour*, *authorities*, *elaborate* (adj), *solitude*, *beech tree*, *split-level* (= with floors on different levels often with stairs connecting them), *ladder*, *rope bridge*, *bench*, *neglected*, *camouflage* (v), *give rise to*, *tribe*, *workmanship*, *nail* (n), *pruner*, *hectic*.

- With books closed, write *New York* on the board. Give students time to write down three things they know about it. Students share their ideas with the class.
- Tell students to open their books, but keep the text covered. Read the conclusion as a class. Deal with any vocabulary queries. Discuss the questions as a class.

#### Answers

- 'A land of opportunity' means that a place presents possibilities for people to earn a good living, and succeed in different aspects of their life. It is often used in reference to the US and is linked to the concept of 'the American dream'.
- New York is called 'hectic' and 'competitive' because it's a very big city, a centre for international business, and it is known for being fast-paced.
- Focus on the photos and the title of the article. Give students time to read the introduction. Deal with vocabulary queries as necessary. Put students in pairs to answer the questions. Check the answers.

### Answers

- 1 Tarzan was a fictional character who lived in the jungle and was brought up by apes. Redman is called 'Tarzan' because he has spent a lot of his time living in the trees.
- 2 You should stay in a room on a high floor in a hotel at the southern end of Central Park. You get extraordinary views.
- 3 the buildings on either side of the park
- 4 Give students a short time to read the headings. They may need help with the word *postscript* (= extra facts after the story/event has ended). Put students in pairs or small groups to discuss their guesses about Bob Redman's story. Elicit a range of ideas from the class, but don't confirm or reject suggestions at this stage.
- 5 Students read the whole article to see if their ideas were correct. Discuss what they were right about.  
Give students time to read the statements. Deal with any vocabulary queries. Do number 1 as an example.  
Give students time to complete the task, working individually. Remind them to correct the false statements. Let students check their answers in pairs before checking with the class. Encourage students to say where they found the relevant information in the text.

### Answers

- 1 **X** One of the stories (about the handsome young man spotted among the branches) was true.
- 2 **X** He was brought up in a tiny apartment in Manhattan.
- 3 **X** He liked the solitude.
- 4 **X** It wasn't rented out at all.
- 5 **✓**
- 6 **X** His friends had to obey his rules of no breaking branches, no litter, no fires and no loud music.
- 7 **✓**
- 8 **X** He thinks the job is perfect for him – it still involves trees.

### Vocabulary

- 6 Focus students on the highlighted words in the text. Ask students to match them to the synonyms 1–8, using the context of the sentences around them to work out the meanings. Elicit the synonym for the first highlighted word as an example if necessary.  
Students work alone on the task, but can check in pairs. Monitor and assist students who are struggling. Tell them to try inserting the synonym into the place of the highlighted word to test whether it makes sense.  
Go through answers with the class. Drill any new words to ensure good pronunciation including word stress.

### Answers

- |             |                       |
|-------------|-----------------------|
| 1 mournful  | 5 touching            |
| 2 adjacent  | 6 marvelled at        |
| 3 dismantle | 7 undetected          |
| 4 spotted   | 8 went to great pains |

### Roleplay

Read the instructions as a class. Divide the class into two groups: As and Bs. Focus on the example and ask the journalists (Student Bs) to work together in twos or threes to brainstorm other questions they might ask. The Student As can read the text again, thinking about how Bob Redman might describe and explain his life in the treetops and the

things which happened to him, and also his feelings about them. Monitor the groups and help where necessary.  
Put students in A/B pairs. Remind them that if they don't know an exact detail, they can make it up! Give students time to roleplay their interview. Monitor and note down any common errors for class correction after the interviews.  
Ask a few pairs of students to act out their interview for the class. Do any necessary correction together.

### What do you think?

Read the questions as a class. Put students in small groups to discuss their ideas. Monitor and help as necessary. Ask a spokesperson for each group to present their ideas to the class.

**VIDEO** In this unit students can watch a video about a man who has made a living from helping people climb trees. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

### Additional material

#### For teachers

Photocopiable activity – Video worksheet: *Wild Tree Adventures*

#### For students

Online Practice – *Practice*

## Listening and speaking SB p86

### Extreme temperatures

#### About the text

In this recording, there are two separate anecdotes. Two young women, Helena and Abi, recount stories of things that happened to them in extreme temperatures.  
It's important for students to be able to pick out the main information from the recordings, but some of the vocabulary may be new. Be prepared to pre-teach/check some of the following items depending on your students' level: *sweat* (v), *pyramid*, *stuffy* (= airless), *dehydrate*, *approach* (v), *fluid* (n), *nauseous*, *heat exhaustion* (= a condition resulting from being in the heat for too long), *rehydration salts* (= a treatment to restore the balance of fluids after diarrhoea or dehydration), *outskirts*, *minus* (30), *tram*, *bonfire*, *nostrils*, *anonymous* (= without individual characteristics).

- 1 Lead in by writing the adjectives *cold*, *hot* and *wet* on the board. Put students in pairs and ask them to brainstorm places in the world which are known for these weather conditions. You could also elicit some more adjectives they may know which are similar to *cold* (freezing, chilly, icy), *hot* (boiling, baking, scorching) and *wet* (pouring, soaking, flooded). Write them on the board.

Put students in groups to share their experiences in answer to the questions. Monitor and ensure each group member has the chance to contribute. Elicit some of their experiences in whole-class feedback. Establish who had the most extreme experience.

- 2 Focus on the photo of Helena. Read the words and phrases as a class. Deal with any vocabulary queries. Put students in pairs to predict Helena's experience from the words in the box. Monitor and help as necessary. Elicit a few predictions from the class, but don't confirm or reject students' suggestions at this stage.
- 3 **8.7** Play the first line of the recording and check the answer to question 1. Give students time to read the rest of the questions. Play the recording through to the end. Let students compare their answers in pairs. Play the recording again if necessary. Check the answers with the class.

### Answers

- 1 Cairo.
- 2 Between 40 and 45 degrees Celsius (centigrade).
- 3 She decided to go dancing when it was extremely hot, danced for hours, and got dehydrated.
- 4 Taxi, motorbike, walking.
- 5 The pyramids, because she wanted to see the sunrise.
- 6 The sun was just starting to come up.
- 7 A man in a village with a motorbike. He lent/hired out his motorbike to them. He wasn't very helpful because the motorbike was old and it broke down.
- 8 She became dehydrated and lost energy. When she was back home, she felt strange and she had a headache. She felt confused, sick and nauseous. Her brain didn't work properly. She was suffering from heat exhaustion.
- 9 She learned a lesson on what to do in such high temperatures. She always carries rehydration salts now.

### 8.7 Helena

Well, it was when I was living in Cairo and, erm, it was in the middle of the summer, so it was, it was extremely hot – between 40 and 45 degrees centigrade, and, erm, stupidly we decided to go dancing, and, er, we went to this nightclub and we must have danced for hour and hours, erm, and it was very hot inside the nightclub and we were sweating profusely, erm, and er by the time we came out it was about five o'clock in the morning, and we decided, 'Ooh, wouldn't it be a great idea to go to the pyramids to see the sunrise!' So we jumped in a taxi, and the taxi was also quite stuffy and hot, erm, and we must have been starting to dehydrate at this point. Anyway, we got to the pyramids – and, erm, the sun was just starting to come up. And in, in Egypt, as soon as the sun comes up, the temperature rises dramatically, erm, but we were so excited at seeing the pyramids that we decided just to, to go and walk and see. At this point, erm, a man approached us and asked us if we wanted to borrow his motorbike, or hire his motorbike, erm, and so we said yes. So my friend and I, we jumped onto the motorbike and raced out into the desert – only to find after about ten, 15 minutes, that the motorbike was, erm, rather old and suddenly it broke down. So we were miles from anywhere and, erm, had to push this motorbike to, to get back. I was the one at the back pushing the motorbike and of course, erm, I was using lots of energy, I was, erm, losing a lot of fluid and, erm, it was getting hotter and hotter. Anyway, we ended up having to walk back, erm, to, to the village to give the motorbike back to the man. And by this time we were rather fed up and tired and very hot, so we decided to go home. By the time we got home, erm, I did start to feel a bit strange, I had a bit of a headache and, erm, I decided to go to, straight to bed. Anyway, I woke about half an hour later, feeling rather confused, and sick, a bit nauseous, and, er, I realized that, erm, my brain wasn't working properly and that in fact I probably had ... erm ... heat exhaustion. Anyway, it was a, it wasn't very pleasant, and er, ah, it was a lesson in what not to do in, er, in such temperatures. I've never done that again. I always carry my rehydration salts with me.

- 4 Now focus on the photo of Abi and ask students to guess where she was. Read the words and phrases as a class. Deal with any vocabulary queries. As with Helena, put students in pairs to predict Abi's experience from the vocabulary in the box, but now they can also predict in more detail, using the questions in exercise 3 to guide them. Monitor and help as necessary. Elicit a few predictions from the class, but again don't confirm or reject students' suggestions.
- 5 **8.8** Play the recording so students can answer the questions. Let students compare their answers in their pairs and discuss what they predicted correctly and what was different. Play the recording again if necessary. Check the answers with the class, encouraging them to say which aspects of the anecdote they predicted correctly and what was different from their ideas.

### Answers

- 1 In a small town in central Russia.
- 2 Minus 30° or colder.
- 3 She wanted to be independent, so she told her friends she could find their house without getting lost. She should have let her friends meet her at the tram stop.
- 4 Tram and walking.
- 5 To see some friends on the outskirts of the town.
- 6 An anonymous landscape with huge snow-covered white blocks, 15 or 16 floors high.
- 7 An old lady. She wasn't very helpful because she couldn't understand Abi. Her Russian wasn't good enough.
- 8 She felt frightened because she was feeling so cold. Her feet and hands were beyond hurting – she couldn't feel them. It was difficult to breathe.
- 9 Her friends came to find her and took her home.

### 8.8 Abi

The time that I was very, very cold, erm, was a time when I was working in Russia, in a small town in central Russia and, er, I was going to see some friends who lived on the outskirts of the town, and they were worried about me getting lost and they said that they'd come to the tram stop to meet me. But I wanted to be independent, so I, I told them 'don't be silly, of course I'll find it'. And on the day of, of the visit, erm, it was very, very cold, it might have been minus 30, but it might have been colder than that and, er, it was, it was so cold that at some of the tram stops and bus stops there were bonfires lit – special street fires, erm, to keep people warm and I think it was a day when the schools were closed, when the children didn't go to school because it was so cold. So I put on all the clothes that I had – all the scarves and jumpers, and, and I took the tram to the outskirts of the town where my friends lived, and it was right, right way out to the end of the line and I, I got off the tram, which was heated, erm, into this cold white world. And, erm, it was, it was so cold that if you ... when you breathed in, little balls of ice formed in your nostrils, so you, you had to keep your, erm, a scarf over your mouth and nose. About a minute, two minutes after getting off the tram, my, my, er, feet and hands were already hurting they were so cold. So I was walking around, trying to find the, the flat, but it was completely anonymous this, this landscape, erm, and there were these huge snow-covered white blocks, these buildings, 15 or 16 floors, but they all looked exactly the same and I couldn't find the name of the, the street either, and it was very, very quiet and the, the tram had gone. Er ... and I began, actually, to get very frightened because I was feeling so, so cold. Erm ... my feet and hands had, had gone beyond hurting almost, I couldn't feel them any more. Erm, it was quite difficult to breathe because of the icy scarf over my mouth and nose, erm, and I, I just couldn't find where, where they lived, and I asked an old lady the way, but my Russian wasn't good enough – she didn't understand me. And I was

beginning to really, seriously panic, when suddenly in the distance I, I saw my friends. They'd come to find me and, erm, they took me home.

## Vocabulary

- 6 Check comprehension of *profusely* (= a great deal) and *properly* (= correctly). Elicit the adverbs for number 1 as an example. Put students in pairs to complete the sentences. Monitor and help as necessary.

Go through the answers with the class. Point out that some are very strong collocations, such as *sweating profusely*, i.e. these words often occur together. You could go through the combinations, drilling them to ensure natural pronunciation, especially word stress.

### Answers

- |                       |                     |
|-----------------------|---------------------|
| 1 extremely, stupidly | 5 completely        |
| 2 profusely           | 6 exactly           |
| 3 dramatically        | 7 really, seriously |
| 4 properly            |                     |

## SPOKEN ENGLISH Adding a comment

Read through the explanation as a class and check comprehension of *afterthought* in this context (= an additional comment). Focus on the example and elicit that the additional comment is a non-defining relative clause. Remind students of the pause at the comma.

- 1 Pre-teach/check *no laughing matter* (= something you need to take seriously and not joke about). Elicit a possible ending for sentence 1 as an example. Put students in pairs to complete the matching task.
- 🔊 8.9 Play the recording and let students check their answers. Then ask them to practise saying the comments. Monitor and check for good pronunciation.

### Answers and audioscript

#### 🔊 8.9

- It was over 40°C and we went dancing, which was rather a stupid thing to do.
  - We visited the pyramids at sunrise, which was just amazing!
  - The motorbike broke down in the desert, which was no laughing matter.
  - My friends were worried I'd get lost, which was understandable.
  - My nostrils actually froze, which was very painful.
  - The old lady couldn't understand me, which is hardly surprising with my Russian!
- 2 Point out that in this exercise the students need to reuse the comments from column B. Focus their attention on the example. Put students in pairs to think of sentences which can end in the additional comments from B. Monitor and assist where necessary. Weaker students might only write three or four sentences, but encourage strong students to use all the additional comments.
- Elicit sentences from a number of different students in whole-class feedback or alternatively, put two pairs together to share their sentences.

## Additional material

### For students

Online Practice – Practice

## Writing SB p138

## Describing places – My favourite part of town

### About the text

The model text in this section is a description of Greenwich /'ɡrɛnɪtʃ/ Village, a neighbourhood on the west side of Lower Manhattan in New York. It was known in the late 19th- to mid-20th centuries as a haven for artists. This includes the Beat Generation, a group of American writers who came to prominence in the 1950s. In their writing and lifestyle, they rejected the usual values of society and materialism.

The people/cultural references in the text are:

Jack Kerouac (1922–69), a pioneer of the Beat Generation, best known for his novel *On the Road*, which describes the adventures of two friends as they travel across the US.

Bob Dylan (b. 1941), an American singer-songwriter. His early recordings were often protest songs on the subjects of war and the civil rights movement. Dylan has sold millions of records worldwide.

Uma Thurman (b. 1970), an American actress and model who has performed leading roles in films ranging from romantic comedies to action movies. She rose to international fame in 1994 for her role in *Pulp Fiction*.

*Friends*, the popular sitcom about a group of friends who all live in Manhattan.

Times Square, a neighbourhood in Midtown Manhattan, is the brightly-lit centre of the Broadway Theatre District.

There are a few examples of American English in the text: *downtown*, *sidewalk* and *bookstore*.

- For weaker students, lead in by describing your own favourite town or city and saying why you like it.  
Put students in pairs to discuss the questions. You could give them a minute to think before they start talking.  
Ask students to report back about their partner's favourite place in a brief feedback session.
- Go through the words in the box and check pronunciation. Make sure students stress these adjectives correctly: *picturesque* /ˌpɪktʃə'resk/, *intellectual* /ˌɪntəˈlektʃʊəl/, *mouth-watering* /ˈmaʊθ ˌwɔːtərɪŋ/.  
Read the questions and elicit answers for *picturesque* as an example. Put students in pairs or groups of three to pool their knowledge about the words. Let students use dictionaries or translators for any new words. Monitor and help as necessary. Check the answers with the class.

### Answers

*picturesque* – positive, refers to a place (attractive in appearance, often in an old-fashioned way)

*snoring* – negative, refers to a person (making noise when sleeping)

*twisting* – neutral, refers to a place (having a lot of turns/bends)

*aromas* – positive, refers to food (nice smells)

*intellectual* – positive, refers to a person or place (well-educated and interested in art/science/literature, etc. or related to intelligent people)

*a down-and-out* – negative, refers to a person (a person without money, a job or a home)

*boutiques* – neutral or positive, refers to a place (small fashionable stores, especially ones that sell clothes)

*a magnet* – positive, refers to a person or place (something or someone that attracts others)

brand-new – positive, refers to a place (completely new)  
 a haven – positive, refers to a place (where people can feel safe and happy)  
 mouth-watering – positive, refers to food (that looks/smells delicious)  
 flock (v) – positive, refers to people visiting a place (go to a place in large numbers)

- 3 Read the title of the text and check the pronunciation of Greenwich /'ɡrɛnɪtʃ/. Ask students what they know about Greenwich Village. If any of your students have been there, get them to describe their impressions of the place and people. Focus on the photos. Students read the description quickly and match the photos with corresponding lines in the text. Check the answers.

### Answers

The bottom photo shows students discussing life in coffee shops. The top photo shows one of the streets in Greenwich Village. The text is difficult to read because it has no paragraphs.

- 4 Give students time to read the text again more slowly. Deal with any vocabulary queries or let students check in a dictionary.  
 Elicit where the first paragraph could end as an example. Put students in pairs to divide the rest of the text, thinking of the purpose of each paragraph and adding a heading for each one. Monitor and help as necessary.  
 Check the answers with the class, eliciting a range of possible paragraph headings.

### Answers

Suggested paragraph breaks and headings are given in the text below. The purpose of each paragraph: 1 introduction, 2 why the writer likes Greenwich Village, 3 the history of Greenwich Village and famous people who lived there, 4 what you can do and where you can eat, 5 conclusion

#### My favourite part of town

I live in Manhattan, in Greenwich Village, which is in the 'downtown' (southern) part of the island and includes Washington Square Park, New York University, and a maze of picturesque little streets. It's my favourite part of town.

#### The character of Greenwich Village

So why do I like it so much? It's an artistic and intellectual neighbourhood with people playing chess in the park, artists selling paintings on the sidewalk, and students discussing life in coffee shops. Life in 'the Village' is never dull. There's a surprise around every corner – maybe a brand-new restaurant that wasn't there last week, a snoring down-and-out sleeping in the doorway, or a celebrity being pursued by paparazzi and fans.

#### Its history and famous people

A sense of history pervades Greenwich Village. It was first inhabited by Native Americans, then Dutch settlers, and then the British, who in 1713 named it 'Greenwich' after a town in England. The Village really was a small, rural village until the 1800s, when people escaping outbreaks of disease began moving there. Ever since, the Village has been a haven for artists, writers, poets and musicians. Many famous people have lived in Greenwich Village, including the writer Jack Kerouac, the singer Bob Dylan, and the actress Uma Thurman. The popular sitcom *Friends* was set here, and busloads of tourists looking for places mentioned in the show come here every weekend.

#### Places to go and places to eat

The heart of the Village is an area of pretty, twisting streets west of Sixth Avenue, where there are endless theatres, used

bookstores, coffee shops, trendy boutiques, and of course restaurants. A large part of the Village experience has to do with food. The Village is packed with food shops and restaurants from every region of the world. Mouth-watering aromas are everywhere from first thing in the morning until late at night. The Village is a genuine 24/7 part of the town. Washington Square Park is like a magnet for young people. They flock from every corner of the world to sit on the benches or beside the fountain, talking, playing musical instruments, and celebrating the freedom of friendship and youth.

#### The real New York

My mother, who grew up in New York City, used to say that Times Square is for tourists, but the Village is the real New York.

- 5 A description needs a balance of facts and opinions, so this is a useful task to help prepare students for their own writing. Elicit an example of a fact and an opinion. Students complete the task, working individually. Let students compare their answers in pairs before checking with the class.

### Answers

Facts: in the 'downtown' (southern) part of the island; includes Washington Square Park, New York University, a maze of little streets; artistic and intellectual neighbourhood, people play chess in the park, artists sell paintings on the sidewalk, students discuss life in coffee shops; first inhabited by Native Americans, then Dutch settlers, then the British – named it 'Greenwich' after a town in England; was a small, rural village until the 1800s; since then, the Village has been a haven for artists, writers, poets and musicians; famous people include writer Jack Kerouac, singer Bob Dylan, and actress Uma Thurman; *Friends* was set here, tourists looking for places mentioned in the show come every weekend; heart of Village area of streets west of Sixth Avenue – with theatres, used bookstores, coffee shops, trendy boutiques, and restaurants; Village packed with food shops and restaurants. Washington Square Park magnet for young people; mother grew up in New York City

Opinions: picturesque; my favourite part of town; life is never dull; a surprise around every corner; pretty; endless; mouth-watering aromas everywhere from morning to night; a genuine 24/7 part of the town; Times Square for tourists, the Village real New York

- 6 Elicit an example of a relative clause and a participle. Put students in pairs to complete the task.  
 Check the answers with the class.

### Answers

See the underlined text in the *Answers* to exercise 4.

- 7 Read through the paragraph plan with the class carefully. Elicit the tenses students are most likely to need (mainly Present Simple and Present Perfect, and Past Simple and possibly Past Perfect for the section on history). Students choose the place they want to describe. Let them do some research online if necessary and easily accessible. Get students to plan their description carefully, ideally in class so that you can monitor and help.  
 Remind them to create interest in their chosen place in the introduction and to use a range of relative clauses, participles and adjectives to add detail. Give students time to write their description in class or set the task for homework. Remind them to check the accuracy of their written work before they hand it in.  
 When you check the students' work, use the correction code on SB p130, and allow students to correct the

errors themselves. Focus firstly on errors using the target language from the unit, i.e. participles and relative clauses.

### Additional material

#### For students

Online Practice – Practice

## Vocabulary and pronunciation SB p87

### Adverb collocations

This section looks at the difference between gradable adjectives (*good, bad, nice*, etc.) which collocate with *very*, and extreme adjectives (*excellent, awful, marvellous*, etc.) which collocate with *absolutely*. There is also an explanation of the different meanings and pronunciation of *quite*.

### Extreme adjectives

- 1 Give students a few moments to go through each set of adjectives. Deal with any vocabulary queries and pronunciation problems. Ask students to match each group of adjectives with the correct adverb. Put students in pairs to check why the words collocate in this way and check with the class.

#### Answers

The adjectives in group A go with *very*; those in group B with *absolutely*. This is because *very* goes only with gradable adjectives – adjectives that show that something can have more or less of a particular quality, e.g. *good, bad, beautiful*. *Absolutely* goes with extreme adjectives – adjectives that already contain the idea of 'very' in their definitions, e.g. *wonderful = very good, freezing = very cold*, etc.

- 2 Elicit possible matches for *good* from group B. Students continue to match the adjectives to similar meanings, working in pairs. Point out that some adjectives in A can have more than one match in B. Check the answers.

#### Answers

surprised – amazed  
interesting – fascinating  
beautiful – stunning, gorgeous  
lovely – gorgeous, stunning, fabulous  
good – fabulous, wonderful, brilliant  
tired – exhausted  
funny – hilarious  
sad – devastated  
bad – awful, dreadful  
upset – devastated  
nice – fabulous, wonderful, brilliant  
silly – ridiculous  
hungry – starving  
happy – thrilled  
hot – boiling  
wet – drenched  
big – huge, enormous  
clever – brilliant  
cold – freezing

- 3 Read the first conversation as a class and elicit the missing adjective. Remind weaker students that they need to choose extreme adjectives from group B in exercise 1. Put students in pairs to complete the conversations. Monitor and help as necessary.
- 4 **8.10** Play the recording and let students check their answers. Put students in pairs to practise the

conversations. Monitor and check for good pronunciation, especially the intonation on B's replies. If students have problems, play selected lines of the recording again and get students to repeat chorally and individually. Make sure they practise both A and B roles in the conversations.

Choose a topic for a new conversation with the class and elicit the wording as an example, e.g.

**A** *I thought Alice looked good in that white top.*

**B** *Good? She was absolutely stunning!*

Give students time to make up their own similar conversations in pairs. Monitor and help as necessary.

Students act out their conversations for the class.

### Answers and audioscript

#### 8.10 Extreme adjectives

- 1 **A** Shall I turn the heating down? It's very hot in here.  
**B** Please do! I'm absolutely **boiling**!
- 2 **A** It's silly having to use all these passwords for everything, isn't it?  
**B** Oh, it's absolutely **ridiculous**! How are you supposed to remember them all?
- 3 **A** Cara looks lovely, doesn't she? What a beautiful dress!  
**B** Oh, wow! She looks absolutely **stunning**!
- 4 **A** Dan tells such good jokes. He's very funny, isn't he?  
**B** Oh, yes! He's absolutely **hilarious** sometimes!
- 5 **A** I'll cook some lunch if you're hungry.  
**B** **Hungry**? You bet! I didn't have breakfast, so I'm absolutely **starving**!
- 6 **A** Was Lisa upset when she heard the bad news?  
**B** Oh, she was absolutely **devastated**!

### Quite

- 5 **8.11** Read the notes and examples as a class. Play the recording and get students to repeat the sentences. Then check which sentence is more positive in each pair. Check students understand the importance of pronunciation in conveying the correct meaning with *quite*. Elicit that the sentence stress changes between the a sentences and the b sentences. Get them to mark the stress and say these sentences again (playing the recording again if necessary).

#### Answers

1 b and 2 b are more positive.

#### 8.11 See SB p87.

- 6 Read the sentences as a class. Elicit which sentences are using *quite* with a positive meaning, and which less positive. Put students in pairs to practise reading the sentences aloud. Monitor and check.

**8.12** Play the recording. Ask students to listen and compare their pronunciation, then repeat the sentences.

#### 8.12 See SB p87.

### A night at the Oscars

- 7 Focus on the photo and ask the question. Give students time to read the speech. Check the answer. Elicit possible rewording for the first sentence as an example, making it much more dramatic. Put students in pairs to continue making the speech more extreme and colourful by adding adjectives and adverbs. Monitor and help, feeding in vocabulary as necessary.

## Answer

An actor receiving an Oscar at the Academy Awards ceremony in Hollywood.

- 8 **8.13** Play the recording and let students compare their choices. Put students in pairs to read their speeches dramatically to each other. Monitor and encourage students to exaggerate their stress and intonation. You could invite a few of the most dramatic students to act out one or two sentences of their script, one after another to the class so the full speech is created by a number of students performing.

## Possible answers and audioscript

### 8.13 A night at the Oscars

Well, I certainly know how heartbreaking it is to lose out on these awards, so I'm absolutely thrilled, and amazed, to finally receive one. I am so grateful to all the wonderful people who voted for me. It's a huge honour to be named best actor, and for *Riviera Rose* to win best film. We were all absolutely exhausted at the end of shooting, but we knew we'd made a fantastic film. I guess none of us imagined it would be *such* an enormous success though. OK, I know it's awful having to listen to long lists of thank-yous, but I have to say *something* about some of the brilliant people involved. So, special thanks to writer Clare Baxter for creating fascinating characters and an absolutely hilarious script, to Michael Davis for his excellent direction, and to Barry Kenwood for his truly stunning cinematography. And last but not least, thank you to my gorgeous wife, for her support. I love you Kayla, and I love you all.

## Additional material

### For teachers

Photocopiable activity – Vocabulary: *Quite funny or absolutely hilarious?* pp212–13

### For students

Online Practice – *Look again*

Workbook pp54–5, exercises 1–5

## Everyday English SB p88

### Exclamations

First of all, read through the notes and examples as a class. Point out the grammatical patterns. Check students understand when we use exclamations (to express strong emotions such as surprise, disgust, amazement, delight, etc.). You could give students a moment to think about how exclamations are made in their own language(s).

- 1 Give students a few moments to read the gapped sentences. Deal with any vocabulary queries and check pronunciation of *dreadful* and *utterly ridiculous*. Elicit the answer to number 1 as an example. Give students time to complete the task, working individually.
- Let students check in pairs before checking with the class. Make sure students are using a range of pitch when they say the exclamations. Remind them that we use these phrases when we are expressing emotion. Drill some sentences with the class if necessary, modelling the falling tone at the end of the exclamations. Check which reactions are positive and which are negative.

## Answers

- 1 **What** a silly mistake!
  - 2 **What** a brilliant idea!
  - 3 **How** utterly ridiculous!
  - 4 **What** dreadful weather!
  - 5 **What** rubbish!
  - 6 **What** a mess!
  - 7 **How** awful!
  - 8 **How** wonderful!
  - 9 **What** a relief!
  - 10 **What** a terrible thing to say!
- Positive reactions: 2, 8, 9; Negative reactions: 1, 3, 4, 5, 6, 7, 10

- 2 **8.14** You could pre-teach/check *twins*, *motorway pile-up*. Play situation 1 for students to react to as an example. Remind them that they need to choose the appropriate exclamation and say it in a convincing way! Play the rest of the recording, pausing after each situation for students to react. Encourage all to participate. If a few students are dominating, divide the class in half (or smaller groups) and get the groups to take turns responding. You can play the recording again so students practise responding appropriately and quickly.

## Answers

- |                          |                                 |
|--------------------------|---------------------------------|
| 1 How wonderful!         | 6 What dreadful weather!        |
| 2 What a brilliant idea! | 7 How utterly ridiculous!       |
| 3 What a silly mistake!  | 8 What a relief!                |
| 4 How awful!             | 9 What a terrible thing to say! |
| 5 What a mess!           | 10 What rubbish!                |

### 8.14

- 1 My sister has just given birth to twins!
- 2 Let's go away for the weekend. It's been ages since we've had a break.
- 3 I failed my driving test. The examiner said turn left and I turned right!
- 4 More than 20 people were injured in the motorway pile-up this morning.
- 5 Look at the state of this room! Have you ever seen anywhere so untidy?
- 6 Look – it's raining again!
- 7 I wanted to ring the phone company to complain, but there's no contact number for them anywhere!
- 8 Our dog went missing for three days, but then she turned up looking absolutely fine!
- 9 Jason told me that my hair looked worse after I'd had it cut.
- 10 The shop assistant said it was normal for washing machines to break down after a year.

- 3 Explain that the exclamations in the box are often used in everyday conversation and that they all have a specific meaning/usage. Ask students how they think the words are pronounced. Check: *Oops!* /ʊps/, *Phew!* /fju:/, *Ouch!* /aʊtʃ/, *Wow!* /waʊ/.

Give students a moment to read the exclamations and think about how each person is feeling. With a weaker group, elicit what *it* refers to in 6 (spilt – liquid of some kind such as wine, coffee) and 10 (an electrical item such as a phone charger).

- 8.15** Play the first exclamation as an example. Play the recording to the end for students to complete the exclamations. Get students to check in pairs and then check the answers together. Discuss the corresponding sounds students make in their own language(s).

## Answers

- 1 **Wow!** How amazing!
- 2 **Ha ha!** Very funny!
- 3 **Ouch!** That really hurt!
- 4 **Yuck!** That's disgusting!
- 5 **Oh!** I'm sorry to hear that! What a shame!
- 6 **Oops!** I've spilt it. Sorry about that!
- 7 **Mmm.** It's absolutely delicious!
- 8 **Phew!** What a relief!
- 9 **Eh?** What did you say?
- 10 **Duh!** You forgot to plug it in!

## 8.15 Sounds

Oops!	Ouch!
Phew!	Wow!
Yuck!	Mmm!
Oh!	Eh?
Duh!	Ha ha!

- 4 **8.16** This exercise is very similar to exercise 2. You could pre-teach/check *marathon, mind your head, snails, zebra crossing*. Play the first example to elicit a reply from exercise 3. Play the recording through to the end, pausing after each line for students to respond.

## Answers

- 1 Mmm. It's absolutely delicious!
- 2 Oh! I'm sorry to hear that! What a shame!
- 3 Wow! How amazing!
- 4 Ouch! That really hurt!
- 5 Duh! You forgot to plug it in!
- 6 Oops! I've spilt it. Sorry about that!
- 7 Yuck! That's disgusting!
- 8 Ha ha! Very funny!
- 9 Phew! What a relief!
- 10 Eh? What did you say?

## 8.16 Listen and reply

- 1 How's your chicken curry? Is it OK?
- 2 After all that training, my marathon was cancelled because of the snow.
- 3 I bumped into an old school friend when I was on holiday in Peru!
- 4 Mind your head going through that door ... Oh, too late!
- 5 Why isn't this coffee machine working this morning!
- 6 Could you pour me some more wine?
- 7 Did you know they eat horse meat in some countries? And snails. And pig's feet.
- 8 It looks a bit like a zebra crossing that black and white dress – make sure people don't walk over you!
- 9 I got the tests back from the hospital. Everything's fine.
- 10 Why is the ... in here?!

- 5 Explain that students are going to hear the same recording as in exercise 4, but with some additional lines. Point out the gaps. Each gap is one missing word.

**8.17** Play number 1 as an example, getting students to check their answer to exercise 4 and complete the extra line in exercise 5. Play the rest of the recording, pausing as necessary to allow students to complete the gaps. Check the answers to exercise 5. Check some of the idiomatic language in the conversations: *What are the chances of that happening?*, *It's a pain + -ing*, *You wouldn't catch me + -ing*, *It must be a weight off your shoulders*.

## Answers

- |           |          |
|-----------|----------|
| 1 way     | 6 least  |
| 2 must    | 7 catch  |
| 3 chances | 8 should |
| 4 pain    | 9 weight |
| 5 better  | 10 full  |

## 8.17 Listen and check

- 1 A How's your chicken curry? Is it OK?  
B Mmm! It's absolutely delicious! Just the way I like it – spicy, but not too hot!
- 2 A After all that training, my marathon was cancelled because of the snow.  
B Oh! I'm sorry to hear that! What a shame! You must be so disappointed!
- 3 A I bumped into an old school friend when I was on holiday in Peru!  
B Wow! How amazing! What are the chances of that happening?!
- 4 A Mind your head going through that door ... Oh, too late!  
B Ouch! That really hurt! It's a pain being tall sometimes!
- 5 A Why isn't this coffee machine working this morning!  
B Duh! You forgot to plug it in! They do work better with electricity.
- 6 A Could you pour me some more wine?  
B Oops! I've spilt it! Sorry about that! At least it's white and not red!
- 7 A Did you know they eat horse meat in some countries? And snails. And pig's feet.  
B Yuck! That's disgusting! You wouldn't catch me eating any of those!
- 8 A It looks a bit like a zebra crossing that black and white dress – make sure people don't walk over you!  
B Ha ha! Very funny! You really should get a job as a comedian.
- 9 A I got the tests back from the hospital. Everything's fine.  
B Phew! What a relief! It must be a weight off your shoulders!
- 10 A Why is the ... in here?!  
B Eh? What did you say? Don't talk with your mouth full!

- 6 Put students in pairs to practise the conversations. Monitor and check for good stress and intonation. If necessary, play selected lines of the recording again and drill them with the class before students repeat the pairwork. Encourage students to extend one of the conversations. Students act out their conversation for the class.
- 7 Put students in new pairs and give them time to choose the situation for their conversation and draft the wording. Monitor and help, feeding in ideas and vocabulary. When the students are ready, ask some of the pairs to act out their conversations for the class. Monitor closely and praise good stress and intonation.

## Additional material

### For teachers

Photocopiable activity – Communication: *Oops! Let's do it again* pp214–15

### For students

Online Practice – *Look again*

Workbook p55, Pronunciation exercises 1–2

Workbook pp56–7, Exam practice, Units 5–8

Online Practice – *Check your progress*

### Introduction to the unit

The theme of this unit is thinking about the past. The title refers to the idea that people often enjoy reminiscing about the past and believe that life was better then.

*Language focus* reviews and extends students' knowledge of how to talk about habits, both past and present.

There's an interesting activity on characteristic behaviour where students match sentences about behaviour, which include the habit structures, to adjectives of character. Students also apply the grammar in talking about family relationships and their own family's behaviour.

*Reading and speaking* has a jigsaw reading about two people who are obsessed by the lifestyle of a past era. They read and share information, give their own reactions, learn new vocabulary in context and finally, conduct their own research in a project about a past time.

In *Listening and speaking*, students hear monologues about teachers that the speakers remember well. They listen for specific information, particularly about the teachers' habits, and finish by giving their own recollection of a memorable teacher. There's a *Spoken English* element which focuses on how to intensify adjectives in such collocations as *razor-sharp*, *fast asleep*, *bored stiff*.

*Vocabulary* is strongly related to pronunciation because students learn about homonyms (different words which have the same spelling and pronunciation, e.g. *park* (n and v)), and also homophones (words with the same pronunciation, but different spelling, e.g. *board/bored*, *write/right*).

The *Everyday English* section at the end of the unit is about informal complaining. Students learn how to moan in English and how to respond when others complain.

In *Writing*, students write a talk about a childhood memory. They listen to and read a model text and analyse the structure and content before recalling a memory of their own and preparing a talk. Students practise their talks, paying particular attention to stress and pauses in order to make the talk interesting and clear.

## Language aims

### Language focus

#### Expressing habit SB p90

- Present habit: Present Simple / *will* and *is always* + *-ing*.
- Past habit: Past Simple / *would* / *was always* + *-ing* and *used to*.
- *be* / *get used to doing*.

### Vocabulary

- Words that seem the same – homonyms and homophones. (SB p97)

### Spoken English

- Adjective intensifiers. (SB p96)

### Everyday English

- Moans and groans. (SB p98)

## Skills development

### Reading

#### Living in the past SB p94

- Two texts about people living as if they were in a past time: Peter Saunders, who lives in Victorian times, and Joanne Massey, who lives in the 1950s.

### Listening

#### Me and my parents SB p93

- Four people talk about their relationship with their parents when they were younger and now as adults.

#### A teacher to remember SB p96

- Four monologues where people remember a teacher and talk about their appearance, character, and behaviour.

### Speaking

- Talking about your family life, past and present. (SB p93)
- Discussing and giving opinions about past times. (SB p94)
- Talking about what makes a teacher memorable and sharing personal recollections of a teacher. (SB p96)

### Writing

#### Writing for talking – *An early memory* SB p139

- Reading and analysing the structure and content of a talk about a memory.
- Producing a talk about a specific memory from childhood.

## Additional material

### Workbook

There are exercises on expressing habit and recognizing how different forms show degrees of annoyance. There is also practice of *get* and *be used to* and the different meanings of expressions with *get*. Vocabulary focuses on homonyms and homophones, adjective intensifiers and common associations between phrasal verbs and nouns. Pronunciation covers recognition of weak and strong forms in vowel sounds, and the effect on meaning.

### Photocopiable activities

There are photocopiable activities to review grammar (*Reunion roleplay*), vocabulary (*Homonyms pelmanism*) and communication (*Stop moaning!*). These can be found at the back of the Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Notes on the unit

### Unit opener page

Choose from these activities to engage your students with the topic and target language of this unit:

- Talk about the title
- Talk about the unit goals (*Grammar, Vocabulary, ...*)
- Talk about the photo
- Talk about the quote
- Watch the video
- Look at the bottom banner
- Do the activity

Point to the title of the unit *The good old days!* Focus students' attention on the photo and elicit some ideas about what it shows.

**Video introduction (6 minutes approximately):** Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

You could ask your students to answer the same questions themselves in class to engage with the unit topic, or you could use the video either within or at the end of the unit. Don't forget that there are many exercises to consolidate and practise the target language of the unit in the Workbook as well as online. There are links to these exercises on the relevant pages of the Student's Book and they can be done in class time or you can set them for homework.

**Summary:** If you don't have time to watch the video, use the title and the photo to help students understand and engage with the topic, and then move straight on to the activity so that they can discuss the theme in more detail.

#### Notes for activity:

- 1 Put students into pairs and ask them to discuss the questions. Check answers with the class.
- 2 Ask students to read the quote by Peter De Vries (novelist). Put students into pairs to discuss the questions. Elicit interesting answers in feedback.

#### Suggested answer

The joke is the fact that nostalgia, by its own definition, is remembering how things used to be.

## Language focus SB p90

### Expressing habit

#### TEST YOUR GRAMMAR

This section checks students' ability to recognize the forms of different ways of expressing present and past habit, and *be used to*.

Work through the exercises fairly quickly, avoiding any lengthy grammar explanations at this stage.

- 1 Give students a few moments to read the lines in A and B. Deal with any vocabulary queries. Elicit the matching line for number 1 as an example. Put students in pairs to complete the matching task and underline the words that express habit. Check the answers with the class.

#### Answers

- 1 When we were little we used to be best friends. (past)
  - 2 A good friend will never let you down. (present)
  - 3 My sister's in love – she spends hours gazing at Dan's photo. (present)
  - 4 I love my job, but I can't get used to working night shifts. (present)
  - 5 Bill is so self-centred, he is always talking about himself. (present)
  - 6 In Victorian times, men used to wear top hats. (past)
- 2 Ask students to match the endings to the sentences. Check the answers and use concept questions to check students understand the difference in meaning, e.g. *He's retired, so does he work now?* (no) *When did he work hard?* (in the past/before he retired). So, we use *used to work* about a past routine which is no longer true. *Does he have a job?* (yes) *What is his job?* (he's a builder) *Does he work hard?* (yes) *Is this normal for him?* (yes). So, we know that *He's used to* refers to the present time and it is similar in meaning to *He is accustomed to ...*

#### Answers

He used to work hard but now he's retired.  
He's used to working hard because he's a builder.

### Friends forever!

- 1 Write the following on the board: *keep in touch, get (back) in touch, lose touch* and elicit the meanings. Read the questions as a class and either put students in small groups to discuss or just elicit answers from the whole class together. You could elicit reasons why people lose touch and ask students what they think is the best way of getting back in touch with someone.
- 2 Read the first paragraph of Nicky's email as a class. Point out/check the use of *be in touch again*.  
Check comprehension of the context using the questions. Elicit that Nicky and Tazy are old friends who met at school, but have been out of touch for a while.

#### Answers

It's to an old school friend called Anastasia (or Tazy for short). She's writing to get back in touch as adults – they were friends at school.

- 3 Give students time to read the phrases a–l and deal with any vocabulary queries. Do number 1 as an example

together if necessary. Students work on the task individually.

🎧 **9.1** Put students in pairs to share their answers. Play the recording for students to check and answer the questions. Elicit answers about the four friends and their lives.

### Answers

1 f 2 c 3 d 4 h 5 i 6 j 7 e 8 b 9 l 10 a  
11 k 12 g

The four friends are Nicky, Tazy, Polly and Tina. They're married with kids and balancing work and home life.

### 🎧 9.1 Friends forever!

Hi Tazy! (Anastasia!)

It's great to be in touch again. The wonder of social media – sometimes! How could anybody forget a name like yours? Crazy Tazy Jones! And now you're a 'Peabody'!

You and I were friends from the start. We used to sit next to each other in class, but then the teachers made us sit apart, because we were always giggling and whispering.

Do you remember how we would go back to your house after school and listen to music for hours on end? CDs in those days! We both loved Oasis, but we'd argue endlessly about who was better – Liam or Noel. Oh, and we also used to listen to the Spice Girls – but 'in secret', because they were so 'uncool'.

Then there was that time we painted your bike bright pink. Then we'd go cycling round town on it, and we would never wear our helmets. Your dad was furious – but we didn't care!

I meet up with Polly and Tina from time to time. They're both married with kids, and, like us, balancing work and home life. Polly's the same as ever, a rotten timekeeper – she'll always arrive late and rush in, full of apologies.

It'd be so great if you could join us – in the meantime, keep on keeping in touch! It's great to catch up.

Love,

Nicky

PS I can't get used to calling you Anastasia Peabody! To me, you'll always be Crazy Tazy Jones.

**4** Do number 1 together as an example if necessary. Students match sentence beginnings in column A to endings in column B. Put them in pairs to check their answers and practise saying the sentences.

🎧 **9.2** Play the recording for students to check their answers. Point out the silent *d* and weak form of *to* in *used to* /juːstə/ and *can't get used to* /kɑːnt get juːstə/ and the linking of /r/ to the following vowel sound in *We were always* /wi wəɪz weɪz/. Model and drill the contractions *we'd* /wid/ and *we'll* /wiːl/. Play the recording again, pausing for students to repeat the sentences with accurate pronunciation.

### Answers and audioscript

#### 🎧 9.2 Listen and repeat

- 1 We used to sit next to each other.
- 2 We were always giggling and whispering.
- 3 We'd go back to your house.
- 4 We'd go cycling round town.
- 5 I can't get used to calling you Anastasia.
- 6 She'll always arrive late.

## LANGUAGE FOCUS

### Possible problems

**1 Present habit.** Students at this level will be very familiar with using the Present Simple to express present habits, so this unit introduces other forms: *She's always asking me for money.* (Present Continuous with *always* to refer to an annoying habit) *He'll spend hours doing nothing.* (unstressed 'll + infinitive to express typical behaviour) *He will keep asking me for money.* (stressed *will* + infinitive to express irritation) Present Simple is by far the most common form for expressing present habit, and the above uses are very context-specific. It's important students understand the situations when they are appropriate and the feelings implied in their use.

### 2 Past habit

• **used to.** Students will also be familiar with using the Past Simple for past habits, but we also often express past states and habits with *used to* + infinitive, particularly when emphasizing the idea of 'no longer true'. Compare:

*When I was young, I used to go to the local library.*

(This is clearer because *used to* expresses a past habit that is no longer true.)

Students might have the following problems:

– trying to use *used to* in the present, (which may be caused by confusion with *usually*): *\*I used to get up early every day. (I get up early every day.)*

– the pronunciation of *used to* /'juːstə/ may be difficult. Because the *d* is not pronounced, students sometimes miss it out when writing: *\*I use to live in London. (I used to live ...)*

– overapplication of the *d* when writing question and negative forms: *\*Did you used to have long hair? Correction: Did you use to have ... / \*We didn't used to have a tablet. Correction: We didn't use to have ...*

• **would.** We use *would* as an alternative to repeating *used to* when talking about past habits, e.g. *As a child, I used to make up stories, then I'd tell them to my toys.* However, *would* cannot be used to express past states, e.g. *\*As a child, I'd like making up stories.*

We tend to prefer *would* when we want to be 'nostalgic' and when there are a number of past habits to mention, e.g. *Those days in Rome were wonderful. We'd get up at sunrise, then we'd spend the day discovering the city.*

• **used to + infinitive and be used to + -ing.** These structures are easily confused because the forms are similar and both are to do with habit. Compare: *I used to get up early.* (a past habit that is no longer true – here *used* is a verb)

*I'm used to getting up early.* (something you are accustomed to – here *used* is an adjective)

Students might forget that *to* in *be/get used to* is a preposition and is therefore followed by *-ing*:

*\*I'm getting used to live alone. Correction: I'm getting used to living alone.*

- 1 Read the sentences as a class and elicit the names of the grammatical forms/tenses in bold. Then ask students to match the sentences to what they express.

### Answers

1 b 2 a 3 c

- 2 Put students in pairs to change the sentences into the past. Check the answers.

### Answers

- a My grandpa used to love gardening. / My grandpa loved gardening.
  - b He was always trying to get me to help and I didn't want to.
  - c He'd go out into the garden early in the morning and wouldn't come in until dusk.
- 3 Read the sentences as a class. Then put students in pairs to discuss the questions. Check the answers. Point out that in sentence b there is no *d* on *use* as one of the most common mistakes is *\*I didn't used to ...*

### Answers

- a past state/habit now finished = a and b
- a situation which is familiar, and no longer strange = c
- a situation which is still strange, but becoming easier = d

Refer students to Grammar reference 9.1 on SB pp161–2

## Practice SB p91

### Characteristic behaviour

- 1 Briefly check comprehension of the adjectives in the box especially *clumsy* and *stubborn*, and the false friends *sensible* (= able to make good judgements) and *sensitive* (= easily offended/sympathetic to others' feelings). It is a good idea to drill the adjectives and encourage students to mark the word stress.

Do number 1 as an example. Then put students in pairs to complete the task. Monitor and help as necessary. Check the answers. You could elicit/check the meaning of *bump into*, *bloke* and *pick a fight with someone*.

### Answers

- |                 |                 |
|-----------------|-----------------|
| 1 absent-minded | 5 sensible      |
| 2 sensitive     | 6 stubborn      |
| 3 easy-going    | 7 mean          |
| 4 clumsy        | 8 argumentative |

- 2 Pre-teach/check *untidy*, *insanely jealous*, *self-obsessed*, *get on someone's nerves*, *sweet* (= with a nice nature).

Elicit possible wording for number 1 as an example. Put students in pairs to complete the task. Monitor and encourage students to use the structures from the *Language focus* box. Remind them to consider carefully whether the situation is present or past.

Fast finishers could compare their sentences with another pair.

- 9.3 Play the recording for students to listen and compare their sentences.

Elicit any sentences from the class which were different to the recording. Praise good use of the structures to express habit, especially present/past continuous with *always* to express annoyance where appropriate.

## Possible answers and audioscript

### 9.3 What are they like?

- 1 My flatmate is the untidiest person in the whole world. She's always leaving her things around the place and her room looks like a rubbish dump.
- 2 My boyfriend is insanely jealous. He'll lose his temper if he sees me just talking to any other guy.
- 3 Freddy is just the coolest guy I know. He wears a cap and sunglasses all the time, even in the house – Mum says he's just silly.
- 4 My dog Bruno was my best friend. We used to go everywhere together – he'd even sleep by my bed.
- 5 Your problem is you're self-obsessed. You're always talking about yourself and you'll walk away if the subject moves to someone else.
- 6 My mum really gets on my nerves. She's always criticizing me and my friends.
- 7 But my grandma was so sweet. She would always stand up for me when Mum got angry. She used to say, 'You're only young once.'
- 8 My grandpa hated all modern technology. He'd say it was all too complicated for him and he wouldn't use the iPad we bought him. He just used to watch his old TV.

## Discussing grammar

- 3 Pre-teach/check *techno-geek* (= someone obsessed with technology), *wasteful*, *fondness*. Elicit the best line to continue number 1 as an example. Put students in pairs to complete the matching task. Check the answers.

### Answers

- 1 My friend Joe buys and sells cars. He earns loads of money.
- 2 He's always buying new things for himself – the latest iPhone or smartwatch. He's a real techno-geek.
- 3 He'll buy an expensive shirt and only wear it once. Don't you think that's wasteful of him?
- 4 John usually does the cooking, but he isn't tonight. I am.
- 5 He's used to doing the cooking because he's been doing it for years.
- 6 Dave used to do the cooking, but then he stopped.
- 7 Mike's getting used to doing the cooking, but he still burns things sometimes.
- 8 When I was young, we used to have holidays by the seaside. We'd go to the same place year after year.
- 9 My dad and I would go rock climbing and I'd go swimming with my mum. I remember those days with such fondness!
- 10 One year we went to America. What an adventure that was!

## used to and would

- 4 Focus students on the photo and ask what they can see. They read the text. Check the meaning of *creep* (*crept*) and *carefree*. Focus students' attention on the verbs in italics and elicit the answer to the questions. If students need a reminder about state verbs, refer them to Grammar reference 1.2 point 2 in *The simple aspect* on SB p152.

### Answers

State verbs: lived, liked, had, loved

Action verbs: got up, crept, climbed, walked, got, went

- 5 In their pairs, students discuss how to use the verbs. With a weaker group, elicit or remind them that *used to* and *would* express habit and cannot be used for single actions. Also elicit that *would* cannot be used with state verbs. Go through the answers.

Elicit the meaning of *nostalgic* (having affection and sentimental longing for a period in the past). You could point out that it is similar in meaning to the sentence in exercise 3 *I remember those days with such fondness*. Then give students more time to make the text sound more nostalgic using *used to* and *would* where appropriate. Monitor carefully.

🔊 9.4 Play the recording for students to compare with their version. Discuss differences as a class.

### Answers

- 1 the action verbs
- 2 the state verbs
- 3 *walked, got* and *went* – because in the story they each refer to one completed action in the past

### 🔊 9.4 When I was a boy ...

When I was a boy, we *lived* in a village, in the heart of the countryside and I *used to like* going for long walks, especially in summer. I *got up* early in the morning without waking my parents. We *used to have* a dog called Bob and he and I *would creep* out of the house and down the lane. Bob and I *would climb* the hills together while the rest of the world was sleeping. Once, I *walked* for nearly 20 miles and my parents *got* very worried. I *used to love* those days, so innocent, so carefree. I *went* back there last year – but it wasn't the same.

### used to do/used to doing

- 6 With a weaker group, elicit the difference between *used to do* and *be/get used to doing*. Refer them to the *Language focus* box or Grammar reference 9.1 on SB pp161–2 if necessary.

Focus attention on the example. Elicit whether the situation is present or past (present) and that *we're getting used to her* means that the situation is becoming easier. Students complete the rest of the answers, working alone. Monitor and assist when necessary. Put them in pairs to share their answers.

🔊 9.5 Play the recording so students can check. These are extended dialogues, so students need to listen out for other things B says.

Elicit answers from the class. If necessary, check the meaning of *stream music* in answer 5. In their pairs, students practise the dialogues. Monitor carefully. Note any pronunciation problems with the target structures, especially the silent *d* and weak form of *to*. Go through pronunciation corrections together. Ask students to swap roles and practise again.

### Answers

- |                      |                 |
|----------------------|-----------------|
| 2 'm used to         | 5 used to       |
| 3 used to            | 6 didn't use to |
| 4 'm getting used to | 7 're used to   |

### 🔊 9.5 Getting used to used to

- 1 A You don't like your new teacher, do you?  
B Not a lot, but we're getting used to her. **She's not so bad.**
- 2 A How can you get up at five o'clock every morning?  
B No problem. I'm used to it now. **I've been doing it for years.**
- 3 A How come you know New York so well?  
B I used to live there. **I used to work in downtown Manhattan.**
- 4 A How are you finding your new job?  
B Difficult, but I'm getting used to it bit by bit. **It's challenging, but I like it.**
- 5 A Do you still have any CDs?  
B No, I used to have loads, but not any more. **I stream all my music.**

- 6 A Do you get on well with your sister?  
B Well, we didn't use to, but now we're really close. **We tell each other everything.**
- 7 A You two argue so much. How can you live together?  
B After 20 years we're used to each other. **It's just the way we are – every marriage is different.**

### Listening – me and my parents

- 7 Lead in by asking what are the typical highs and lows in the relationship between parents and children. Elicit a range of ideas from the class.
- Focus on the photos. Put students in pairs or small groups to speculate about the likely decades and the ages the children will have reached by now. Elicit answers from the class and encourage them to imagine the relationships and say what they think.
- 8 Pre-teach/check *get on (well)*, *drive someone mad*, *lenient*, *pick at sth*, *appetite*, *weedy*, *shoot up* (= suddenly grow taller), *nag* (v), *keep on and on* (= keep criticizing), *be put out* (= annoyed), *bullied*, *fond memories*, *security*, *treat* (n), *spoil* (v).
- 🔊 9.6 Play the recording of the first speaker. Check the answer to the gist question. Play the rest of the recording. Let students compare their answers in pairs before checking with the class.

### Answers

Kathryn and her parents (especially her dad) and Gillian and her mum had a good relationship.  
Michael and his dad (his dad used to tell him to get his hair cut and dress more smartly) and Jonny and his mum (she was always nagging him) didn't have a good relationship.

### 🔊 9.6 Me and my parents

#### 1 Kathryn

I have very fond memories of my childhood. To me it represented security. We used to do a lot together as a family. I remember going on walks, and having picnics, and going for car rides on a Sunday afternoon. Every Friday when my dad came home, he'd bring us each a treat, usually just something little – once he bought me a necklace with a heart ... just cheap, but I loved it. My mother used to say he was spoiling us, but why not? He loved us.

#### 2 Michael

It was my dad who used to drive me mad. He was always telling me to have my hair cut and dress more smartly. My mum was much more lenient. She never really minded how I dressed. But she would get angry when I picked at food before she'd put it on the table. 'Get your hands off!' she'd say. But I was always so hungry. I had such a big appetite for such a small, weedy child – then, when I was 16 I suddenly shot up – I'm 6ft 5" now!

#### 3 Jonny

My mum was always nagging me, telling me to get off the computer, turn off the TV, pick up my things, do my homework. She'd keep on and on and then she'd be all put out when I'd shut myself away in my room. I just needed some peace and quiet each day. She just didn't realize how hard it was for me at school, you see, I was bullied and I never told Mum and Dad. We didn't talk much in our family. My wife is always asking me questions about my childhood, but I won't talk about it.

#### 4 Gillian

I got on very well with my mother. She was my best friend, still is. We had to get on, really. You see, my dad left when I was three. I used to tell her everything, well, nearly everything. And she'd talk to me very openly, too. Sometimes she'd say to me 'Don't go to school today. Stay with me.' And we'd go out shopping or, or something like that. It's a wonder I had any education at all, the number of days I missed from school.

- 9 Explain that the lines are not exactly the speakers' words, but similar in meaning. Remind students that the target structures are Past Simple, *was/were always + -ing*, *used to*, and *would* for past habits (and in speaker 3 there's also an example of present habit). Put them in pairs to discuss which lines could be expressed using a different structure. Give them time to try the sentences out in different ways and monitor carefully.

🔊 **9.6** Tell students to focus on the speakers' exact words as they listen. Play the recording of the first speaker as an example. Elicit the actual words used. You could highlight the contracted form of *would*: 'd.

Play the rest of the recording, pausing after each speaker to give students time to rewrite the sentences with actual words from the recording. You may need to play the recording again so that students can check/complete their answers. Check the answers with the class. Encourage them to reflect on their pairwork discussions and whether there is a difference in feeling between the different ways that the sentences are expressed.

### Answers

The sentences that can't be expressed in a different way are the ones about one specific occasion/event in the past.

**1 Kathryn**

We **used to do** a lot together as a family.

I **remember going** on walks, and **having** picnics.

Once he bought me a necklace with a heart ... just cheap, but I loved it.

My mother **used to say** he was spoiling us.

**2 Michael**

My dad **used to drive** me mad.

He **was always telling** me to get my hair cut.

She **would get** angry when I picked at food.

When I was 16, I suddenly shot up. I'm 6ft 5" now.

**3 Jonny**

My mum **was always nagging** me, **telling** me to get off my computer.

She was all put out when I **d shut** myself away in my room.

We **didn't talk** much in our family.

My wife **is always asking** me questions about my childhood.

**4 Gillian**

I **used to tell** her everything, well, nearly everything.

**She'd talk** to me very openly.

My dad left when I was three.

**We'd go** out shopping.

### Talking about you

- 10 Give a few examples from your own childhood and about your family's habits now.

With a weaker group, give students some thinking time before they speak, but make sure they don't write full sentences down. Put students in pairs to talk about past and present family habits and relationships. Remind them to use expressions of habit. They can talk about their grandparents, parents, siblings, and their own children if they have any. Monitor and help as necessary. Note any common errors for correction after the pairwork, particularly with the form and pronunciation of the target grammar structures. Do necessary correction together.

### Additional material

#### For teachers

Photocopiable activity – Grammar: *Reunion roleplay* pp216–17

#### For students

Online Practice – *Look again*

Workbook pp58–61, exercises 1–9

## Writing SB p139

### Writing for talking – An early memory

- 1 Lead in by explaining that the aim of this *Writing* section is to produce a detailed and descriptive account of a childhood memory which will then be given as a talk to the class. Tell them that it can be a funny, scary, happy or sad memory – but obviously it needs to be something they are willing to share. Give students time to think of a memory from childhood and write notes using the questions to guide them. Reassure them that they will have more time to think about this later in the lesson.
- 2 Focus students on the photo and elicit how old they think the child is. Elicit words for what she is wearing. Ask students to read just the first paragraph of the text and elicit what kind of memory this is (not positive – she uses the word *upset*).

Give students time to read the questions and deal with any vocabulary queries.

🔊 **9.7** Play the recording so students can read and listen at the same time and answer the questions.

Put students in pairs to check their answers and then check with the class. If necessary, go through any vocabulary queries from the text now.

### Answers

- 1 Elizabeth
- 2 She wasn't keen to take her little sister to school. She liked to meet up with her 'cool' friends.
- 3 It was raining. The older sister was moaning that the rain was ruining her hair, which put her in a bad mood. The younger sister was worried about being able to take off her wellies/boots.
- 4 She wasn't allowed to make a mosaic picture that she really wanted to do because she was late again.

🔊 **9.7** See SB p139.

- 3 Read the questions as a class. Elicit the aim of paragraph 1 as an example. Give students time to read the text carefully. Then put them in pairs to answer questions 1–4. Monitor and help as necessary. Check the answers. For part 5 of exercise 3, give students time to read through the paragraphs to themselves, marking the main stresses and pauses, and checking the pronunciation of any difficult words. Students take turns to read the paragraphs aloud to each other. Monitor and check pronunciation. If students have problems, play selected lines of the recording and get students to repeat before practising again in pairs.

## Answers

- 1 Paragraph 1 – to introduce the talk and topic  
Paragraph 2 – to introduce the main characters and background  
Paragraph 3 – to describe the main events of the day in question  
Paragraph 4 – to give a conclusion, saying what the effects of the events are now
- 2 The memory still upsets the speaker; she had just started school – quite a long way from house, no school buses, so had to walk. Sister 11 years older; her school was next to speaker's, so sometimes took her to school; sister's school day started later than speaker's – happy to dawdle and chat with her friends; speaker always an anxious child – worried about being late; speaker was looking forward to doing the mosaic – art was her favourite subject.
- 3 It was pouring with rain, sisters were splashing through puddles; sister was moaning about hair because she wanted to meet a boy; he didn't turn up – put her in bad mood; arrived at school and sister ran off – speaker sat in cloakroom and changed boots; entered classroom very late and scared; other kids were making mosaic pictures; teacher cross with speaker – told her to sit in corner and do a jigsaw; speaker cried and cursed sister.
- 4 She says that her sister doesn't remember the event and that the experience has given her a problem with lateness. She is always on time.

## Preparing your talk

- 4 You will need to build in time for students to do this drafting stage. If you are short of time in class, get students to write their talk for homework and schedule some time to help them with corrections and preparation for speaking during the next class.  
Focus attention on the key language and elicit possible endings for each sentence from a range of students.  
Point out that it's most important to produce a good account of the events of the memory given in vivid language, rather than lots of background information. This is shown in the balance of the paragraphs in the model text. If students do the writing in class, monitor and help as necessary.
- 5 Give students time to read their talk to themselves, and to mark the main stresses and pauses. Monitor and help, checking for any mistakes that may interfere with the success of the talk, but not correcting every error.  
Let students who feel confident give their talk first. Insist that the rest of the class pay attention and avoid interrupting during each talk. Encourage them to note any questions they want to ask. There probably won't be time to hear every talk in a single lesson, so set up a timetable of who will give their talk in subsequent classes.

## Additional material

### For students

Online Practice – *Practice*

## Reading and speaking SB p94

### Living in the past

#### NOTE

At the end of this section, there is a project activity on living in a past time. You will need to build in time for students to do some research and make notes on a period that interests them, probably for homework. Students then give a short presentation about their chosen period to the class. In larger groups, you may need to stage the presentations across a series of lessons or get students to give their presentations in groups. Presentations can be simply oral or students could use presentation software and include visuals. In this case, it is wise to set a maximum time limit for presentations.

#### About the text

The theme of living in the past is contextualized in two articles about people who have adopted a lifestyle from the past: a man who lives in Victorian times, and a woman who lives in the 1950s. References to people, places, organizations and cultural points include:

**Text about Peter Saunders:** Nottingham (a city in central England, famous for its links to the legend of Robin Hood).

Nottingham Civic Society (an organization which is dedicated to making the city a better place to live in).

Victorian (connected to the period when Queen Victoria ruled the UK, from 1837 to 1901). The term is used to describe buildings, furniture, literature and strict rules about behaviour. Victorian houses were typically made of red brick and common features included open fireplaces for heating, basic sanitation, running water and gas lighting. They often contained dark wood furniture and a large number of small ornaments. For average families, entertainment was largely home-based, with families playing cards or board games, or having a sing-song (a group of people getting together to sing songs together for fun).

Ways of buying second-hand goods referred to in the text include online auctions through eBay, antiques fairs and car boot sales (open sales in a public place where people sell things, often from the back of their cars).

**Text about Joanne Massey:** Stafford (a small town in central England. It is the county town of Staffordshire and in 2013, it celebrated 1,100 years since its founding).

The 1950s/fifties – the decade after the Second World War which saw greater prosperity, growing materialism, and the start of youth culture from the US. The stereotypical image of a 1950s woman is one of a domestic goddess who ran the home and looked after the family, but always wore a lovely dress and had perfect hair! The 50s is synonymous with rock 'n' roll, but singers influenced by jazz and swing were also popular, including Frank Sinatra and Ella Fitzgerald. Icons of the 50s in the US are the cars, especially the Cadillac, built to be much bigger than the average car and with futuristic designs. In the UK, the Ford Anglia was a more modest British family car, manufactured in various models between 1939 and 1967.

People who adopt a lifestyle from the past can go to heritage weekends and conventions where they can meet people with similar interests. There is often entertainment in the style of the era and vintage goods and clothes to buy.

Students lead in to the topic by talking about what life was like for previous generations and then focus on photos and discuss life in the 19th century and 1950s.

There are highlighted words in the text which students work out the meaning to from context. Other vocabulary you could pre-teach:

From text about Peter Saunders: *council worker, haven, authentic, portrait, go to a lot of trouble, passion, built to last, supportive, cutlery, feature (n), running water* (= water supplied by pipes into a building), *restore, bathroom fittings, genuine*.

From text about Joanne Massey: *fasten, pencil skirt, the 'in thing'* (= the latest fashion), *ordeal, distressing, retro* (= associated with or modelled on the past), *cabinet, revolve around, obsession, mark time, propose* (= ask someone to marry you), *ecstatic, patronized, get teased, devote yourself to sth*.

- 1 Read the questions as a class and elicit one or two examples from the students. Put students in small groups to discuss the questions.

Elicit opinions from the class in a brief feedback session. Ask students if they think life was better overall in the past and why/why not. Teach the words *antique* and *retro*.

- 2 Focus on the photos and discuss the question as a class. Collate students' answers on the board, dealing with any pronunciation problems as you go. Provide vocabulary if necessary, e.g. *flat cap, ornament, fireplace, cooking range*, etc.

### Possible answers

19th-century clothes (waistcoat and flat cap), décor (dark wood furniture, lots of small ornaments, china figures, a picture of Queen Victoria, velvet and lace coverings), entertainment (singing at the piano), customs (serving tea from a teapot into china cups) 1950s clothes and image (fitted dress and apron, styled hair with a flower, 1950s make-up and manicured nails), lifestyle (home cooking from a traditional recipe, décor (1950s colours, kitchen fittings and equipment, furniture and style of the sitting room), entertainment (retro style TV)

- 3 Read through the questions as a class. Deal with any vocabulary queries, e.g. *source (v), bygone era, entertain*. Divide the class into two groups, A and B. (With larger classes, you may need to have multiple sets of the two groups.) Assign a text to each group and remind students to read only their text.

Get students to read their text quite quickly, asking others in their group for help with vocabulary or using a dictionary if you didn't pre-teach the items listed in *About the text*. Monitor and help as necessary.

Students work in their groups and answer the questions about their text, noting down the answers to each one. Monitor and help as necessary. The answers for each group are provided below for reference, but don't check the answers with the whole class at this stage.

### Answers

#### Group A: Peter Saunders

- 1 He's obsessed by Victorian times. His mum and sister are interested in this period, too, so that's how his passion started.
- 2 He wears a waistcoat and a flat cap.
- 3 He goes to car boot sales and antique fairs, and buys on eBay.
- 4 People today are wasteful. He doesn't like modern things that are made of plastic and that all look the same.
- 5 The Victorians entertained themselves, they loved a sing-song round the piano. Things were built to last. The Victorians enjoyed comfort.
- 6 He has a microwave oven, a television, central heating and a fridge freezer. They are all hidden in cupboards or behind curtains.
- 7 He invites friends round for dinner parties.
- 8 His friends are supportive. Experts think that he has done a good job in restoring the house in a genuine way.
- 9 His mum and sister are interested in the Victorian era, too. His mum buys things from car boot sales for him, too.

#### Group B: Joanne Massey

- 1 She's obsessed by the 1950s. Her obsession started when she was a teenager. She loved old 1950s movies.
- 2 She wears pencil skirts, a white blouse, and a wide belt. She wears a pinny when cooking.
- 3 She and her husband advertised in an antiques magazine for their kitchen.
- 4 Modern life is hectic. Supermarket shopping is an ordeal and newspapers are distressing.
- 5 The 1950s was a time when women were more feminine and men more protective.
- 6 They have a television set, but it is hidden in a retro cabinet.
- 7 They visit friends for tea and cakes.
- 8 Some women ask if she feels patronized by looking after her husband all the time. Kevin's colleagues tease him about taking home-made cakes/jam to work. She thinks they are jealous.
- 9 Kevin is 47 and he's a graphic designer. He is the breadwinner and he puts the petrol in the car. Neither he nor his wife drink. Joanna met Kevin at a Fifties Convention and they had a traditional courtship.

- 4 Regroup the students, making A+B pairs. Demonstrate the activity by getting a pair of students to answer the first question. Encourage them to use their own words and not read directly from the text.

Students continue exchanging information. Monitor and help as necessary. Note down any common errors for correction after the information exchange. Bring the whole class together to conduct feedback.

- 5 Focus attention on the highlighted words. Elicit the meaning of the first highlighted word as an example if necessary and then get students to continue the task, working in pairs. Check the answers with the class.

### Answers

waistcoat – a short piece of clothing with buttons down the front but no sleeves, usually worn over a shirt, often forming part of a man's suit  
pantry – a small room/large cupboard for keeping food in  
mod cons – amenities and appliances characteristic of a well-equipped modern house that contribute to an easier and more comfortable way of life  
loo – informal for 'toilet'  
quaint – attractive because of being old-fashioned  
cosy – comfortable, warm, and secure  
twee – excessively sentimental or cute

pinny – a loose piece of clothing worn over the front of your clothes to keep them clean, for example when cooking  
 breadwinner – a person who supports a family financially  
 immaculate – perfectly clean and tidy  
 hectic – very busy, full of activity  
 like-minded – having similar tastes or opinions  
 halcyon – peaceful and happy  
 courtship – the period of time when a man and a woman develop a romantic relationship before they get married  
 solely – only, not involving anyone or anything else

### What do you think?

Put students in small groups to discuss the questions. Appoint a chairperson in each group to make sure everybody is involved and has a chance to express their view. Monitor carefully and encourage fast finishers to give reasons for their views and extend the conversation. At the end, the chairperson can summarize their group's discussion in a brief feedback session.

### Project

See the Note at the start of this section. Read the task as a class and elicit a few examples of a past time students would like to write about. Students could do their research online if available and make notes during class time. If this is not possible, set the research for homework.

Ask students to use some of the following headings to help them do the research and organize their notes: *Era, Clothes and image, Decor and furniture, Food and everyday life, Music and entertainment, Transport*.

If appropriate and the necessary presentation equipment is available, encourage students to find maps, photos, images, video clips, etc. to support their presentations.

When students give their presentation, allow them to refer to their notes, but don't let them read the information from a script. Encourage the class/groups to ask questions to the presenter. Be generous with praise after students have presented their talk, as it can be rather nerve-racking, especially for weaker students.

**VIDEO** In this unit students can watch a video about a living history museum in the north-east of England, where visitors travel around the site and experience how life used to be lived. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

### Additional material

#### For teachers

Photocopiable activity – Video worksheet: *Living history*

#### For students

Online Practice – *Practice*

## Listening and speaking SB p96

### A teacher to remember

#### About the text

In this section, four speakers talk about teachers who made an impression on them. The main aim is to give practice in listening for key information in four longer monologues. The section starts with a general discussion on how classrooms and learning have changed.

It's important for students to be able to pick out the main information from the recordings, but some of the vocabulary may be new. Be prepared to pre-teach/check some of the following items depending on your students' level: *look the part, moustache, have a razor-sharp wit, philosopher, plump, dumpy, poke, slam something down, barrister, court* (= where legal trials take place), *dismal* (= very bad/ poor), *booming voice, sarcastic, resit* (n), *sums, sneer* (v), *hate someone with a passion, gangly, Mini* (= type of small car), *crouch, steering wheel, to fall for someone, gratitude, wobbly, yell at someone, giggle* (v), *fancy* (v), *raise an eyebrow*.

- 1 Focus on the photos and elicit what students can see. Read the questions as a class. Elicit answers from the students and encourage discussion. Students can use their own recollections and perhaps things their parents may have told them about their own school days.

#### Possible answers

In the colour picture, the teacher is sitting with the students. They are all interacting together and appear to be enjoying the lesson. They are working on the interactive whiteboard.

In the black and white picture, the students are sitting in rows of desks. They are all sitting quietly and not interacting with each other. The overall atmosphere is very formal and controlled.

The photos reflect the change in teaching styles over the years, from strict teacher-led lessons carried out from the front of the class only, to more relaxed pair and group work with the teacher working amongst the students. The focus is much more on 'learning by doing' and group support, with the teacher working more as a guide than a formal teacher.

- 2 Read the instructions and questions as a class. With a weaker group, brainstorm school subjects to help with question 1. Remind students they don't need to understand every word, just listen for the information to answer the questions.

**9.8** Play the recording of Sean through once and check the answers to questions 1 and 2 as examples. Put students in pairs to discuss the rest of the questions. Check the answers.

Play the recording of the other three speakers, pausing after each one. Put students in pairs to discuss the questions before checking the answers about each speaker with the class.

#### Answers

##### Sean

- 1 Latin and Greek.
- 2 He was traditional-looking – quite formal and serious. He always wore a dark green or dark brown suit and he had a long black moustache.
- 3 He was in his 50s.
- 4 He is remembered for positive reasons. He never smiled or laughed, but he was clear, interesting and entertaining.

- 5 Sean studied philosophy as a direct result of learning about the great philosophers from his teacher.

**Samantha**

- 1 English and drama.
- 2 She was short and a bit plump/dumpy, with mousy-brown hair.
- 3 She looked middle-aged.
- 4 She is remembered for negative reasons. She wasn't very kind. She had a loud voice and she used to shout, 'Speak up, speak up' when they were acting out a play.
- 5 Samantha says maybe the lessons helped her because she's a barrister now and she remembers her teacher's words, 'Speak up, speak clearly, girl!' when she has to speak in court.

**Rupert**

- 1 Maths
- 2 He was big.
- 3 He was in his late-30s.
- 4 He is remembered for negative reasons. He was very sarcastic. He would sneer at Rupert when he got his sums wrong on the board. Rupert hated him.
- 5 His teacher's explanations were clear and gradually over the year Rupert improved. He got a really good pass in maths and got into a good university.

**Charlotte**

- 1 Chemistry and biology.
- 2 She was tall and gangly.
- 3 She was probably just in her early 30s.
- 4 She is remembered for reasons that are neither positive nor negative. She fell for Charlotte's dad and she often asked Charlotte about him. Charlotte and her friends used to giggle about it.
- 5 The teacher didn't influence Charlotte in any way.

**9.8 A teacher to remember**

**1 Sean**

Funnily enough the teacher I'll never forget is my Latin and Greek teacher – you may think they're dry subjects – er, dead languages, but Mr Lang, the teacher, somehow used to make these dead languages seem dead easy. He looked the part – he was kind of traditional-looking – quite formal and serious. He'd always wear a dark green or dark brown suit and he had a long black moustache. He'd been at the school over 20 years so he must have been in his 50s, I suppose. You'd think that everything about him was boring and serious, cos he never smiled or laughed, never, but somehow he was clear, interesting and entertaining – there were jokes hidden in his words if you listened carefully – and we all did. He had a razor-sharp wit. I passed my exams, but didn't study Latin or Greek at university, but I *did* study philosophy – and that was a direct result of learning about the great philosophers, Aristotle, Socrates and Plato, from Mr Lang.

**2 Samantha**

My most memorable teacher, hmm! I think that would be Mrs Chapman. I was about 13 or 14 and she was our English and drama teacher. She was short and a bit plump, dumpy in fact, with mousy-brown hair. She looked like everybody's kind, middle-aged auntie, but she wasn't very kind. She had a big loud voice and she used to like to get us to act out the plays we were studying and she'd shout 'speak up, speak up and think about the meaning of the words'. But what I remember most about her is her ruler. She had this wooden ruler and if anyone was looking sleepy or bored she'd poke them on the shoulder with this ruler and shout 'wake up, girl' or 'boy'. Then one day she spotted someone asleep, fast asleep and snoring, at the back of the class. Mrs Chapman was sooo furious she slammed the ruler down on his desk and it broke in half. We were all scared stiff. She didn't throw the ruler away – after that it was even sharper when she poked you in the back. Maybe her lessons helped me though – I'm a barrister now and when I have to speak in court, Mrs Chapman's words ring in my ear: 'Speak up, speak clearly, girl!'

**3 Rupert**

I don't think I ever had a favourite teacher, but I had a *least* favourite teacher and weirdly he was probably the most successful teacher I ever had. You see, when I was at primary school I was really good at maths – I could do it all. But when I went to secondary school I had a succession of dismal maths teachers and by the time I took my exams at 16 I was absolutely hopeless. I failed miserably. And I needed to pass maths to get into university so I had to retake it. This time with a very different teacher, Mr Biggs. He was very sarcastic and it seemed to be his mission in life to embarrass his students and me particularly because I'd joined the class to do a resit. He was always getting me out to the front of the class to do sums on the board and he'd sneer if I got it wrong, which was most of the time. I hated him with a passion, but actually his explanations were crystal clear and gradually over the year I improved. I got a really good pass in the end and got into a good university. I have no idea how old he was – just old – but when you're 16, 35 seems old. I'd say he was probably in his late 30s and big like his name with a huge booming voice.

**4 Charlotte**

Well, one teacher I'll never forget is Miss Wilkinson. She taught chemistry and biology. I didn't like her subjects much, probably 'cos I wasn't much good at them. She seemed old to me, but she was probably just in her early 30s and kind of tall and gangly. She drove this ancient mini and she always seemed too big for it. She had to crouch over the steering wheel. Anyway, the reason I remember her so well is because I think she fell for my dad. Really! You see, he'd sometimes collect me from school and one day there she was in her Mini and she couldn't get it to start, so of course my dad, being the lovely gentleman he was, helped her. Miss Wilkinson was glowing with gratitude: 'Oh thank you, thank you Mr Wilson, so kind, so kind.' She went all weak and wobbly – not at all like she was when she was yelling at us in class. And then every time he came to collect me after that, somehow Miss Wilkinson would appear and she was always asking me about him: 'How's your kind father, Charlotte?' 'Just fine, Miss Wilkinson, he and my mum are going to Paris this weekend.' I just made that up to see her reaction. My friends and I used to giggle about it. When I mentioned it to my dad, he just laughed and said 'Don't be silly Charlotte, nobody would fancy an old bore like me.' But my mum raised an eyebrow.

- 3 Read the questions as a class and deal with any vocabulary queries. Check students understand that the questions appear in random order not in the same order as the information in the recording.

Write the names of the four teachers on the board:

*Mr Lang, Mrs Chapman, Mr Biggs, Miss Wilkinson.* With a stronger group, you could put students in pairs to see if they remember any of the information before they listen again.

- 9.8 Play the recording again and let students discuss the questions in pairs. Play selected sections of the recording as necessary. Check the answers.

**Answers**

- Mrs Chapman poked students with a ruler and shouted, 'Wake up, girl' or 'boy' when they looked sleepy or bored.
- Mr Lang taught 'dry subjects' – Latin and Greek.
- Miss Wilkinson had to 'crouch' over the steering wheel of her Mini because she was so tall.
- Mr Biggs had a 'mission in life' to embarrass his students and particularly Rupert.
- Mrs Chapman slammed down her wooden ruler on the desk because one of her students was fast asleep and snoring at the back of the class.
- Mr Lang had a razor-sharp wit. There were jokes hidden in his words.

- Miss Wilkinson glowed with gratitude to Charlotte's dad because he helped her get her car started.
- Mr Biggs gave crystal clear explanations about maths problems.

### What do you think?

Read the questions as a class and give students a few minutes to think individually about their answers. With a weaker group, remind them to think about appearance and behaviour to guide their brainstorming.

Put students in small groups to discuss the questions. Monitor and help as necessary. If students are failing to use *used to* and *would* to refer to past habits, elicit a few examples about their teachers and write them on the board using these forms. Encourage students to use these forms in their discussion. Ask students to feed back to the class. Find out if most of the class have positive, negative or funny memories about their teachers.

### SPOKEN ENGLISH Adjective intensifiers

- 1 Read the instructions and examples as a class. Elicit the adjectives in the sentences (*easy* and *sharp*). Check students understand which words intensify these adjectives (*dead* and *razor*). Explain that these are 'fixed' collocations that make the adjectives stronger. Sometimes there is a logical link between the words, e.g. *razor-sharp wit*, but in *dead easy*, *dead* is used as another way of saying 'very'.
- 2 Give students a few moments to read the sentences. Deal with any vocabulary queries. Elicit the answer to number 1 as an example. Students complete the sentences individually. Check answers together.

#### Answers

- |            |         |
|------------|---------|
| 1 great    | 5 brand |
| 2 tiny     | 6 fast  |
| 3 boiling  | 7 wide  |
| 4 freezing | 8 stiff |

- 3 Refer students to this lesson's audioscripts on SB pp148–9 to look for other examples of adjectives being intensified. Monitor and encourage students to share the examples they've found with a partner. Go through answers together.

#### Answers

More examples in the audioscript: big loud (voice), dark green, dark brown, scared stiff, huge booming voice, crystal clear

### Additional material

#### For students

Online Practice – *Practice*  
Workbook pp62–3, exercises 3–5

## Vocabulary SB p97

### Homonyms and homophones

This section looks at two important features of English: *homonyms* (words with the same spelling, but different meanings) and *homophones* (words with the same pronunciation, but different spellings and meanings). Both of these features lend themselves to word play and joke-telling and this is reflected in the final two practice exercises.

- 1 The words in this initial exercise are given out of context to let students interpret them how they want to. Elicit possible meanings of *fan* as an example. Students write the meanings of the other words, working individually. Monitor and help as necessary. Don't check answers at this stage.
- 2 **9.9** Play the first word as an example and elicit possible spellings. Play the rest of the recording and get students to write down the words they hear. Again, don't check answers at this stage.

### 9.9 Write the word you hear

- 1 where/wear /weə/
- 2 nose/known /nəʊz/
- 3 wood/would /wud/
- 4 war/wore /wɔː/
- 5 through/threw /θruː/

- 3 Put students in pairs to compare their answers. Monitor and help as necessary. It is likely that the students will have thought of different meanings for all or some of the words in 1 and have found two different spellings for some of the words in the recording. Elicit the different meanings and word types in exercise 1, and spellings in exercise 2, collating students' answers on the board. Use the examples as a way to introduce the concept of homonyms (exercise 1) and homophones (exercise 2).

### Answers (to exercises 1 and 2)

#### 1 Homonyms

These are the most common uses:

**right** adjective = morally good/correct/most suitable/opposite of 'left'; adverb = exactly/directly; noun = good/moral behaviour/ what you are allowed to do or have / a turn towards the right

**fine** noun = payment you must make for breaking the law; adjective = in good health (person) / bright and sunny (weather) / good, pleasing or of high quality

**mean** verb = signify/intend; adjective = not willing to spend money/cruel/unkind

**fan** noun = person who admires/supports sth strongly; machine or paper object used to keep you cool; verb = to make a current of cool air

**glasses** noun = an object used to improve your vision/ containers for drinking

**park** noun = an open public area with grass; verb = to stop driving and leave a vehicle at a place for a period of time

#### 2 Homophones

where/wear	war/wore
nose/known	through/threw
wood/would	

### Homonyms

- 4 Read the explanation and examples as a class. Check meanings of *bank* by asking questions, e.g. which *bank* is a verb? Can you think of a synonym? (*depend/take for granted*) Which *bank* is a noun where you put your money? What is a synonym for the other noun? (*side of a river*) Focus on the gapped sentences and deal with any vocabulary queries. Then put students in pairs to complete the sentences with homonyms.

- 9.10** Play the recording and let students check their answers. Elicit the word type for each answer. With a weaker group, go through the meanings, asking questions to check understanding.

## Answers and audioscript

### 9.10 Homonyms

- Grandma's leaving now. Come and **wave** goodbye!  
He was swept out to sea by a freak **wave**, but he survived.
- Oh dear! we have a **flat** tyre and no spare wheel.  
I'm renting a **flat** near where I work.
- 'What's today's **date**?' 'The third.'  
I've got a **date** tonight. I'm going out with Carl.
- He goes to the gym every day. He's very **fit**.  
The trousers are too small. They don't **fit** you at all.
- It's not **fair**. Everyone else is allowed to stay out till midnight.  
She has beautiful **fair** hair and blue eyes.

- Check pronunciation of the words. Elicit two possible meanings for *suit* as an example. Put students in pairs to think of two meanings for the rest of the words and write sentences with them. Monitor and help as necessary.  
Check the meanings and elicit a range of sample sentences for each word.

### Answers

**suit** noun = formal matching jacket and trousers or skirt; verb = go well with  
**miss** noun = title for a girl or young woman, e.g. Miss Smith; verb = not hit (of a throw or shot)/feel sad because you are not with someone/arrive too late for sth  
**type** noun = sort or kind; verb = write sth with a keyboard  
**kind** noun = sort or type; adjective = behaving in a way that shows you care about people  
**point** noun = unit for counting the score in a game or sport/idea or opinion in an argument; verb = indicate with your finger  
**train** noun = vehicle on rails; verb = practise to improve in a sport/teach a person or animal to do a job/skill  
**cool** adjective = fairly cold, not hot or warm/impressive because of being fashionable or attractive

## Homophones

- Read the explanation and examples as a class. Check students understand that the pronunciation applies to the first words beginning with *r* in both sentences. Elicit the answer to number 1 as an example, checking the two spellings.  
If your students are unfamiliar with phonemic script, you will need to read the homophones aloud for them. Give students time to complete the sentences, working individually. Let students check the answers in pairs before checking with the class. Get students to spell each target word and correct any errors carefully.

### Answers

- the **whole** world  
a **hole** in the ground
- a **piece** of cake  
war and **peace**
- a rose is a **flower**  
**flour** to make bread
- a yacht has **sails**  
buy clothes in the **sales**
- shops **sell** things  
a prisoner lives in a **cell**

- Focus on the words and deal with any vocabulary queries. Check the pronunciation of the words. Elicit a different spelling for *bored* as an example (pointing to the board in your classroom to help elicit it if necessary).

Put students in pairs to complete the task. Monitor and help as necessary.

Check the spelling of the alternative words with the class.

### Answers

board	plane
court	waste
higher	allowed
pear	right
made	seize

## Children's jokes

- Check students know who Cinderella is (the main character in a fairy story who had to leave a party [ball] before midnight). Tell students they are going to hear nine short jokes. Read the note about homonyms and homophones in jokes with the class.

9.11 Play the first joke as an example and elicit the key word and why this makes it funny. Play the rest of the recording, pausing after each joke. See if students 'get' them. Let them compare their ideas in pairs if they are unsure. Check the answers.

### Answers

- sand which is (sandwiches) (sand which is/sandwiches = homophones)
- weak (week) (weak/week = homophones)
- flat (flat = dead – of a battery/smooth and level – of a shape)
- laid (lay an egg/lay the table)
- jam (jam = sweet food from fruit you put on toast/blocked movement, e.g. traffic jam)
- funny (funny = strange/amusing)
- Lemon aid (lemonade) (lemon aid/lemonade = homophones)
- flushed (flush the toilet/look flushed – looking red because you are hot/angry/embarrassed)
- ball (ball – object you play football with/big party)

9.11 See SB p97.

## Additional material

### For teachers

Photocopiable activity – Vocabulary: *Homonyms pelmanism* pp218–19

### For students

Online Practice – *Look again*

Workbook p62, exercises 1–2, p63, Pronunciation

## Everyday English SB p98

### Moans and groans

- Lead in by focusing students' attention on the photo. Elicit how the people are feeling. Elicit reasons why they might be feeling grumpy/annoyed and find out what makes students in the class annoyed. Point out the title of the lesson and make sure students know the noises that *moans* and *groans* actually mean. Explain that we often use both words together like this for stylistic reasons and because they rhyme.

Get students to read the sentences in column A and those in column B. Deal with any vocabulary queries, e.g. *hand something in, there and then, curl up, box set, ghastly, muddy, in stock*.

Find a match for number 1 in column A as a class example. Give students plenty of time to complete the matching task individually. Let them check their answers in pairs and decide with their partner which item in the box matches each short conversation 1–8.

Go through the answers to this last task with the class (they will check the matching answers in the next exercise).

### Answers

- |                    |                     |
|--------------------|---------------------|
| 1 an exam          | 5 a TV series       |
| 2 a leather jacket | 6 boots             |
| 3 texting          | 7 a dishwasher      |
| 4 a bookcase       | 8 ordering by phone |

- 2 9.12 Play the recording for students to check they have matched the sentences correctly.

Put students in pairs to practise the pairs of sentences. Encourage them to act a role when saying the A sentences as the speakers are all moaning about something and this affects sentence stress and tone of voice. Monitor and check for examples of good acting and invite those pairs to act out one of the dialogues for the class. It's a good idea to get pairs to swap roles and practise again. With a weaker group, you could play the recording again, pausing where necessary so that students can repeat the sentences.

### Answers

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

### 9.12 Moans and groans

- 1 A I could kick myself. As soon as I'd handed it in, I remembered what the answer was.  
B That's always so annoying! But do you think you've still passed?
- 2 A I went away to think about it, and when I went back it'd been sold. I'm gutted! I should have bought it there and then.  
B That's a shame. Didn't you ask if they had another one in stock?
- 3 A I don't believe it! All I get is 'Message failed to send. Try again!' So, I try again and guess what?  
B No joy! What a pain! Why don't you try phoning them instead?
- 4 A These instructions don't make any sense to me at all. If you can follow them, you're a genius.  
B Well, don't ask me! This flatpack stuff is a nightmare! I had the same trouble with a coffee table.
- 5 A It's not fair. I'd been looking forward to curling up with a box set and then my phone goes and rings!  
B You didn't have to answer it. Who was it? Anyone interesting?
- 6 A How many times do I have to tell you? Take them off **before** you come into the house!  
B Give me a break. I was in a hurry. Anyway, they're only a bit muddy.
- 7 A This is beyond a joke. You promised you'd deliver it Tuesday at the latest. Now you're saying next month!  
B I'm awfully sorry, sir. I'm afraid there's nothing I can do about it. It's out of my hands.
- 8 A What a waste of time! Ten minutes listening to ghastly music, punctuated by 'All our lines are busy. Thank you for waiting.'  
B I know, it drives me mad – but worse is when they say, 'This call is important to us,' when it obviously isn't.

- 3 Focus students' attention on the bold phrases in exercise 1. Get two students to read the example. Point out that it is an extended conversation now.

With a weaker group, you may need to go through the meanings of some of the bold phrases before they can do the activity. You could also drill them to ensure natural pronunciation.

*kick yourself* = be annoyed with yourself

*gutted* = extremely sad or disappointed

*I don't believe it!* = used to say that you are surprised or annoyed about sth

*make sense* = have a meaning that you can easily understand

*beyond a joke* = annoying and no longer acceptable

*give me a break* = used to express exasperation, protest, or disbelief

*It's out of my hands* = it's not my responsibility; I have no control over it

*It drives me mad* = it makes me more and more angry

*That's a shame* = used to say that sth is a cause for feeling sad or disappointed

*Don't ask me!* = I have no idea

Put students in pairs. Give students time to act out two of the conversations, extending them as much as they can. Monitor and encourage them, especially the more reserved students.

- 4 Students read the instruction and look at the example. Then they each make a list of everyday events. You could start by writing a few of your own everyday activities on the board to show them what to do. Think of one problem or reason to moan for each of your examples.

Give students time to think of moans related to their everyday events.

Put students in pairs to take turns moaning about the situations in their lists and responding to each other.

Monitor carefully and encourage exaggeration in the moaning, using a wide range of tone and stressing the key words. Invite some student pairs to act out their conversations for the class.

- 5 Give students a moment to think about their responses to the question. Elicit from the class any events in their country or around the world which they feel annoyed about. (You could get them to check the news headlines for the day on their mobile phones.) Encourage responses to individuals' moans/complaints. Praise students who use the new phrases from this lesson.

### Additional material

#### For teachers

Photocopiable activity – Communication: *Stop moaning!* pp220–1

#### For students

Online Practice – *Look again*

Online Practice – *Check your progress*

# 10 Over my dead body!

## Introduction to the unit

The unit title *Over my dead body!* is a very strong idiomatic expression used to emphasize that you'll never let something happen – not while you're alive! The theme of the unit is emphasis.

The unit begins with a *Language focus* on modal verbs used for speculation and deduction about the present and the past. Students also learn a number of set expressions with modal verbs in *Spoken English*.

There are two reading texts. The first is about King Richard III, and the main *Reading and speaking* section is about the Vikings.

*Listening and pronunciation* is based on a poem by Lewis Carroll called 'You are Old, Father William'. Students examine the rhyming pattern of the poem and make choices about missing words. They also focus on the rhythm of the poem and practise reading it to replicate the pronunciation accurately. Finally, they produce some verses of their own.

The *Vocabulary* section focuses on idioms with body parts. *Everyday English* focuses on pronunciation and specifically, students learn how to convey degrees of feeling using intonation. They also study how to use sentence stress to emphasize key information and practise using stress and intonation in a number of exercises, including listening and repeating.

In *Writing*, students read two texts about Michelangelo and work to identify which uses emphasis more effectively. They analyse different ways to do this and then apply these structures in writing their own piece about a person of influence.

## Language aims

### Language focus SB p100

#### Modal verbs of probability in the past

- Modal verbs – expressing degrees of probability.

### Vocabulary

- Collocations of verb + noun. (SB p104)
- Metaphors and idioms – the body. (SB p107)

### Spoken English

- Expressions with modals. (SB p103)

### Everyday English

- Stress and intonation. (SB p108)

## Skills development

### Reading

#### Richard III SB p102

- A text about King Richard III's life, death and burial.

#### The amazing Vikings SB p104

- An account of the history of the Vikings.

### Listening

#### A tricky conversation! SB p103

- Reading half of a conversation and predicting the second speaker's words. Listening to compare.

#### Rhyme and reason SB p106

- Listening to a poem by Lewis Carroll from *The Adventures of Alice in Wonderland*, focusing on rhymes.

### Speaking

- Talking about pictures of objects from medieval England – speculating about what they were used for. (SB p101)
- Recounting an occasion in your life when something went wrong. (SB p103)
- Telling the story of the Vikings in your own words. (SB 104)
- Talking about the Vikings and the end of their power. (SB p104)
- Discussing a poem and practising reading it aloud for rhythm and rhyme. (SB p106)

### Writing

#### Adding emphasis – People of influence SB p140

- Analysing how word order, choice of vocabulary, sentences starting with *It was ...* and *What ...*, and referencing can add emphasis in writing.
- Researching and writing about an influential person of your choice, using structures for adding emphasis.

## Additional material

### Workbook

The language focus returns to modal verbs and certainty, revising present and past modals in conversations and a true story about a skier buried in an avalanche. Vocabulary exercises practise body idioms including expressions with *heart*, *head* and *hand* and there is practice of verb and preposition combinations. The pronunciation section reviews rhyming pairs with contrasting spelling and then demonstrates rhyming in limericks.

### Photocopiable activities

There are photocopiable activities to review grammar (*What could have happened?*), vocabulary (*Metaphor and idiom dominoes*) and communication (*What do you think?*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Notes on the unit

### Unit opener page

Choose from these activities to engage your students with the topic and target language of this unit:

- Talk about the title
- Talk about the unit goals (*Grammar, Vocabulary, ...*)
- Talk about the photo
- Talk about the quote
- Watch the video
- Look at the bottom banner
- Do the activity

Point to the title of the unit *Over my dead body!* Focus students' attention on the photo and elicit some ideas about what it shows.

**Video introduction (6 minutes approximately):** Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

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

Don't forget that there are many exercises to consolidate and practise the target language of the unit in the Workbook as well as online. There are links to these exercises on the relevant pages of the Student's Book and they can be done in class time or you can set them for homework.

**Summary:** If you don't have time to watch the video, use the title and the photo to help students understand and engage with the topic, and then move straight on to the activity so that they can discuss the theme in more detail.

#### Notes for activity:

- 1 Put students into pairs and ask them to discuss the questions. Check answers with the class.

#### Answers

It is a coat of arms made with real human bones from the Sedlec Ossuary, also known as 'The Bone Church', in the Czech Republic.

- 2 Ask students to read the quote by Mehmet Murat Ildan (playwright, novelist and thinker). Put students into pairs to discuss the questions. Elicit interesting answers in feedback.

#### Suggested answer

The quote seems to suggest that as long as somebody still remembers you, you haven't truly died – your memory lives on.

## Language focus SB p100

### Modal verbs of probability in the past

#### TEST YOUR GRAMMAR

Work through the exercises fairly quickly, avoiding any lengthy grammar explanations at this stage.

- 1 Elicit the answer to number 1 as an example. Put students in pairs to complete the task. Check the answers.

#### Answers

1, 3, 4, 7 and 8 express probability.

- 2 Elicit the first sentence in the past as an example. Give students time to complete the task, working individually.

🔊 10.1 Play the recording and let students check their answers. If necessary, take the opportunity to do some initial pronunciation practice by getting students to listen and repeat. Highlight the weak form of *have*, e.g. *must have been* /'mʌstəvbi:n/.

#### Answers and audioscript

##### 🔊 10.1 Modal verbs in the past

- 1 She must have been very rich.
- 2 I had to do my homework.
- 3 They can't have been at home. There were no lights on.
- 4 I thought that was Jane, but I might have been wrong.
- 5 I couldn't sleep because of the noise.
- 6 You should have seen a doctor.
- 7 Cheer up! Things could have been worse.
- 8 The train may have been late due to bad weather.

### Missing for 500 years!

#### About the text

The context for the grammar is the historical mystery of the discovery of the remains of King Richard III in August 2012. Archaeologists began excavating beneath a car park in Leicester /'lestə/, a city in central England, hoping to find Richard's final resting place. The search captured the public's imagination and the remains were subsequently confirmed as those of Richard.

Richard was born in 1452 and died at the Battle of Bosworth /'bɒzwəθ/ Field in Leicestershire in 1485. His death effectively ended the Wars of the Roses – a series of wars fought for the throne of England between supporters of two rival branches of the royal family tree: Lancaster and York, whose heraldic symbols were the red and the white rose respectively.

When his brother Edward IV died in 1483, Richard had the job of caring for Edward's two young sons. However, he put them in the Tower of London and took power himself, allegedly murdering the two boy princes.

Richard usually appears as villainous in history books and literature, most famously in Shakespeare's play *Richard III*. The play contains the famous line 'A horse! A horse! My kingdom for a horse!', which Richard says when he loses his horse in battle. Along with this negative reputation, Richard is often portrayed as having an unattractive appearance. He certainly had curvature of the spine, but other deformities such as a withered arm and limp are likely to be untrue or greatly exaggerated.

- 1 Give students time to read the introduction and look carefully at the pictures. Check the pronunciation of *Leicester* /'lestə/. Deal with any vocabulary queries, e.g. *skeleton, archaeologists*.  
Read the questions and examples as a class. Put students in pairs to guess the answers to the questions, using modal verbs to speculate if they can. Monitor and help as necessary. Assess how well the students naturally use the modals to speculate, or whether they tend to avoid them.
- 2 Tell students they are going to hear two people discussing what has been discovered about the skeleton. Pre-teach/check *kingdom, be buried* /'berɪd/, *you're kidding me, graveyard, battle wounds* /wʊ:ndz/, *deformed spine, hunchback, chop off, descendant, DNA tests, I bet ...* (= I'm sure ...), *ancestors*. Also check students know how to read the names of kings: *Richard III* (= Richard the Third), *Henry VIII* (= Henry the Eighth).

🎧 **10.2** Play the recording through once. Students listen and check their predictions from exercise 1. Play selected sections of the recording again as necessary.  
Check how they knew the skeleton was Richard III. (DNA tests proved there was royal blood.)

### Answers

- 1 Richard III.
- 2 He was killed in 1485 in a battle near Leicester. Tests showed that he must have died from battle wounds.
- 3 The car park must have been built on what once was a church graveyard.
- 4 The age of the skeleton matches Richard's age – he was in his early 30s when he died.
- 5 Benedict Cumberbatch is one of Richard III's descendants.

### 🎧 10.2 The king in the car park

- A How was the theatre last night? What did you see?  
B We saw a Shakespeare – *Richard III*. It was fantastic! Fabulous acting. You know: 'A horse, a horse, my kingdom for ...'  
A Yes, thank you – I've heard that. Was Richard III the king when Shakespeare was writing, then?  
B No, no ... Shakespeare was born 100 years *after* Richard, in the 16th century – when Elizabeth I was Queen. The thing is, I'd never seen this play before – but I've been fascinated by Richard III ever since they found his body a few years ago.  
A Really!? Was it lost?  
B It was never found. Nobody knew where he was buried. It was a big mystery – and then, in 2012, they found him, well ... not his body exactly – his skeleton – under a car park in Leicester.  
A Beneath a car park?! You're kidding me. So, King Richard III could have died while parking his horse!  
B Ha ha! Not funny! No, seriously, they say the car park must have been built on what was once a church graveyard.  
A But how do they know the skeleton is Richard III?  
B Well, they know he was killed in 1485 in a battle near Leicester – the Battle of Bosworth Field – and tests showed that the skeleton must have died around that time from battle wounds *and* that he must have been in his late 20s or 30s, so ...  
A So, Richard was quite young when he died?  
B Yeah, he was.  
A Poor guy.  
B Also, this skeleton had a deformed spine – he would have been a hunchback.  
A And was Richard a hunchback?  
B So they say. They can tell a lot from a skeleton these days and this one was in really good condition except that the feet were missing and ...  
A How come the feet were missing?  
B Oh, they say builders might have chopped them off in the 16th century. Anyway, DNA tests with members of the current royal family proved that this skeleton had royal blood.

- A Clever stuff!  
B Yeah, they also found some people in Canada who are his descendants *and* Benedict Cumberbatch.  
A Benedict Cumberbatch!? The actor who plays Sherlock Holmes? I bet *he* was surprised.  
B Yeah, he actually read a poem at the funeral. It must be amazing to learn you've got royal ancestors.  
A So, there was a proper funeral?  
B Yeah, Richard was finally buried in Leicester Cathedral. Thousands of people came from all over the world.  
A That's quite a story. Was there ever a Richard IV?  
B No, Richard III was the last of the Richards. But who knows, there might be a fourth one day.

- 3 Elicit the answer to question 1 as an example. Put students in pairs to ask and answer the questions, using the modals and words in italics. Remind them that they have practised putting modals into the past in the *Test your grammar* exercise.

Monitor and check for correct formation of the past modals and for any pronunciation difficulties.

If students have a lot of problems, ask and answer the questions across the class, drilling as necessary, and then let students repeat the pairwork.

- 4 🎧 **10.3** Play the recording and let students check their answers to the questions in exercise 3. Put students in new pairs to practise the questions and answers again, paying attention to contracted forms *can't, wouldn't*, etc., and the weak form of *have* /əv/.

If necessary, play the recording again and drill selected lines chorally and individually.

### Answers and audioscript

#### 🎧 10.3 What do we know about Richard III?

- 1 A When did Richard die?  
B He must have died in the 15th century.
- 2 A What was he doing when he died?  
B He could have been riding a horse. He must have been fighting in a battle.
- 3 A Who was he fighting in the battle?  
B He might have been fighting Henry VII. He can't have been fighting Elizabeth I.
- 4 A Was he buried in the car park?  
B He can't have been buried in the car park – it wouldn't have been a car park when he was killed.
- 5 A How old was he when he died?  
B He may have been 32 or 33. He can't have been as old as 40.
- 6 A What did they learn from his deformed spine?  
B They learned that he could have been a hunchback.
- 7 A Why were his feet missing?  
B They might have been cut off by builders in the 16th century.
- 8 A Did the Canadian people know they were related?  
B They can't have had any idea.
- 9 A How did Benedict Cumberbatch feel about the discovery?  
B He must have been very surprised.

- 5 Focus on the objects in the photos. If students ask the names of the objects, emphasize that they do not need to know what the objects are to do the activity. The main aim is to practise the language in the speech bubbles.  
Encourage students to think about what the objects are made of as well as their use. Elicit completed examples for one of the objects.  
Put students in pairs to discuss the objects. Monitor and help, feeding in vocabulary as necessary. Note any common errors for correction after the pair work. Also check students' pronunciation of the main stresses and weak forms.

- 6 When they have speculated about each of the items, refer students to page 164 to check whether they were right. Conduct class discussion about what they said in their discussions compared to the answers. You may need to go through the vocabulary in the answers, explaining the meaning of each object and what it was used for.

### Possible answers

- 1 It might have been used to carry arrows./I bet they used it to carry something./I'd have thought that it was made of leather.
- 2 It could have been used for storing wine or brandy./I guess they used it to carry water./I bet it was made of wood.
- 3 This must be a chess piece./It could have been used to seal a letter or a document./I reckon it's made of metal, maybe gold.
- 4 That must have been worn in battle to protect a soldier./They'll have used that as protection against a weapon in battle.
- 5 I reckon that's a tool of some sort./I wouldn't have thought it was a weapon./It could have been for hanging something up.
- 6 This could have been bellows to blow air onto a fire./It might have been a shoe./It must have been made of metal.
- 7 This must be a helmet./They'll have used that to protect a person's head during a battle./I bet it's made of metal.

The objects are:

- |                          |                |
|--------------------------|----------------|
| 1 a skate                | 5 spectacles   |
| 2 a leather water bottle | 6 a shoe       |
| 3 a seal stamp           | 7 a bread oven |
| 4 chainmail armour       |                |

## LANGUAGE FOCUS

### Possible problems

Unit 7 looked at the way that modal verbs have different functions – obligation, permission, willingness, etc. In this unit, the aim is to revise and practise modal verbs being used to express probability, particularly to speculate about the past.

- 1 **Past form.** Students may have problems with the complex form: modal verb + *have* + past participle. Be prepared to give plenty of repetition and practice, including the pronunciation of the weak form of *have* /əv/.
  - 2 **Degrees of probability.** Students will be familiar with *will/may/might/could* and *must/can't* to express varying degrees of certainty, but will need practice in the past forms. Students may need reminding that you can express certainty about the past with *must* and *can't*; certainty about what didn't happen is expressed with *can't* (not *mustn't*).  
*I must have left my wallet at home.* (I'm sure I did.)  
*I can't have left my wallet at home.* (I'm sure I didn't.)  
 There may also be confusion between *must have* and *had to*:  
*She must have gone home early.* (= a deduction)  
*She had to go home early.* (= an obligation)
  - 3 **should/could/might/needn't have.** The form *should(n't) + have* + past participle is used to express advice or criticism about a past event. The sentence expresses what is contrary to the facts.  
*She shouldn't have done that.* (= She did it.)  
*could + have* + past participle expresses past abilities or possibilities that didn't happen, and can also be used to criticize people for not doing things.  
*might + have* + past participle also expresses criticism about a past event in a sentence that is contrary to the facts.

*You could/might have told me he was a police officer.*

(= You didn't tell me. Why didn't you tell me?)

*needn't + have* + past participle says that a past action was done, but was not necessary.

Students may get confused between the above uses. They will need plenty of practice of the forms and pronunciation in context to help them produce them naturally.

- 1 Focus students on the table and the examples. Give them time to complete the table. Let students check their answers in pairs before checking with the class.

### Answers

They'll have	arrived.	certain (an assumption based on knowledge of people/things)
They must have		certain (a logical conclusion)
They might have They could have They may have		possible
They can't have		certain (negative certainty – a logical conclusion)
They won't have		certain (negative certainty – an assumption based on knowledge)

- 2 Give students time to match the modals to the definitions. Check the answers.

### Answers

You shouldn't have told a lie. – You did this, but it was wrong.

You needn't have cooked. No one's hungry. – You did this, but it wasn't necessary.

You idiot! You could have killed yourself! – This was possible, but you didn't do it.

Refer students to Grammar reference 10.1 on SB p162.

- 7 Students turn to the next page. Point out the further text on Richard III for them to read.

### About the text

This text gives further information about the life and death of Richard III. Useful vocabulary to pre-teach: *seized the throne, allegedly, scandal, amassed an army, throne, coffin, subsequently, excavating, genealogically linked to, facial reconstruction, portrayed, propaganda, laid to rest*. Alternatively, you might prefer to see how much students can work out from context and go through any vocabulary queries after exercise 9. You could also check they understand the causative structure *have someone murdered*, i.e. that Richard didn't do it himself.

- 8 Put students in groups of three or four. They now have the chance to read a text about Richard III to confirm what they've learned about him so far. Read the dates together with the class. Give them time to read and find the information they already know and to discover what the dates refer to. Fast finishers can find one more interesting piece of information they didn't already know about Richard III. Go through the answers together.

### Answers

**1452:** Richard III was born.

**1483:** He became King.

**1485:** the battle of Bosworth Field

**2012:** A skeleton was discovered in a car park in Leicester.

**2014:** Richard was finally given a royal burial and his remains were laid to rest in Leicester Cathedral.

- 9 Give students time to discuss the questions in their groups, referring back to the text to find the answers they need. Monitor, help any students having difficulty and encourage students to use modal verbs where possible. Go through the answers with the class, eliciting suggestions and reasons from a range of students. Ask them to use the text as their evidence wherever possible.

### Answers

- probable – the use of the word *allegedly* tells us that it is not certain
- Richard had the biggest army. They may have had a poor battle strategy. Henry's army could have been fitter and better trained.
- Henry VII, Henry VIII and Elizabeth I
- It might have been because Henry VII ordered it. It could be because people hated Richard III.
- It had a badly curved spine – as did Richard – and battle wounds. DNA tests confirmed it when there was found to be a link with descendants in Canada (who are genealogically linked to Richard's sister, Anne of York).
- No evidence has been found of a withered arm.

## Practice SB p102

### Discussing grammar

- 1 Elicit the answer for number 1 as an example. Give students time to complete the task. Monitor and help as necessary. Let students compare their answers in pairs before checking with the class. If necessary, check the concept expressed by the correct modal as given below.

### Answers

- must have been (logical deduction. Point out that *had to* is for past obligation and *must have* + past participle expresses probability.)
  - should have studied (regret about the past)
  - had to go (an obligation, not a regret – just giving the reason for lateness)
  - couldn't find (lack of ability in the past)
  - shouldn't have said (a criticism about a past event, not expressing a lack of necessity)
  - needn't have bought (an action that was done that wasn't necessary, not an impossibility or something that you were unable to do)
  - should have asked, would have (advice about a past event that is contrary to the facts and the imagined result, not probability/an assumption/possibility)
  - can't have done (logically impossible, not unnecessary)
  - could have told, wouldn't have got up (a criticism to someone for not doing something and the imagined result, not probability/an assumption/possibility)
  - couldn't have seen (expressing something that was an impossibility)
- 2 Give students a few moments to read the gapped sentences. Deal with any vocabulary queries. Elicit the answer for number 1 as an example, checking form and pronunciation. Give students time to complete the task. Monitor and help as necessary.

- 10.4 Let students compare their answers in pairs before playing the recording as a final check. If students have other alternatives for the gaps which they want to check, consider them carefully and explain why they don't work. There are two sentences where other modals might be possible: sentence 2, *wouldn't have* is possible, and sentence 8 *might have (drowned)* is possible. In sentence 3, *needn't have* would also be possible, but *shouldn't have* is a fairly automatic (positive) response to kind gifts.

Put students in pairs to practise the sentences. Monitor and check for good pronunciation. If students have problems, play selected lines of the recording again, drilling chorally and individually. Then let students practise again in pairs.

### Answers and audioscript

#### 10.4 Everyday situations

- I *did* tell you about Joe's party. You **can't have been** listening.
- Thanks so much for all your help. I **couldn't have** managed without you.  
Thanks so much for all your help. I **wouldn't have** managed without you.
- Chocolates, for me! Oh, that's so kind, but really you **shouldn't have**.
- Come on! We're only five minutes late. The film **won't have** started yet.
- I don't believe that Kathy's going out with Mark. She **would have** told me. I know she would.
- We raced to the airport, but we **needn't have** worried. The flight was delayed.
- We've got a parcel here that isn't for us. It **must have been** delivered by mistake.
- You **shouldn't have** gone swimming in that river. You **could have** drowned!

## Writing SB p140

### Adding emphasis – People of influence

The person of influence profiled in this section is the painter, sculptor, architect and poet, Michelangelo. He is considered one of the most significant artists of the Italian Renaissance (the period in Europe between the 14th and 16th centuries, when there was increased interest in ancient Greece and Rome, which produced new developments in art, literature, science and architecture).

- 1 Give examples of someone you think is influential now and someone who was influential in the past. Briefly explain why. Give students a few moments to think of their own example. Then get them to share ideas with the class, collating their ideas on the board.

### Possible answers

#### Today

The President of the US  
The Secretary General of the United Nations  
Other politicians  
Developers of new media and technology  
Business leaders  
Scientists and inventors  
Journalists and writers  
Leading film stars, pop stars and sports stars who influence lifestyle and fashion

#### In the past

Emperors, kings and popes  
Political and military leaders  
Philosophers and religious leaders

Explorers  
Scientists and inventors  
Artists, writers and poets  
Composers

- 2 Lead in by asking students what they know about Michelangelo. Collate key words and references on the board, e.g. *artist, sculptor, Florence, Sistine Chapel, David*. Pre-teach/check *carve, block of marble, ceiling, pope, scaffolding, revolutionary design, appreciate* (= fully understand), *humanity*. Explain that texts A and B both contain the same information about Michelangelo, but presented in a different way and the key factor to consider is how information is emphasized.

Read the list of features 1–4 and section 1 of the two texts as a class. Elicit how B is different from A. Put students in pairs to complete the task, and discuss which text sounds better and why. Check the answers with the class.

### Answers

These refer to the numbered sections in the texts:

- 1 Change of word order and making two sentences into one – putting the list of jobs into a new clause. The stronger word *tremendous* replaces *great*.
- 2 *Although* replaces *but*. *It was ...* and *What ... was ...* are used to add emphasis. *Above all* also added to add emphasis.
- 3 *Initially* and *In 1501* are brought to the start of the sentence to add emphasis, clearly set the time when things happened, and avoid starting every sentence with *He*. *This* is used to refer back.
- 4 *Later* is brought to the start of the sentence. *Active Pope Julius II asked him* changed to *He was asked by Pope Julius II* to put the focus onto Michelangelo. Use of *this* to refer back is brought to the start of the sentence. Two sentences starting with *He* are incorporated into one made up of four dramatic, short clauses.
- 5 Two sentences combined, using *it was ...*. The second sentence uses *What ...*.
- 6 Use of *There is ...* replaces *Michelangelo* to change how the sentences start and avoid repetition of his name/*he*. *Through their work* changes position to add emphasis. The order of information changes, so that the final sentence has dramatic emphasis, using *this* to refer back.

Text B sounds better. Text A is clear and easy to follow, but lacks interest and variety. Starting most of the sentences with *Michelangelo/He* gives the basic facts, but sounds repetitious and doesn't make the reader want to read on. The techniques used in text B help to add emphasis and create a more interesting and engaging text.

- 3 Give students a few moments to read the sentences. Check what students know about the people mentioned in sentences 3, 4 and 5. Deal with any vocabulary queries. Read sentence 1 and the examples as a class. Give students time to rephrase the sentences, working individually. Let students compare their answers in pairs before checking with the class. Invite students to write up the two new versions of the sentences on the board. Encourage class correction of any mistakes.

### Answers

- 1 What I love about my grandfather is his kind, twinkly eyes.  
The thing I love about my grandfather is his kind, twinkly eyes.
- 2 It's the President's policies (that) they don't understand.  
What they don't understand is the President's policies.
- 3 What makes Norah Jones' voice special is its softness.  
It's the softness of Norah Jones' voice that/which makes it special.

- 4 What I admired about Mother Teresa was her courage.  
It was Mother Teresa's courage that I admired.
- 5 What was amazing was the way Pelé could head a football.  
What amazed me was the way Pelé could head a football.

- 4 Read through the four bullet points with the class carefully and decide on a suitable order for the paragraph plan. Elicit the tenses students are most likely to need (mainly Past Simple and possibly Past Continuous and Past Perfect if their chosen person is no longer alive; Past tenses to refer to their early life and career, Present Simple, Present Continuous, and Present Perfect if their chosen person is still alive).

Get students to choose the person they want to profile and research their life online. Get them to decide on a paragraph plan for their profile carefully, ideally in class so that you can monitor and help. If they do this at home, plan to give some time in the next lesson to check their planning before they write it up. Remind them to follow their paragraph plan.

Give students time to write their profile in class or set the task for homework. Remind them to include some of the structures and techniques given in text B and to check their work carefully.

When you check the students' work, mark up errors using the correction code they are now familiar with, but allow students to correct the errors themselves. Make sure you highlight errors in the use of structures for emphasis/referencing and then any other grammar or vocabulary errors you feel are important.

### Additional material

#### For students

Online Practice – *Practice*

### A tricky conversation!

- 3 10.5 Point out that students only have one half of a phone call. Pre-teach/check *What are you up to?* and *for old times' sake*. Play the recording and get students to follow in their books. Focus on the examples in the speech bubbles. Then put students in pairs to make further deductions. Monitor and help as necessary. Elicit a range of possible answers from the class, encouraging students to use modal verbs if possible.

### Possible answers

Robert and Donna must have met on holiday in Greece.  
They might have spent a lot of time together.  
Marlene could be Donna's best friend.  
Donna must have travelled to where Robert lives.  
She must be doing something ambitious or impressive.  
Alistair might be Robert's brother.  
Donna must be asking to stay at Robert's flat.  
Robert might have invited Donna to stay at some time.  
Donna can't have heard that Robert got married.  
Robert can't be very keen to let Donna stay.  
Donna can't have agreed to meet for a drink.

### 10.5 See SB p103.

- 4 Put students in pairs to imagine Donna's words. Give them plenty of time for this task. To maximize speaking opportunity, you could put student pairs together to compare their conversations or put students in new pairs so they are able to compare with a different partner.

- 5 10.6 Play the recording so students can hear the complete conversation. Elicit answers to the questions. Praise any use of modal verbs in the speculations.

### Answers

Robert isn't keen to meet up because he's married with small children now. Donna and Marlene are both divorced and are travelling around Europe together.

### 10.6 A tricky conversation

R = Robert D = Donna

- R Hello?  
D Hi, is that Robert?  
R Er yes, I'm Robert. Who is this?  
D Hi, Bob! It's me, Donna.  
R Sorry – Donna who?  
D Donna Goldberg.  
R I'm sorry – I don't think I know any 'Donnas'.  
D You do, you do! We met on vacation – or 'holiday' as you say.  
R On holiday? Did we? Where was that?  
D In Greece. Me and my sister Marlene were staying in the same hotel.  
R Greece! Oh, yes of course! Donna and Marlene from Wisconsin. That was years ago.  
D Yeah, nearly seven years ago, but Marlene and I still talk about it. We had a great time, didn't we? You and your friend Alistair – two great guys.  
R Well, er, thank you very much. Yes, it was fun – Alistair and I enjoyed it, too. Well, what a surprise! So, er – what are you up to these days?  
D Well, I'm here in London at the moment.  
R Really? Here ... in London? What are you doing here?  
D Well, Marlene and I are both divorced now – so we decided to have a vacation together again. This time we're going round Europe – six countries.  
R Wow! Really? Six countries! That's ambitious.  
D Yeah, and we're beginning here in England, so we wondered if we could come and visit. Maybe stay a couple of nights? It'd be great to catch up.  
R Erm ... well ... obviously, er, obviously I'd like to see you both again, but actually it's not really very ...  
D Remember, you said if we were ever in London, we should come visit – and here we are!  
R Ah yes, I know we said that ... but Alistair lives in Scotland now, and my flat isn't very big and my wife ...  
D Bobby, are you married now? That's so cool. When did you marry?  
R About three years ago, and we're about to move to a bigger place. We're expecting another baby.  
D Bob, I see, no worries. Marlene and I understand, new baby, new home ... and maybe your wife wouldn't be too keen to hear about the fun we had in Greece.  
R I'm glad you understand. I suppose we could meet for a drink for old times' sake.  
D I'm not sure your wife would be too pleased.  
R Erm – maybe you're right. But it was nice to hear your voice again, Donna. Love to Marlene and I'll tell Alistair that you got in touch. Enjoy your trip.  
D Thank you, Robert. Have a nice life!  
R Thanks, Donna. Same to you. Bye.

### 'We were so lucky!'

- 6 Focus students' attention on the photo and elicit what they can see.  
Put students in pairs to take turns using the phrases in the box to make complete responses to the story. Model an example yourself first if necessary, e.g. *You could've been badly hurt.*  
Monitor the pair work and encourage students to put emotion into their responses using intonation where appropriate.

- 7 10.7 Play the recording so students can compare how they used the phrases.

### 10.7 We were so lucky!

- A We decided to go for a drive, even though it was still blowing a gale. And look what happened! We were so lucky!  
B Oh my goodness, you could have been badly hurt! You must have been terrified!  
C Why didn't you see the tree falling?  
A We just didn't! It all happened so fast.  
B Surely you heard something.  
A We could just hear the wind.  
C Don't you think you should have been driving more slowly?  
A We were!  
B Perhaps you shouldn't have been driving at all. The car must be a write-off.  
A It is.  
C You must feel very lucky indeed.  
A We do!

- 8 Ask students to think of a time in their life when something went wrong and give them time to make some notes (but not write a full account). Monitor and help, feeding in vocabulary and ideas. Students take turns to tell the class their story and respond to their classmates' questions and comments. Remind students who are listening to respond, using phrases in the box in exercise 6 if they are appropriate. With larger classes, students can work in groups of five or six students. Monitor discreetly, noting any common errors for class correction after the task.

Praise any good use of the phrases from exercise 6. Do any necessary error correction.

### SPOKEN ENGLISH Expressions with modals

Focus students on the table. Point out that sentences 1–4 match with a–d and 5–8 match with e–h. Find the matching response for number 1 together as an example with the class.

Give students time to match the pairs of sentences. Put them in pairs to compare their answers.

- 10.8 Play the recording so students can check their answers. Elicit from them the extra lines of the conversations.

Put students in pairs to practise the dialogues. Monitor their pronunciation for natural use of weak forms and contractions and, if students sound flat, encourage a wide range of intonation to convey emotion where appropriate. Demonstrate yourself or play selected conversations again and drill students.

### Answers

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

### 10.8 Expressions with modal verbs

- 1 A That exam was a disaster!  
B You can say that again! I couldn't answer a single question. I'm bound to have failed.  
2 A You might as well apply for the job.  
B Yes, why not! I've got nothing to lose. You never know, I might be just the person they're looking for.  
3 A I know I shouldn't have eaten a whole tub of ice cream, but ...  
B I know ... you just couldn't help it! But I bet you're regretting it now!  
4 A You might have told me that Lisa and Joe had split up! I felt really stupid when I asked Lisa where they were going on holiday.  
B Oh, sorry! I thought you knew. Everybody else does.

- 5 A I think you should forget all about her and move on.  
B I would if I could, but I can't. It's affecting my work – I can't get her out of my mind.
- 6 A You should have been there! I could have died laughing!  
B What was so funny? You must tell me all about it. I always miss the best parties.
- 7 A Guess what? Annie's going out with Joe!  
B Huh! I could have told you that. It's common knowledge. Where have you been?
- 8 A I could do with a break.  
B Me, too. I'm dying for a coffee. It feels like this lesson's been going on for ages.

### Additional material

#### For teachers

Photocopiable activity – Grammar: *What could have happened?* pp222–3

#### For students

Online Practice – *Look again*

Workbook pp64–7, exercises 1–9

## Reading and speaking SB p104

### The amazing Vikings

#### About the text

The text gives an insight into the Vikings' way of life, their explorations and colonies, and their eventual fall from power. The presentation of the text is unique in the book as it is in pictorial/cartoon format with accompanying paragraphs. It's a good idea to exploit the pictures to aid understanding of the text.

References to people, places and cultural points include:

**Anglo-Saxons** (the population in Britain partly descended from Germanic tribes who migrated from continental Europe and settled on the island in the early fifth century. They were a mix of people from what is now north Germany, Denmark, and north Holland.), **Norse** (used to refer to the people of ancient Scandinavia, especially the Vikings, or their language), **saga** (a long story written from the 12th to the 14th century about the Vikings of Norway or Iceland), **Odin**, **Thor and Frey** (in Norse mythology, Odin was the ruler of the gods, and the god of war, wisdom, and poetry; Thor was the god of storms and thunder; Frey was a fertility god who had a twin sister, Freyja, goddess of love and fertility.), **Runes** (the letters of the alphabet carved on wood or stone used by the peoples of northern Europe), **Danegeld** (a tax levied in Anglo-Saxon England to provide protection money against Viking invasions), **Lindisfarne** (also known as Holy Island, Lindisfarne is an island off the north-east coast of England), **Althing** (the national parliament of Iceland, still called Althing today), **Erik the Red** (a Viking explorer, so called because of his red beard and hair, and perhaps also his fiery temper), **Leif Erikson** (the son of Erik the Red and also an intrepid explorer; he was the first European to set foot on the North American continent, exploring and naming three areas including Vinland, now Newfoundland), **Christopher Columbus** (an Italian explorer often credited with discovering America in 1492, although Vikings had landed there 500 years before), **William the Conqueror** (the first Norman king of England from 1066 until his death in 1087. He was the Duke of Normandy, in northern France,

and became King of England by defeating King Harold at the Battle of Hastings in 1066.)

Students lead in to the topic by sharing what they know about Vikings with the class. They read the introduction to raise interest in the topic and establish when and how the Vikings were powerful. They then focus on the seven-part picture history of the Vikings and read the accompanying texts to find what other roles the Vikings had and locate key information about different aspects of Viking life. Students do vocabulary work, matching key collocations, and use these to retell the Viking story in pairs.

In the final stages, students discuss how they think the power of the Vikings ended and then check their ideas in a follow-up text on SB p167. This gives the opportunity to consolidate the modals of deduction from this unit.

There are a number of words and phrases related to Viking history and culture that are likely to be new and/or may present problems of pronunciation: *raid* /reɪd/, *raider*, *trade/trader*, *warrior race*, *embark on a voyage* /'vɔɪdʒ/, *colonization*, *settle/settlements*, *saga* /'sɑ:gə/, *pillage* /'pɪlɪdʒ/, *pillager*, *myth*, *navigator*, *reign* /reɪn/ *of terror*, *feud* /fju:d/.

Encourage students to use the context and the support of the pictures to help them with new vocabulary. You could pre-teach some of the following: *intrepid*, *deliver us* (= save us), *petrified*, *plead*, *tribe*, *grow crops*, *tend livestock*, *craftsmen*, *blacksmith*, *worship gods*, *carve*, *iron* /'aɪən/, *fur* /fɜ:/, *grindstone* (= a large stone like a wheel used to sharpen tools), *monastery*, *banish*, *fjord* /'fjɔɪd/, *glacier*, *cunningly*, *mount an expedition*.

- 1 With books closed, write the word *Vikings* on the board and ask students what comes into their mind. Give them time to make notes about the Vikings, including any vocabulary they associate with them. Elicit a range of ideas from the class, collating any useful vocabulary on the board, e.g. *explorers*, *longships*, *stories*, *trade*, *attacks*, etc.
- 2 Read the questions as a class. Give students time to read the introduction and find the answers. Let students use dictionaries or translators if you didn't pre-teach/check some of the items in *About the text*.  
Let students compare their answers in pairs before checking with the class.

#### Answers

- The Vikings were powerful from the 8th to the 11th century AD.
- They went on raids and voyages of discovery, colonized the northern world, and struck fear into the hearts of people.
- We found out about the Vikings from the archaeology of their settlements and their literature.

- 3 Read the last sentence of the introduction again. Ask students to predict what *they were a lot else besides* could refer to.

Focus on the pictures on SB p105. Give students two to three minutes to read the paragraphs 1–8, looking for information about what else the Vikings were/did.

Let students compare their answers in pairs before checking with the class.

## Answers

Most Vikings were farmers and fishermen, not warriors. They were skilled craftsmen including blacksmiths, leather-workers and jewellers. They carved the alphabet on stone tablets with scenes of Norse myths. They were skilful shipbuilders and navigators, and also traders. They set up the oldest parliament in the world, in Iceland.

- 4 Read through the categories 1–8 and deal with any vocabulary queries. Elicit what students can remember about Vikings and work from the text as an example. Put students in pairs. Get them to read the texts again and take turns to summarize the key information about each category. Point out that students will need to take information from more than one text for some of the categories. Monitor and encourage them to use their own words, rather than read directly from the book. If students find it difficult to do this, ask students to close their books or cover the text and then try to summarize the information in each category.

Elicit information from a range of students across the class.

## Possible answers

- 1 Viking craftsmen included blacksmiths, leather-workers and jewellers. They were also skilful shipbuilders and navigators. They carved the alphabet on stone tablets with scenes of Norse myths.
- 2 They were striking-looking, with blond hair and blue eyes.
- 3 They worshipped a variety of gods, including Odin, Thor and Frey. These names have been adapted into the days of the week: Wednesday, Thursday and Friday.
- 4 They traded iron, furs and grindstones for things they couldn't get at home, e.g. silk, glass and silver.
- 5 In the late eighth century, Vikings became more interested in raiding than trading. They made surprise attacks on European monasteries and demanded protection money (Danegeld) in return for peace.  
This began in 793 with an attack on the Lindisfarne monastery in England. Erik the Red was banished from Iceland for killing two men in a violent feud.
- 6 The Vikings went on long voyages in their magnificent longships. They travelled far and wide, from Britain to Baghdad. In the late eighth century, they had the fastest ships of the day. By the mid-ninth century, they wanted to increase their wealth and power. They crossed the Atlantic and reached Iceland in 870. Erik the Red sailed west from Iceland in 982 and settled in a new country. Erik's eldest son, Leif Erikson, went further west in 1003 and landed in a place he named Vinland, today called Newfoundland. A Viking discovered North America nearly 500 years before Christopher Columbus.
- 7 They were descended from Germanic tribes that settled in what is now Scandinavia. As many as 12,000 Viking immigrants settled in Iceland, setting up the Althing, the oldest parliament in the world. In 982, Erik the Red settled in a new country. Although it was grey and desolate, he called it 'Greenland' to attract other settlers.
- 8 Odin is thought to have created the Runes – the 24 letters of the old Norse alphabet. These were carved on stone tablets telling stories of Norse myths.

## Vocabulary

- 5 This exercise focuses on the verb + noun/adverb collocations used in the texts. Focus students on the table. Elicit the matching word for *tended* as an example. Encourage students to cover the texts and work from memory.

Give students time to complete the matching task. Check the answers with the class, dealing with any pronunciation problems as you check.

## Answers

tended livestock	extorted money
carved stone	settled in many lands
traded goods	mounted expeditions
raided monasteries	explored far and wide
worshipped gods	

- 6 Focus students' attention back on the pictures on SB p105. Refer to the first picture, covering the text, and elicit the start of the Viking story as an example. Put students in pairs. Get them to take turns to refer to a picture and continue the story, using the vocabulary in exercise 5 and their own words. Monitor and help as necessary.

## What do you think?

The aim here is not only to use the reading text as a springboard for discussion, but also to practise the modals of deduction from this lesson: *must have*, *could have* and *might have* in speculation about the past. Read the questions and focus on the example as a class. Put the students in small groups of three or four to discuss the questions. Monitor and help as necessary. Note any common errors in the use of the modals for correction after the group work.

Students report back their ideas to the class.

With weaker students, you could pre-teach/check vocabulary from the text on SB p167: *play a pivotal role*, *rival* (adj), *victim*, *victory*, *collapse* (v), *be converted to Christianity*, *free speech*, *establish a permanent presence*, *genes*.

Refer students to SB p167 to read the text and check their ideas. Monitor and help as necessary. Give them plenty of time to read thoroughly. Deal with any vocabulary queries. Establish what students guessed correctly and if they were surprised by any of the information in the text.

**VIDEO** In this unit students can watch a video about Viking history and how the Skuldelev ships are being brought to life. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

## Additional material

### For teachers

Photocopiable activity – Video worksheet: *The Vikings*

### For students

Online Practice – *Practice*

## Listening and pronunciation SB p106

### Rhyme and reason

#### About the text

This listening section has a specific aim – to raise students' awareness of rhyme and of the rhythm of syllables and stress as used in a poem. The poem chosen is a very famous one, included in *The Adventures of Alice in Wonderland* by Lewis Carroll.

Lewis Carroll was the pen name of Charles Lutwidge Dodgson (1832–1898), a famous English writer who lived in Oxford. Alice is his most famous creation. As well as *Alice in Wonderland*, there is a sequel – *Through the Looking Glass* – and these books have been translated into more than 150 languages. There have also been numerous film adaptations. Other works by Lewis Carroll include the nonsense poems *Jabberwocky* and *The Hunting of the Snark*.

The poem is a parody of a more serious one written by Richard Southey in 1799 called *The Old Man's Comforts and How He Gained Them* which was written to teach/advise young people how to prepare for a healthy and contented old age. However, Lewis Carroll's parody is much more well known.

Students listen to the poem before they read it and answer questions about the content. They then work in pairs to complete the missing rhymes and compare their version with the original by listening again. Finally they engage in discussion about the poem and write some verses of their own.

The text contains some unknown vocabulary, much of which isn't in common use these days. Students can use their dictionaries and translators. You could pre-teach some of the following to aid comprehension: *incessantly*, *somersault* /'sʌməsɔ:lt/, *sage* (= wise man), *limbs*, *ointment*, *jaws*, *goose*, *eel*, *be off* (= go away). Alternatively, let students listen to the poem and deal with this new vocabulary after exercise 1.

*Pray* is used at the start of two of the sentences in the poem. This is a very old-fashioned word used to mean *please*. For example, *pray tell* means *please tell me*. It is an adverb, not connected to the verb *pray*.

- 1 Tell students they are going to listen to a poem in which a son asks his father questions and his father replies. They should open their books, but cover the words of the poem on the right of SB p106.

Focus students' attention on the background information given and the questions. Deal with any vocabulary queries in the questions. You could mention that the poem was written in the 1800s so they are aware the language will be of that time.

- 🔊 **10.9** Ask students to close their eyes so they can concentrate on the words of the poem. Play the recording. Elicit answers to the questions from a range of different students in the class. Alternatively, to maximize their speaking opportunity, you could put students in small groups to share their answers and then check with the whole class. At this point, check unknown vocabulary if you did not pre-teach it.

### Answers

- 1 It's light-hearted. There are lots of questions for Father William about the silly or strange things that he does – and his answers are humorous.
- 2 It could be seen as disrespectful, as the son seems critical of the father and keeps questioning his behaviour.
- 3 Students' own answers.
- 4 He often stands on his head. He's fat. He does somersaults and uses ointment to help him stay supple. He has a strong jaw! He argues with his wife. He balanced an eel on the end of his nose.

### 🔊 10.9 You Are Old, Father William, by Lewis Carroll

"You are old, Father William," the young man said,  
 "And your hair has become very white;  
 And yet you incessantly stand on your head –  
 Do you think, at your age, it is right?"  
 "In my youth," Father William replied to his son,  
 "I feared it might injure the brain;  
 But, now that I'm perfectly sure I have none,  
 Why, I do it again and again."  
 "You are old," said the youth, "as I mentioned before,  
 And have grown most uncommonly fat;  
 Yet you turned a back-somersault in at the door –  
 Pray, what is the reason of that?"  
 "In my youth," said the sage, as he shook his grey locks,  
 "I kept all my limbs very supple  
 By the use of this ointment – one shilling the box –  
 Allow me to sell you a couple?"  
 "You are old," said the youth, "and your jaws are too weak  
 For anything tougher than suet;  
 Yet you finished the goose, with the bones and the beak –  
 Pray, how did you manage to do it?"  
 "In my youth," said his father, "I took to the law,  
 And argued each case with my wife;  
 And the muscular strength, which it gave to my jaw,  
 Has lasted the rest of my life."  
 "You are old," said the youth, "one would hardly suppose  
 That your eye was as steady as ever;  
 Yet you balanced an eel on the end of your nose –  
 What made you so awfully clever?"  
 "I have answered three questions, and that is enough,"  
 Said his father; "don't give yourself airs!  
 Do you think I can listen all day to such stuff?  
 Be off, or I'll kick you downstairs!"

- 2 Put students in pairs. Check they understand the words *rhythm* and *rhyme*. Get them to uncover the poem and point out the missing words and the three options given in each case. A stronger group might enjoy the challenge of finding suitable words for the sentences in the first verse without seeing the options – in this case, tell students to cover them.

Elicit from the class how the rhyming in the poem works, i.e. alternate sentences in each verse. Check that they understand the first missing word needs to rhyme with *said* in line 1. Elicit the missing word as a class example. (You can also refer them to the illustration.)

With a weaker group, before they begin the task, ask students to read all the options for missing words and deal with any vocabulary queries, e.g. *wit*, *locks*, *supple*, *nimble*, *feathers*, *beak*, *jaw*, *chin*, *steady*, *airs*, *manners*. You may need to teach the meaning of *suet* (= solid, white fat used in cooking). Alternatively, tell students to use dictionaries and translators as they work.

Monitor the pairwork carefully. Remind students that the rhythm of the poem is important as well as the rhymes. Get them to say the verses aloud together.

- 3 Put students in groups of two pairs to share their poems, compare the words they chose to complete the sentences, and discuss how they picked them.

- 🔊 **10.9** Play the recording again for students to compare their choices with the original.

Conduct class discussion about different choices of words and find out which pair were closest to the original.

## Answers

1 head	9 suet
2 right	10 beak
3 brain	11 case
4 none	12 jaw
5 mentioned	13 steady
6 uncommonly	14 clever
7 locks	15 airs
8 supple	16 stuff

## What do you think?

Students read the questions. Check any unknown vocabulary in the box and drill pronunciation of these adjectives, encouraging students to mark the word stress on them.

Put students in small groups to discuss the questions. Nominate a chairperson in each group to moderate the discussions and encourage everyone to participate. Monitor the conversations. Encourage students to give reasons where possible, particularly for their opinions about how they think old people *should* behave. They could give examples of old people they know and the things they do. Conduct whole-class feedback, eliciting answers and opinions.

## Possible answers

- The son could be in his 20s and the father in his 50s/60s?
- The following words are of the era: *uncommonly, pray, ointment, suet, airs, eel*.
- The father could be described as eccentric, irritable and witty. The son could be described as inquisitive, judgemental, nosy and rude.

**EXTRA IDEA** If students seem interested, you could conduct a brief discussion on *what age is old?*, pointing out that during the 1800s when the poem was written, life expectancy was not as long as it is now so old age may have meant a different number of years. The opinions about old age will probably depend on the ages of your students to some extent.

## Writing your own poem

Students might feel a little daunted by the idea of writing a poem in English. Reassure them that schoolchildren have done it and that they are only asked to produce a few verses.

- 4 Students quickly read the child's poem. Deal with any vocabulary queries, e.g. *break of day, trim, get rid of*. Put students in pairs to take turns to read the poem aloud, line by line.

You could also divide the class in two halves, A and B, and get them to read the poem in turns across the class, with group A starting off, saying the odd lines and the B group saying the even ones. You'll need to count the A students in to start and then conduct the groups using gesture to keep them together in terms of timing and rhythm.

Point out that the child has used a mixture of old and new words and phrases, so in the poems they are going to write, students shouldn't be too worried about this, but focus on rhymes and rhythm.

- 5 Students work in pairs and write verses similar to those on the page. Monitor carefully and help students to find rhyming vocabulary. Point out when the rhythm of their verses doesn't work well and help them to find alternative phrases or words which have the necessary number of syllables to improve the rhythm.

Get students to practise their favourite verses together. Ask students to read their verses for the class, slowly and clearly, paying attention to the rhythm.

Students could vote on the best rhymes, the funniest and the most well-constructed verses.

## Additional material

### For students

Online Practice – *Practice*

Workbook p69, Pronunciation exercises 1–2

## Vocabulary SB p107

### Metaphors and idioms – the body

This section looks at figurative language linked to parts of the body, e.g. *put on a brave face, find your feet*, etc.

- 1 Check students understand that an idiom is a common word or phrase with a different meaning from the meaning of the individual words, e.g. the phrase *my lips are sealed* used in context means 'I promise to keep a secret' rather than having your lips glued together!

Ask students to think which part of the body is associated with the different features in the bullet points. Elicit answers from the class.

## Answers

- Your head is associated with intelligence.
- Your heart is associated with emotions.
- Your hands are associated with manual skills.

- 2 Focus students on the body part words in italics in each sentence. Point out that these words are not used in a literal way – with one exception.

Elicit which is a literal use of the word.

Put students in pairs to work on rephrasing the words to keep the same meaning. You could elicit alternative wording for number 1 as a class example if necessary. Monitor and assist struggling students.

Check the answers with the class.

## Possible answers

- 1 Can you give me **some help** to move this sofa?
- 2 She's so clever. She **will achieve** great things in life.
- 3 But she's not at all **arrogant**.
- 4 (In sentence 4 *hands* is used literally.)
- 5 My daughter is **very good at** business.
- 6 I'd help, but **I'm very busy** at the moment.
- 7 She shouts a lot, but she's **very kind**.
- 8 After **an honest** talk, things are much clearer now.
- 9 I trained to be a lawyer, but **I didn't enjoy it**.

- 3 Focus students on the new idiomatic expressions in the box which all have different body parts in them. Give students a few moments to read the gapped sentences. Deal with any vocabulary queries in the sentences. Check students understand *uni* is short for *university*.

Give students time to complete the sentences, working individually. Allow students to compare their answers with a partner.

Check the answers with the class.

## Answers

- |                        |                    |
|------------------------|--------------------|
| 1 on its last legs     | 5 face the fact    |
| 2 goes to their heads  | 6 a sharp tongue   |
| 3 putting a brave face | 7 pulling your leg |
| 4 finding my feet      |                    |

- 4 Tell students they are going to hear two short conversations, containing body idioms that they have studied in this lesson. Give students time to read the underlined phrases. Make sure they understand they are to listen for idiomatic expressions which have these meanings and write them next to the corresponding underlined phrase.

🔊 **10.10** Play the recording, pausing between the two conversations. With a weaker group, you may need to play the recording again and pause at appropriate points during each conversation to give them time to write the body idioms.

## Answers

- I'm still **getting used to it**. = finding my feet
- Underneath it all, she's **kind and generous**. = got a heart of gold
- She **understands business very well**. = has a very good head for business
- You'd better **accept** the fact that your computer's ancient. = face the fact
- It's been **about to stop working** for years. = on its last legs
- Are you **joking**? = pulling my leg

## 🔊 10.10 Body idioms

- 1 **A** How's the new job?  
**B** OK, but I'm still finding my feet. My boss seemed very strict at first, but underneath it all she's got a heart of gold. She has a very good head for the business, so she knows what she's doing.  
**2 C** Can you give me a hand to fix my computer? I can't open any of my files.  
**D** Listen, you'd better face the fact that your computer's ancient. It's been on its last legs for years. You can get a new one for about £500 these days.  
**C** Are you pulling my leg?  
**D** No, I'm perfectly serious.

- 5 Tell students there are more idioms for the body parts used in the lesson (head, hand, heart, feet, face, leg, tongue) and also idioms for many other body parts. You could let students choose their own or assign one of these to each pair: *eye, chin, hair, neck, nose, back, ear, thumb*. Give students time to look up the body part in their dictionaries or translators and find useful idioms. Monitor and make sure they only choose one or two idioms, fully understand them, and work out some good examples to help their classmates learn them.

Feedback on this task can be done in a number of ways:

- Make small groups of students who looked up different body parts and get them to teach each other.
- Set up a whole-class mingle activity where pairs move around and explain their body idioms to other pairs.
- Conduct whole-class feedback together where all students listen to pairs explain their idioms.

Whichever feedback you choose, encourage students to write down five or six new body idioms or metaphorical uses that they think they might use, together with an example sentence for reference purposes.

Conduct whole-class discussion, asking students if these expressions are used in the same way in their own language(s). Elicit translations of common body idioms used in students' first language(s).

## Additional material

### For teachers

Photocopiable activity – Vocabulary: *Metaphor and idiom dominoes* pp224–5

### For students

Online Practice – *Look again*

Workbook pp68–9, exercises 1–4

## Everyday English SB p108

### Stress and intonation

#### Degrees of enthusiasm

Students at this level already know that English doesn't have a flat, monotone intonation and that it is a stress-timed language. They may not always be able to produce these aspects of pronunciation effectively.

The aim of this section is to help students explore and practise how stress and intonation contribute to conversation in specific ways:

- to express degrees of enthusiasm
- to emphasize one specific piece of information or aspect of an utterance

- 1 Check students know the meaning and pronunciation of *enthusiasm* and *enthusiastic*.

Read the questions together and focus on the question and answers below. Elicit that the wording of the question and answers is exactly the same for all three exchanges. The way the speakers say the answers will reveal their feelings.

🔊 **10.11** Play the recording and elicit the answers. Ask students how they know.

## Answers

C is the most enthusiastic, A is the least enthusiastic, B is not sure.

## 🔊 10.11 See SB p108.

- 2 🔊 **10.11** Play the recording again, pausing after each response for students to copy the intonation accurately. Drill chorally and individually as many times as is necessary. Put students in pairs to practise asking the question and responding with different degrees of enthusiasm. Monitor carefully. If a student's pronunciation is accurate, their partner should be able to easily point to A, B or C according to how enthusiastic they sound.

- 3 Read the instruction and the possible degrees of agreement in the box.  
 Focus students on the conversation. Give them time to read it and deal with any vocabulary queries, e.g. *spellbound*. Elicit that the man liked all aspects of the film and is very enthusiastic.

🔊 **10.12** Play the recording for students to write a–d beside each of the woman's *Mmm* responses.

Play it a second time if necessary. Put students in pairs to compare their answers and then check together. Talk about how they know the woman's feelings – intonation is important, the length of the response can help you to gauge the feeling, and also the starting tone of the voice is a factor. Disagreement often has a lower tone overall.

### Answers

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

#### 10.12 See SB p108.

- 4 Put students in pairs to add to the woman's part of the conversation, providing a further response to the man's comment in each case. Elicit possible additional comments for response 1 from the class as a demonstration. Accept any grammatically correct responses which reflect the right level of agreement, e.g. *Me too./I agree./Yes, I enjoyed it too./ You're right – it was pretty good.* Monitor the pairwork and assist where necessary.

10.13 Play the recording when students are ready. Tell them to compare their versions with the original.

Conduct class discussion on what was the same and what was different.

If students need further practice of the intonation, ask them to use the audioscript on page 108 to practise the conversation in pairs, using the prompts. Monitor carefully. Do any necessary correction. Make sure students swap roles so both practise the responses.

#### 10.13 What did she say?

M = Man W = Woman

M Well, I thought that movie was great.

W Mmm. It was good.

M I was on the edge of my seat from start to finish.

W Mmm. I don't think it was *that* good.

M Well, the ending was a complete surprise.

W Mmm, really? I can't believe you didn't guess. I knew he'd get the girl in the end!

M What about the special effects? Weren't they amazing?

W Mmm. Yeah, they were fantastic. I dunno how they do it!

M And Julia Jones – wasn't she just perfect as the love interest?

W Mmm. She *looked* good, but I don't think her acting was great.

M I wouldn't mind seeing it again.

W Mmm. No, no ... once is definitely enough for me.

M I'm going to recommend it to Rob and Fran. They'll love it.

W Mmm. I think you're right. It's their kind of film.

M Come on! Let's go for a drink.

W Mmm. Great idea!

### Stress in sentences

- 5 10.14 Focus students on the question *Who is John?* and the dialogues which all look very similar. Point out the example and play just conversation 1 to show students what to do.

Play the recording all the way through for students to underline the stressed word in each B response.

Go through the answers together and elicit that this exercise focuses on emphasizing key information.

With a weaker group, play the recording again, pausing after each response for students to copy it with the correct stressed word.

Put students in pairs to practise the exchanges. Monitor carefully. If students have difficulty, play selected exchanges again and drill as necessary.

### Answers and audioscript

#### 10.14 Who is John?

- 1 A Is John the man with the short, fair hair?  
B No, John's the man with the short dark hair.  
2 A Is John the boy with the short, dark hair?  
B No, John's the man with the short dark hair.  
3 A Is John the man with the short, dark beard?  
B No, John's the man with the short dark hair.  
4 A Is John the man with the long, dark hair?  
B No, John's the man with the short, dark hair.  
5 A Is Tom the man with the short, dark hair?  
B No, John's the man with the short dark hair.

- 6 In their pairs, students read the conversations aloud to work out which word in each B response is stressed. You could do the first exchange together as a class example if necessary.

Monitor and help students who find it difficult.

10.15 Play the recording so students can check their answers.

With a weaker group, play it again for students to copy. Students practise the exchanges again in their pairs. Make sure they change roles so they all practise using stress to emphasize key information.

### Answers and audioscript

#### 10.15 Where's the main stress?

- 1 A You look tired.  
B I am tired.  
2 A That's Sylvie over there. She's French.  
B I thought she was French.  
3 A I had such a good idea about Mum's birthday present.  
B I thought of it first!  
4 A I sold my old computer to Barry.  
B I thought you'd given it to him.  
5 A Do you work for Carl?  
B No, Carl works for me.  
6 A I've never met Eva before.  
B You must have met her. She knew your name.

**EXTRA IDEA** Students each make one of their own sentences similar to those in exercise 5 where a number of different pieces of information could be key, e.g. *Jakub rents a beautiful old flat in Warsaw.*, *Jenny's got a new dark blue Ferrari.* Put students in pairs. One student says their sentence, stressing a particular word and their partner works out a question which might elicit that answer. Examples:

- A Jenny's got a new dark **blue** Ferrari.  
B Question: Has Jenny got a dark green Ferrari? (NB no particularly stressed words for emphasis in the questions)

A Jakub rents a beautiful old flat in **Warsaw**.

B Question: Does Jakub rent a flat in Krakow?

Set up the activity carefully, demonstrating the different stages with a strong student. Monitor the activity to make sure the questions correspond with the sentence stresses.

### Additional material

#### For teachers

Photocopiable activity – Communication: *What do you think?* pp226–7

#### For students

Online Practice – *Look again*

Online Practice – *Check your progress*

# 11 Just suppose ...

## Introduction to the unit

This unit looks at hypothesizing about all kinds of situations. The *Language focus* reviews and extends what students know about *wish* and *if only*. Students also practise second and third conditionals and other structures such as *should have* + past participle. They analyse the facts behind regrets and hypothesizing and make their own wish list to talk about.

*Reading* centres on five interesting questions such as *Why do we dream?* Students share their own ideas about each question before reading to discover whether they were correct, and to answer detailed comprehension questions. They discuss the texts and also do some work on words in context.

*Listening and speaking* has a recording from a radio programme about people who had dreams of discoveries which they then could put into practice. There is a focus on pronouns and other referencing words. Students also discuss different aspects of what they have heard and the topic of dreaming.

The main *Vocabulary* focus is on word pairs such as *sooner or later*. Students match word pairs to definitions and use them in context. Then they make more word pairs and create their own sentences. Finally they listen to catch word pairs.

*Everyday English* shows students how to use adverbs to make comments and links in conversation. These very useful discourse markers, such as *actually*, *apparently* and *at least* are first practised in conversations, then students apply them in their own sentences.

The *Writing* focus is also on linking. Students use expressions to connect parts of a narrative including time sequencers and linking words such as *so* and *however*. The model text is about a man who tried to fly using a garden chair and balloons. Students recreate the story from a list of main points and go on to write their own anecdote, using linking words and expressions.

## Language aims

### Language focus

#### Hypothesizing SB p110

- Using *I wish ...* and *If only ...* about present, past and hypothetical situations.
- Other expressions for hypothesizing; *It's time, I'd rather, Supposing ...*
- First, second and third conditionals.

### Vocabulary

- Word pairs, e.g. *there and then, sooner or later*. (SB p117)

### Spoken English

- Fixed expressions with *if*. (SB p113)

### Everyday English

- Linking and commenting, using adverbs and adverbial phrases. (SB p118)

## Skills development

### Reading

#### Someone should have stopped him! SB p112

- A true story about a boy who travelled very far from home by himself.

#### Have you ever wondered? SB p113

- Five texts to answer some puzzling questions in life.

### Listening

#### Dream discoveries SB p116

- Part of a radio programme about people who have made important discoveries as a result of a dream.

### Speaking

- Talking about what you wish was different about your life. (SB p112)
- *If you were a ...* (SB p113)
- Discussing the five texts on puzzling questions. (SB p114)
- Talking about dreams. (SB p116)
- Using linking and commenting adverbs to talk about yourself. (SB p118)

### Writing

#### Narrative writing (2) – Linking words and expressions SB p141

- Using linking words and expressions in a story about when something you dreamed of actually happened.

## Additional material

### Workbook

Unit 11 focuses on hypothesizing and expressing wishes and regrets, including exercises on identifying the real or hypothetical, and practice in expressing excuses or regrets in a different way. There is also revision of all conditional forms and words other than *if*. Vocabulary covers common word pairs such as *far and wide*, easily-confused adjectives like *sensible* and *sensitive*, *illegible* and *unreadable*. The phrasal verb focus in this unit highlights nouns related to phrasal verbs. Pronunciation shows how many ways *ea* can be pronounced in different word positions.

### Photocopiable activities

There are photocopiable activities to review grammar (*Bad day*), vocabulary (*Time and again*), and communication (*Any comments?*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Notes on the unit

### Unit opener page

Choose from these activities to engage your students with the topic and target language of this unit:

- Talk about the title
- Talk about the unit goals (*Grammar, Vocabulary, ...*)
- Talk about the photo
- Talk about the quote
- Watch the video
- Look at the bottom banner
- Do the activity

Point to the title of the unit *Just suppose ...*

Focus students' attention on the photo and elicit some ideas about what it shows.

**Video introduction (6 minutes approximately):** Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

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

Don't forget that there are many exercises to consolidate and practise the target language of the unit in the Workbook as well as online. There are links to these exercises on the relevant pages of the Student's Book and they can be done in class time or you can set them for homework.

**Summary:** If you don't have time to watch the video, use the title and the photo to help students understand and engage with the topic, and then move straight on to the activity so that they can discuss the theme in more detail.

#### Notes for activity:

- 1 Put students into pairs and ask them to discuss the questions. Check answers with the class.
- 2 Ask students to read the quote by Albert Einstein (mathematician and physicist). Put students into pairs to discuss the questions. Elicit interesting answers in feedback.

### Language focus SB p110

#### Hypothesizing

##### TEST YOUR GRAMMAR

Work through the exercises fairly quickly, avoiding any lengthy grammar explanations at this stage.

- 1 Give students a few moments to read column A in the table and summarize what Bridget's problems are.

#### Answers

It's raining. She's bored, unhappy with her job, and depressed because she's had an argument with her boyfriend. She feels she can't talk to anyone.

- 2 Do number 1 together as an example. Give students time to complete the matching task, and check in pairs.

🔊 **11.1** Play the recording as a final check.

### Answers and audioscript

#### 🔊 11.1 Bridget Smith

- 1 It's raining again. I wish it wasn't.
  - 2 I'm not going out tonight. I wish I was.
  - 3 There's nothing good on TV. I wish there was.
  - 4 I don't like my job. I wish I did.
  - 5 My boyfriend and I had a row. I wish we hadn't.
  - 6 I know he won't call me today. I wish he would.
  - 7 I feel really depressed. I wish I didn't.
  - 8 I can't talk to anyone about it. I wish I could.
- 3 Use this stage as an opportunity to assess how well students can use *wish*. Give an example of something you're not happy about and what you wish, e.g. *I've left my mobile phone at home today. I wish I hadn't.*
- Give students time to write their example and what they wish. Elicit a range of examples from the class. You can correct mistakes now, but avoid going into too much detail about them. Students will have more opportunity to clarify and practise.

#### If only!

- 1 Focus on the photos and ask students to say what they can see in order to establish the situation in each one. Ask students what they think the wish or regret is in each situation. Elicit a range of answers, encouraging students to think of different ways of expressing the wish or regret. Assess how accurately students can express the regrets and wishes. Note any common errors, but don't feed back on them at this stage.
  - 2 🔊 **11.2** Tell students they are going to hear five short conversations, in a different order from photos A–E. Play the first conversation and elicit the correct photo as an example. Also elicit whether they predicted the wish/regret accurately.
- Play the rest of the recording. Students listen and number the rest of the photos in order. Check the answers. Ask students if they can remember what the people wished or regretted.

#### Answers

1 D 2 B 3 C 4 E 5 A

#### 🔊 11.2 If only!

- 1 A Look, I know, I shouldn't have parked here, but I was only gone five minutes.  
B You can't park here for even one minute. And I've already done the ticket.  
A Surely you could cancel it if you wanted to?  
B Impossible. Once it's in the system, you can't do anything about it. Machine won't let you.  
A But I had to nip into the chemist's for my mother's prescription. Supposing *your* mother needed some medicine urgently, where would *you* park?  
B I tell you what, if I had a pound for every story of getting medicine for sick relatives, I'd be richer than Bill Gates. Here's your ticket – you've got two weeks to pay.
- 2 C Sorry, Daisy, I can't come out tonight. I really shouldn't have gone out last night.  
D But Chloe, we had a great time! That was one helluva party!  
C Yes, I know. But ...  
D So when's your exam?  
C It's tomorrow afternoon! That's why it's desperate! Oh, if only I hadn't left all my revision till the last minute again!  
D Oh, I wouldn't worry if I were you. You never do badly in exams.  
C There's always a first time.  
D Yeah, I guess so. Oh, I'd rather you came with us, though! Still, good luck tomorrow anyway!

- 3 E Wow, that photo on your screensaver looks gorgeous! Where is it?  
 F It's Thailand. I was there two years ago.  
 E If only we could be there now! That would be amazing!  
 F Yeah, just imagine! I'd go for a swim in that fabulous blue sea, and then spend the afternoon reading a novel.  
 E I'd just sleep on the beach. I'm suffering from sleep deprivation. I've been working so late recently, I can't switch off at night.  
 F Yeah, me too. I sometimes wish I'd never accepted that promotion. Still, it'll pay for a nice holiday.  
 E Yeah, in Thailand!
- 4 G Come on, Oscar! Try and get past me! Oof! ... Don't you wish you still played football, Dad? You were in the pub team, weren't you?  
 H Yeah, but I'm too old for it now. And I was never that good anyway. You were, though – I've always said, you could have gone professional if you'd wanted to.  
 G Nah, no way. I bet I wasn't as good as Oscar is! ... Phoo! It is time I did a bit more exercise, though. *And Oscar is through the defence, he's one-on-one with the goalkeeper, and ... goaaaaaaaaa! What a strike!*  
 H He is good!
- 5 I Cor, look at that jet! Look how fast it's going! Wow, what would you give to be a pilot!  
 J Yeah! Imagine if your job was flying jet planes!  
 I Well, if I was rich, I'd buy my own private jet plane, and fly it just for fun ... Or, I might buy a massive yacht, with a helicopter on it. Which would you buy if you had all the money in the world? And you can't have both, you have to choose!  
 J I wouldn't buy either of those. I'd buy a rocket and be an astronaut!

- 3 11.3 Focus back on photo D. Play the first recording as an example and get students to complete the lines. Play the rest of the recording and get students to complete the task. Let students compare in pairs before checking with the class. Ask students to write up their answers on the board. Highlight any errors for class correction.

### Answers and audioscript

#### 11.3

- Look, I know, I shouldn't **have parked** here, but I was only gone five minutes.  
 Surely you could **cancel** it if you **wanted** to?  
 Supposing *your* mother **needed some** medicine urgently, where **would** you park?
  - I really **shouldn't have** gone out last night.  
 If only I **hadn't left** all my revision till the last minute again!  
 I wouldn't worry if I **were** you.  
 I'd rather you **came** with us, though!
  - If only we could **be there** now! That **would** be amazing!  
 I'd just **sleep** on the beach.  
 I sometimes wish I **d never** accepted that promotion.
  - Don't you wish you still **played football**, Dad?  
 I've always said, you **could** have gone professional if **you'd** wanted to.  
 It is time I **did** a bit more exercise, though!
  - Wow, what would you **give** to be a pilot?  
 Yeah! Imagine if your job **was flying** jet planes!  
 Which would you buy if you **had all** the money in the world?  
 I **wouldn't** buy either of those. I **d buy** a rocket and be an astronaut!
- 4 Demonstrate the task by getting two strong students to improvise the first conversation in exercise 3. Put students in pairs to practise the conversations. Monitor and check for correct formation of the target structures and for accurate pronunciation. If students have a lot of problems, play selected lines of the recording again and drill chorally and individually. Then let students repeat the pairwork. If you have time, you could ask pairs of students to choose a conversation and act it out for the class.

- 5 The aim of this exercise is to reinforce the hypothetical nature of the sentences – they are actually saying the opposite of reality. Understanding the facts behind the statements helps students understand the concept. Read the example as a class and focus on the fact behind it. Give students time to analyse the rest of the sentences, working individually. Put students in pairs to compare their answers before checking with the class. Point out the tense shift from non-fact to fact, e.g.

<i>If only I could</i>	<i>I can't</i>
<i>If you had helped</i>	<i>You didn't help</i>
<i>I wish you would speak</i>	<i>You won't speak</i>
<i>I'd rather you lived</i>	<i>You don't live</i>
<i>Supposing you were</i>	<i>You aren't</i>

### Answers

- I don't know the answer.
- I can't come.
- I do get nervous. I don't get good exam results.
- You didn't help us. We haven't finished yet/We still haven't finished.
- I didn't listen to your advice.
- I didn't tell the truth.
- I don't speak French really well.
- You won't speak to him.
- You don't live with us. You don't have someone looking after you.
- You aren't in charge.

**EXTRA IDEA** If you think students need more practice in understanding the facts behind wishes and regrets, get them to look back at the sentences in exercise 3 and analyse them in the same way, e.g.

*I shouldn't have parked here.*

I did park here. I regret it.

*Surely you could cancel it if you wanted?*

I think you can cancel it, but you don't want to.

### LANGUAGE FOCUS

#### Possible problems

- Fact and non-fact.** Students will have already practised the form of first, second and third conditionals, but the differences in concept may need reviewing.  
**First conditional** sentences are based on fact in real time: *If I have time* (the condition is possible), *I'll come to the match with you.* (the result is probable)  
**Second and third conditionals**, and structures such as *I wish* and *If only*, are **not** based on fact:  
*If I had time* (the condition is hypothetical. I don't/won't have time), *I'd come to the match with you.* (the result of an imagined situation about the present/future)  
*If I had had time* (the condition is hypothetical. I didn't have time), *I would have come to the match with you.* (the result of an imagined situation about the past)  
*If only/I wish I had time to come to the match with you.* (but I don't)  
*If only/I wish I'd had time to come to the match with you.* (but I didn't)  
 Although many languages have a similar concept of hypothesis, it may be expressed in a different way such as the subjunctive, which is used in many European languages.

NB We often use *If I were* rather than *If I was*, especially in formal and semi-formal situations. This is practised in exercise 5, SB p113.

- 2 Problems with form.** Here are some common mistakes in conditional forms and *wish*:
- Students tend to overuse *will* in the first conditional:  
\**If I will speak good English, I will get a better job.*
  - Because the past form is used in the second conditional and with *wish*, students may think that the sentence refers to the past and avoid using it to talk about a hypothetical present or future:  
\**I wish I speak better English.*  
Be prepared to clarify that the tense shift from present to past is **not** a change in time reference.
  - The third conditional is a complex form, and it can be difficult to remember all the parts, especially in spontaneous speech. Both *had* and *would* are contracted to *'d*, so students sometimes get confused about which one should be used:  
\**I'd have told you if I would have known.*

- 3 Problems with pronunciation.** These forms involve a lot of contractions and weak forms. It is important to practise the pronunciation of *I'll/we'll* and *I'd/we'd*, and of the weak forms common in the third conditional and other forms: *I'd have* /aɪdəv/, *you should have* /juː ʃʊdəv/.

- 4 Uses of wish.** *Wish* is used in a number of ways:  
*I wish I had worked harder.* (regret about the past)  
*I wish I could move to a larger flat.* (a wish about the present or future – which is not possible)  
*I wish he didn't talk so loudly* (but he does and it isn't going to change)  
*I wish he wouldn't talk so loudly.* (expressing irritation – there is an implication that he could be quieter if he tried/wanted to).

Students may need reminding that in wishes about yourself we use *I wish I wasn't/didn't/was/could*, but not *I wish I would/wouldn't*.

- 1** Focus on sentence a as an example and elicit the time reference (present – I don't know the answer). Put students in pairs to complete the task. Check the answers. Point out that hypothetical forms use Past Perfect to refer to the past (e.g. *If only I'd told the truth.*) and also complex structures with *have*: *would have* + past participle, *should have* + past participle, etc.

### Answers

a, b, c, g, h, i and j are about the present time; d, e and f are about the past.

- 2** Read the question as a class and give students a few moments to discuss their answers in pairs. Elicit the full forms. If students are confused by the contraction *'d* and whether it is *had* or *would*, just pointing out how they are used grammatically can help. *Would* is followed by an infinitive (sentence c: *I would get*) whereas *had* is followed by a past participle (sentence f: *I had told*). Highlight that *'d* is always *would* before *have* + past participle (*would have finished*). (*Had have done* is not a possible structure in English.)

### Answers

- c I would  
d you had, we would  
f I had

- 3** Read the sentences as a class. Students complete the sentences with the real facts, working individually. Put students in pairs to compare their answers before checking with the class.

Point out that in *I'd rather you didn't smoke*, *I'd rather you ...* is used as a polite way to tell someone not to do something or to do it in a different way.

Students will have more opportunity to use these new phrases in the practice exercises.

### Answers

The fact is that you don't know the truth.

The fact is that you smoke.

Fortunately you didn't fall and hurt yourself.

Refer students to Grammar reference 11.1–11.3 on SB pp162–3.

## Practice SB p111

### Wishes and regrets

- 1** Do number 1 as an example. Give students time to complete the task, working individually and writing the sentences in full. Remind them to think about whether the hypothesis is about the past or present, and, therefore, which form is needed. Monitor and help as necessary. Let students compare their answers in pairs. Tell students they are going to listen to the answers now. Point out that these mini conversations are a little longer on the recording and encourage students to make notes of what responses they hear in each conversation.

**11.4** Play the recording for students to check their answers. Elicit what people replied in the different conversations. Go through any unknown vocabulary, e.g. *mind you*, *long commutes*, *a bit lacking in confidence*, *a bit of a cheek*, *I could murder a coffee*.

### Answers and audioscript

#### 11.4

- 1 A** I wish I spoke English fluently.  
**B** I wonder what you mean by fluently? I think you speak it really well.
- 2 A** If only we had a garden!  
**B** I know. Still, at least the park isn't far away.
- 3 A** I wish I had a brother or sister.  
**B** Yeah. Mind you, there are times when I wish I didn't!
- 4 A** If you talked more slowly, I might be able to follow you.  
**B** Sorry! I'm just very stressed about all this!
- 5 A** I wouldn't get up at 6.00 if I didn't have to go to work.  
**B** You need to look for another job. Long commutes are a nightmare!
- 6 A** If I'd learned to ski when I was younger, I'd be really good by now.  
**B** But you *are* good! You're just a bit lacking in confidence.
- 7 A** My youngest daughter wishes she were taller.  
**B** Oh, well, she's still got a lot of growing to do!
- 8 A** I wish you wouldn't leave the top off the toothpaste!  
**B** Sorry! I'm either half asleep or only half awake when I clean my teeth!
- 9 A** I'd rather my sister asked before borrowing my clothes.  
**B** Well, she should! It's a bit of a cheek to take them without you knowing!
- 10 A** Supposing they gave you a pay rise – would you still leave?  
**B** Mmm. I guess it would depend on just how much they gave me.

- 11 **A** We should have read the instructions more carefully.  
**B** Well they weren't exactly clear, were they?
- 12 **A** It's time we had a break.  
**B** You're not kidding! I could murder a coffee!

## Someone should have stopped him!

### About the text

This short text is the story of a 12-year-old boy who decided to run away from home and managed to book flights and accommodation, and travel by himself 1,800 miles (2,900 kilometres) from Australia to Bali. Students read the story and use a range of structures to hypothesize about it.

- 2 Give students time to read the introduction and questions. With a weaker group, use a map to establish the key places in the story: Sydney, Perth (Australia), Bali (Indonesia), and pre-teach some unknown vocabulary such as *trick*, *head off*, *scooter*, *hideout*, *geotagged*, *unattended*. Ask students to read the text and answer the questions. Elicit answers.

### Answers

- The story is shocking because such a young boy managed to travel such a long way alone. Drew is a resourceful child, he's determined and quite intelligent – but he is also naughty. He used his parents' credit cards and his mum says he doesn't like the word 'no'.
- There are two meanings of *grounded* – one is when a plane is prevented from flying, the other is when a child or teenager is restricted to their home by their parents, following bad behaviour (as a punishment). The two meanings of *flight* are the journey of flying, and more generally fleeing (running away) from somewhere.

- 3 Do number 1 together as a class example if necessary. Students work alone on making sentences from the prompts. Let them check their answers in pairs and then go through them with the class.
- Elicit students' responses to question 8 – of course, we can't know the answer – it is just guessing. However, students can hypothesize about ways the police could have found him, e.g. the records of the plane tickets he bought, his parents' credit card bill, his mobile phone records if he had one, a missing person video on TV/social media.
- Elicit students' responses to the whole story. Ask them what they think about Drew, his parents, the school, the airlines, etc.

### Answers

- 1 If he hadn't argued with his mother, he wouldn't have run away.
- 2 If only Drew's parents had kept their credit cards in a safe place.
- 3 If the airline had asked for written permission, Drew wouldn't have been able to buy a ticket.
- 4 His grandmother wishes she hadn't told him where his passport was.
- 5 If he hadn't used the self-service check-in, staff might have stopped him.
- 6 The immigration officials should have checked that his mother was really waiting for him.
- 7 If the school hadn't contacted Drew's parents, they wouldn't have known he had run away.
- 8 Supposing Drew hadn't posted a video on social media – how long would it have taken to find him?

## Talking about you

- 4 Demonstrate the activity by giving a few examples of things on your wish list, e.g. *I wish I had a bigger house./ If only I earned more money./ I wish I had more holidays.* Model the intonation pattern, with main stresses on *wish* and *only*.

Read through the sentence starters under *My wish list* and drill them. Read through the bullet points as a class. Elicit one or two examples using the prompts. Point out that they can be adapted to use other verbs, e.g. *If only I didn't .../ I wish I was ...*

Give students time to write their sentences. Monitor and help as necessary. Check for accurate formation of the verb forms.

Put students in small groups to discuss their wishes.

Monitor and help, noting any common errors for correction after the group work.

Ask students to feed back to the class about their group's wishes. Find out the most common wishes in the class.

**SUGGESTION** Students could play a game in groups. Each person writes two wishes on two separate pieces of paper. Working in groups of four or five, they fold their two pieces of paper and put them in a bag or hat. One student takes out a piece of paper and reads the wish aloud. They then guess which student wrote it and ask them why they would like this thing to happen. Competitive students could keep score on how many wishes they correctly matched to the writer.

### If you were a ...

- 5 Read the introduction with the students and elicit answers to the question.

### Possible answer

When you answer the question, you give information about how you see yourself such as your character and your behaviour in relation to others. It also asks you to think on your feet and to show your reasoning skills.

- 6 Focus students' attention on the picture and the *If you were ...* categories. Point out the example conversation as this is what they will be aiming to do. With weaker students, model and drill the question.
- Give students a moment to think about their answers and reasons for their answers. Demonstrate yourself with a strong student. Ask a question *If you were a ..., what ...?* and then respond to their *If I were ...* statement. Get the student to ask you the question about one of the things in the picture, and give an *If I were ...* statement about you for them to respond to.
- Put students in small groups to take turns asking each other a question and responding with *If I were ..., I'd be ...*. Monitor the exchanges and make a note of any very interesting ones for the feedback stage. Elicit some of the students' answers to the question, especially the interesting ones you noted. Do any necessary error correction.

## SPOKEN ENGLISH Expressions with *if*

Read the introduction as a class. Elicit the matching line to number 1 as an example. Put students in pairs to complete the matching task. Monitor and help as necessary.

Tell students they are going to listen and check their answers. Point out that the conversations are longer than just the sentences they have matched and that sometimes the extra lines in the dialogues come before the lines in the matching exercise.

🔊 **11.5** Play the recording and let students check their answers. Elicit the extra lines and contexts, playing the recording again as necessary.

Put students in pairs to practise the conversations.

### Answers

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

### 🔊 11.5 Expressions with *if*

- 1 A How's it going?  
B OK. If all goes well, we'll be finished by Friday. We've just got to do the ceilings and then put the finishing touches to the doors and windows.
- 2 A You should have come to Jo's party. That girl you fancy was there!  
B Oh! If only I'd known. I've been trying to get to speak to her for ages.
- 3 A If you've got a minute, could I have a word with you?  
B Yes. If it's about the money I owe you, I'll have it for you next week.
- 4 A Owen is 18. He'll be fine travelling around Asia on his own. Stop worrying!  
B Easy for you to say. If anything bad happened to him, I'd never forgive myself.
- 5 A Give Jeff a promotion?! If you ask me, he should be sacked!  
B Oh, I think you're being too hard on him. He deserves a chance to prove himself.
- 6 A It was the 13th April, not the 14th, if I remember rightly.  
B Oh, don't be so pedantic! I was only telling them what a romantic day out we'd had!
- 7 A You think I'd follow your advice? As if!  
B Please yourself, but your older sister knows a lot more about the world than you do!
- 8 A If the worst comes to the worst, we can always postpone it.  
B No, it's just a bad cold. I think I'll feel better in a couple of days, and the sea air will do me good.
- 9 A I don't see the point of us moving offices.  
B I agree! There'd be few advantages, if any at all.
- 10 A What did you make of Melissa's brother? He seemed pretty cold and arrogant to me.  
B I don't think he's cold or arrogant. If anything, he's a bit shy.

### Additional material

#### For teachers

Photocopiable activity – Grammar: *Bad day* pp228–9

#### For students

Online Practice – *Look again*

Workbook pp70–3, exercises 1–13

## Reading and speaking SB p113

### Have you ever wondered?

#### About the text

The reading text focuses on a series of puzzling questions that people might wonder about as part of everyday life. The format is five question and answer sections, typical of

the type of feature you might find in a science magazine or website for non-experts.

Students lead in to the topic by discussing the five questions in groups before a first reading to check their answers. Students match removed sentences to the numbered gap of the correct text. Students read for specific information and answer questions about each text. There is vocabulary work with a task on understanding from context. The section ends with a discussion stage on the questions in the texts and other questions students have wondered about (see *Suggestion* below).

Encourage students to use the context to help them with new vocabulary. Don't pre-teach/check any of the words which are highlighted in the text, as students will work out their meaning in the *Vocabulary* section.

With weaker classes, you could pre-teach some of the following: Text 1: *fly swatter, thwack!, viewpoint, you stand no chance*, Text 2: *weird, draw your sword, dominant, proper, mass-production*, Text 3: *inhabit, bacteria, excrete, digestive tract, microscopic, parasite, mite* (using the photo on the page), Text 4: *by-product, filing system, anxieties, rehearse, monsters*, Text 5: *stem from, loop, format*.

**SUGGESTION** The final part of the *What do you think?* section asks students *Have you ever wondered why?* and gets them to list some questions. You could get students to brainstorm these kinds of questions before the reading lesson and draw up a class list, e.g. *How long do bank notes stay in circulation? Why do we yawn? How do bees know where to fly? Why do the British drive on the left?*, etc.

Students then choose one of the questions to research online for homework. They should try to do this on sites written in English first, and find further information in their own language if necessary. When you follow this up after the reading lesson, let the rest of the class offer their speculations on the question, and then ask the student(s) who have done the research to tell the class what they have found.

1 Lead in by writing *wonder* on the board and eliciting the meaning and correct pronunciation of this verb.

Focus on the photo and then read the instructions and questions as a class. Check comprehension of *swat* and *species*. Also check students know how to say @ (= at).

Put students in groups of three or four to discuss the questions. Encourage them to make as many creative suggestions as they can. Monitor and help as necessary.

Elicit a range of possible answers to the questions. Don't confirm or reject students' ideas at this stage.

2 Refer students to the texts on pp114–15. Tell students at this stage just to scan the five texts to find the general answer to each question. They don't need to read every word and they can ignore the gap in each text. If necessary, set a time limit to make sure students don't read too intensively.

Let students compare the answers in their groups before checking with the class. Elicit students' initial reactions to the general answers given in the text.

### Answers

- Because men used to carry swords and needed their right hand for this, so their buttons were on the right. Women's were on the left because other people dressed the wealthy women – and it was easier for them to button them up this way.

- Because of its eyesight and the speed of its brain signals.
- There are about 200 species.
- Some think it's because our brains can't switch off. Others think it's a way to store and file memories overnight.
- Monks in the Middle Ages used it as a quick way of writing 'at'.

## Reading

- 3 Point out the numbered gaps in the texts. Elicit the correct text for line a as an example. Read it aloud in context to show it fits correctly. Give students time to complete the task. Let students compare their answers in pairs before checking with the class.

### Answers

a 3 b 4 c 1 d 5 e 2

- 4 This stage focuses more on the detail of each text. Ask students to read the questions. Deal with any vocabulary queries. Give students time to read the texts again and find the answers to the questions. Monitor and help as necessary. Put students in pairs or groups to discuss their answers before checking with the class.

### Answers

- Flies see things in slow motion compared to us. A fly works out within a very short space of time where the fly swatter is coming from and how to co-ordinate its legs to jump away from it.
- Aim your swatter to where you think the fly is going to move to, rather than where it is now.
- Because they were mainly right-handed, and it was easier to draw their swords with their right hands.
- Because mass production began in the 19th century, making buttons cheaper.
- All the billions of bacteria on your body put together would be the size of a pea.
- It's not harmful. It munches dead skin cells.
- The theories that it is the brain not being able to switch off, or the brain processing and filing imply that dreams are just random. The other theory – that our dreams have meaning – implies that dreams are not random at all and help us practise for real life events.
- Because most of our muscles switch off during Rapid Eye Movement (the time when we are dreaming) – so we wouldn't be able to move properly.
- They had to write each copy of a book by hand.
- It would have been forgotten because no one had used it for a long time.

## Vocabulary

- 5 Focus attention on the first highlighted word *tense*. Elicit the meaning and then get students to continue the task, working in pairs. Check the answers with the class.

### Answers

tense = make a muscle tight or rigid

groggy = dazed, weak or unsteady, especially from tiredness or illness

inconsistency = when something doesn't match something else

slip = move in a quick and graceful way

do up = fasten

mindboggling = very strange and hard to imagine/comprehend

munching = eating in a noisy way

random = happening without any particular reason or pattern

worse-case scenarios = the worst possible situations

recurring = happening again and again

painstakingly = very carefully and thoroughly

tedious = boring and laborious/going on for a long time

strokes = individual pen marks

## What do you think?

This stage gives students an opportunity to respond to the texts in a more personal way and think about other intriguing questions about life. See the above *Suggestion* for a way to handle the final stage.

Focus students on the first two bullet pointed sections only. Put them in small groups to discuss their answers. Monitor and encourage all students to participate as much as possible. Elicit answers from different groups, including as many other names for the @ sign as possible. Some students may feel embarrassed talking about their dreams in front of the class, so you will need to be sensitive.

You can have fun with stage three! Model a 'why' conversation with a student, taking the part of an annoying child. Use the persistent, demanding intonation that a child would use. Keep going on as long as you can!

Check how conversations like this often end (with the adult answering, 'Oh ... because it just is!').

Elicit some possible *why* questions, e.g. *Why do elephants have long noses? Why do dogs bark? Why can you see through water? Why is the night dark?*, etc. Give students a few moments to write down some *why* questions.

When they are ready, put students in pairs to act out *why* conversations. Each student should practise taking the role of an adult and the role of a child. Monitor carefully and praise 'adults' for their patience and for giving clear answers (even if the answers aren't true!).

Finally, put the class into their previous small groups to discuss the final stage. Encourage them to produce a list of questions which they would like answers to. See suggestion above or if students have Internet access in the classroom and there is time, get them to do research immediately on one of the questions.

Write each question on the board, elicit some possible answers, and then ask the student who researched the question to report back on the answer.

### Additional material

#### For students

Online Practice – *Practice*

## Listening and speaking SB p116

### Dream discoveries

#### About the text

The recording is part of a radio programme on the topic of dreams. The focus of the recording is on people who dreamed about a discovery or achievement and what scientists think about this.

The cultural references mentioned are:

**Sir Paul McCartney** (b. 1942), member of the pop group The Beatles during the 1960s. He sang, played bass guitar, and composed songs with John Lennon. Some of the best known Beatles hits are *All you need is love*, *Penny Lane*, *Hey Jude* and *Yesterday*. Paul McCartney has had a long and successful career with his band Wings and as a solo artist.

**James Watson** (b. 1928) American molecular biologist, famous for discovering the structure of DNA together with Francis Crick and Rosalind Franklin. He won a Nobel Prize for this work in 1962.

**Mary Shelley** (1797–1851) This writer is most famous for *Frankenstein*, but also published a number of other works. She was the wife of Percy Bysshe Shelley, the famous poet.

**Jack Niklaus** (b. 1940) American golfer (retired) who won 18 championships and came second 19 times. Won PGA player of the year many years and has been awarded the PGA lifetime achievement award.


The students match inventors/discoverers with the things they invented or found out. Then they check their answers with the recording and hear about dream discoveries. Finally, they focus on specific questions raised during the programme and complete answers. There is also a vocabulary section and a discussion stage.

You could pre-teach some of the following vocabulary: *bizarre, spiral staircase, monstrous, nightmarish, science fiction, ready-made, unconscious, composition, lyrics, a losing run, form, golf club, play a round of golf.*

- 1 Lead into the topic by asking students to recall what they read in answer to *Why do we dream?* in the previous lesson. Elicit ideas from the class. Check they remember the meaning of *REM* (Rapid Eye Movement) *sleep*, which is when we dream.

Check the meaning of *discoveries* and *achievements* if necessary. Focus students' attention on column B of the table and elicit that these are famous people, some of whom they will know. Put students in pairs. Ask them to talk about the people and the inventions or discoveries in column A and match them.

Elicit answers from the class, but don't confirm them yet. Reassure students that they will find out everything they need to know from listening to the recording.

- 2 Read the question together. Elicit ideas from the class
- 3  **11.6** Play the recording for students to check their answers to exercises 1 and 2.

### Answers

1 b 2 d 3 c 4 a

When we are in REM (rapid eye movement) sleep, we dream. This allows new connections to be formed in the brain's network, so we are able to put ideas together in a way that would never have occurred to us when awake.

## 11.6 Dream discoveries

P = Presenter S = Susan

- P And now for our popular science slot. This week, the subject is dreams.
- We all love to tell people when we've had strange dreams – they can be funny, bizarre and sometimes embarrassing, but did you know how many important discoveries and ideas are the result of dreams? Scientist Susan Williams has been doing some research into this, and she's here today to tell us about it. Susan, welcome. So, what are some of these dream discoveries?
- S Well, a famous example is James Watson, the Nobel Prize-winning American scientist. He said that the idea for the possible structure of DNA came to him after having a dream about a spiral staircase. Neuroscientists suggest that this kind of thing can happen because during REM sleep, we dream extra-vividly, and new connections can be formed in the brain's network, so we are able to put ideas together in a way that would *never* have occurred to us when we're awake.
- P Hmm, that's really interesting. What other examples are there?
- S Another very famous, but very different example from many years ago is a young woman who had a dream about the mystery of human biology. She was called Mary Wollstonecraft, and in June 1816, she was still a teenager when she and her future

husband, the poet Percy Shelley, visited another poet, Lord Byron, in Switzerland. One day it was too stormy to go out walking, so they all sat around in the library and read ghost stories to each other. They then decided to have a contest to see who could write the *best* ghost story. Mary struggled to find an idea, but then, that night, in a dream, she saw a vision of a man – a scientist – kneeling beside a monstrous body that he had created. It was a nightmare – the body began to come to life. Mary woke up. She was very frightened, but also delighted because at last she had her idea. 'I have found it!' she wrote, 'and what terrified me will terrify others.' Of course it turned out to be a lot more than a story to share with friends. Mary's novel *Frankenstein* was published on 1st January 1818, when she was still only 20, and it is often described as the very first science fiction novel. I think the title of the book confuses many people, though. *Frankenstein* isn't the monster, its creator is!

- P Yeah, I believe that's a common mistake. So tell me, are most dream discoveries rather dark and serious?
- S No, not at all! You know Paul McCartney, one of The Beatles? For me, the most famous pop group ever! Well, one morning in 1963, Paul woke up with a melody for a song in his head. It was fully formed, and he thought, 'That's great. I wonder what that is?' He thought it must be something he'd heard somewhere, and played it on the piano to people, to see if they recognized it. No one did, so it was clearly his own composition, but he never felt like he'd written it because it had come ready-made in a dream, and it wasn't like anything he'd written before. No *lyrics* had come in the dream, and whenever he played it, he sang the words 'Scrambled eggs. Oh my baby how I love your legs!' Imagine if he'd left it like that! In fact this is a nice example of how *unconscious* inspiration can still need some *conscious* work putting in, because it was two years before Paul had the lyrics right and recorded the finished song. He called it *Yesterday*, and it was a huge hit. In fact, it has been voted the number one pop song of all time.
- P I've always loved that song. What about a final example, Susan?
- S OK, this time on a sporting note. From one of the greatest pop song writers to one of the greatest golfers, Jack Niklaus. He has told how he managed to get out of a losing run of games by paying attention to a dream. In 1962, aged 22, Jack won the US Open, and then two more major world championships in 1963. However, in 1964 his form had dropped and he won none. One morning, he remembered he'd been dreaming about playing golf, and he had played really well, so he tried to remember exactly what he'd done in the dream and how it had felt. He realized that he'd been holding his golf club differently, and he wondered what would happen if he tried holding it the same way for real on the golf course that day. So that's what he did, and to his surprise and delight, he played a wonderful round, and soon returned to his championship-winning form.
- P Thank you very much indeed, Susan. That's all fascinating! So, maybe some of our dreams aren't just weird stories to tell friends! And maybe it would be worth keeping a notepad on your bedside table. But do make sure you write something you can read the next day!

- 4 Get students to read the questions and deal with any vocabulary queries. Ask students to try to answer the questions. You could choose to play the recording again here if necessary.

Check answers with the class.

### Answers

- 1 Mary Shelley, because it gave her an idea for a story
- 2 Paul McCartney, because the lyrics didn't come in the dream with the song
- 3 Jack Nicklaus – he dreamed he was holding his golf club differently. When he tried it, he played a wonderful round.
- 4 James Watson, a spiral staircase

- 5 The aim of this task is for students to practise their referencing skills in English. The questions check students' understanding of key information from the recording, using referencing words such as pronouns. Give them time to read through all the lines and the questions.

Students try to answer as many questions as possible from memory, but tell them not to worry if they don't remember everything.

🔊 **11.6** Play the recording again. With a strong group, you could pause after each section, but with a weaker group, pause after each line which is given for students to have time to check or think about and write their answers. Put students in pairs to compare their answers. Go through the answers with the class.

### Answers

- 1 Important discoveries being made as a result of dreams. Because new connections are formed in the brain when we dream and this can allow us to put ideas together in a way that would never have occurred to us when awake.
- 2 Mary Wollstonecraft (later Shelley), her future husband, Percy Shelley, and the poet Lord Byron. They were in Switzerland. It was too stormy to go outside.
- 3 She was Mary Shelley. It was an idea for her ghost story – a man kneeling beside a monstrous body he'd put together – which began to come to life.
- 4 *Frankenstein*. The title confuses people because Frankenstein isn't the monster, its creator is.
- 5 Paul McCartney and 'that' was a tune for a song.
- 6 It was the song and initially the lyrics were 'Scrambled eggs. Oh baby how I love your legs.'
- 7 He is Jack Niklaus and 'none' refers to the championships he had in 1964.
- 8 Held his golf club in a different way.

### Vocabulary

- 6 Students match the vocabulary and definitions individually. Do number 1 as a class example if necessary. With a weaker group, you could model and drill the words and phrases in order for students to mark the stress on the multisyllable words before they start the task.

When they finish the matching exercise, put students in pairs to discuss what the words refer to – encourage students to identify which person's story the word/phrase is found in and what part each plays in the story.

Monitor discussions closely and note student pairs with the correct answers. Elicit answers from the class. Praise students with clear explanations.

### Answers

- 1 j refers to dreams
- 2 a refers to how we sometimes dream
- 3 h refers to Mary Shelley trying to come up with an idea for a ghost story
- 4 i refers to Mary, Percy Shelley and Lord Byron's competition to write a ghost story
- 5 g refers to Mary's dream
- 6 c refers to the body the scientist in Mary's dream had created
- 7 b refers to the melody for a song that Paul McCartney dreamed of
- 8 f refers to the piece of music Paul McCartney played on the piano after his dream
- 9 e refers to Paul McCartney's melody
- 10 d refers to a game of golf

### What do you think?

Ask students to read through all of the questions. Deal with any vocabulary queries. Put students in small groups to work methodically through the questions, sharing their opinions and giving reasons as far as possible. Nominating

a chairperson in each group is a good idea to ensure every member is encouraged to participate. Monitor carefully and note any errors for correction later.

Conduct whole-class feedback. Invite opinions from a range of different students.

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

### Additional material

#### For teachers

Photocopiable activity – Video worksheet: *Synaesthesia*

#### For students

Online Practice – *Practice*

## Vocabulary and pronunciation SB p117

### Word pairs

This section introduces some common word pairs – expressions with fixed word order, joined by a conjunction. This is usually *and*, but there are also examples with *or* and *but*.

Read the introduction and the example as a class. Point out that *then and there* is not possible – the order of the two words in the pair is fixed. Give students time to complete the well-known word pairs. Check the answers and the meanings. Stress that the words always appear in the order shown, e.g. *ups and downs*, NOT *\*downs and ups*. The word pairs in this box tend to be opposites and this is one common pattern, but make sure students know it is not the only way we form word pairs – they will encounter other kinds during this lesson.

### Answers

ups and downs, sooner or later, pros and cons

- 1 Elicit the definition for *sink or swim* as an example. Give students time to complete the matching task. Don't expect them to know all these word pairs. Monitor the activity and encourage them to use a process of elimination to try to match the definitions they aren't sure about. Let students compare their answers in pairs before checking with the class.

### Answers

sink or swim – succeed or fail, without any help  
wait and see – be patient and find out later  
far and wide – absolutely everywhere  
give and take – readiness to make compromises  
ifs or buts – excuses or arguments  
once and for all – finally and forever  
hit and miss – sometimes successful, sometimes not  
short and sweet – not lasting long, but very pleasant  
ins and outs – exact details  
by and large – generally speaking

- 2 **11.7** Focus on the examples and highlight the links from consonant to vowel sound. Focus students on the word pairs list in A. Play the recording and get students to repeat chorally and individually.

### 11.7 Linking sounds

sink or swim	once and for all
ifs or buts	hit and miss
wait and see	short and sweet
far and wide	ins and outs
give and take	by and large

- 3 **11.8** Elicit the answer to number 1 as an example. Give students time to complete the sentences. Play the recording and let students check their answers. If you want to give students pronunciation practice of the word pairs in context, get them to read the sentences aloud, paying attention to the stress and linking.

### Answers and audioscript

#### 11.8 Word pairs

- There has to be some **give and take** in any relationship. You can't have your own way all the time.
- I had no experience when I set up my first business and I got no help – it was **sink or swim**!
- I don't want to hear any **ifs or buts** from you – it's time for bed, now!
- A I hope your presentation doesn't go on too long.  
B Oh, don't worry, it's **short and sweet** – it'll be over in no time!
- It's difficult to explain the **ins and outs** of the rules of cricket. They're very complicated.
- A What have you got me for my birthday?  
B Ah, you'll have to **wait and see**, won't you?!
- There are some things I'd change about my workplace, but **by and large** it's very pleasant.
- People come from **far and wide** to shop in Bicester Village – it's the second most popular destination in the UK for Chinese tourists after Buckingham Palace!
- A Is the food good in that restaurant?  
B It's a bit **hit and miss**. I've had some great meals there, and some really poor ones.
- It's time we settled this argument **once and for all**. Let's Google it and see who's right.

- 4 Put students in pairs to match words from the three columns and make word pairs. If necessary, remind them that the pairs are often synonyms or antonyms. Check the word pairs, eliciting the meaning and dealing with any pronunciation difficulties as you go. Give students time to write their sentences. Encourage them to use the word pairs to write true sentences about themselves/their lives. Monitor and help as necessary. Encourage students to self-correct errors. Students read their sentences aloud to the class (or in groups in larger classes).

### Answers

now and then, sick and tired, more or less, touch and go, peace and quiet, safe and sound, slowly but surely, rain or shine

- 5 Pre-teach/check *farmhouse*, *get time off work*, *firm* (n = a company), *that figures* (= that's understandable/that makes sense), *spoil* (v). Tell students they are going to hear two friends talking.

They need to say what the friends are talking about and write down all the word pairs they hear. You may need to play the recording twice.

- 11.9** Play the recording. Check the answers.

### Answers

They're talking about holidays. They use the following word pairs: wait and see, short and sweet, touch and go, by and large, give and take, sick and tired, now and then, hit and miss, rain or shine, peace and quiet, (no) ifs or buts

### 11.9 Wait and see

- A Are you having a holiday this year?  
B I'd love to, but we'll have to wait and see.  
A Hopefully, we're going to that farmhouse in Devon again in September. It'll only be for a few days, so it'll be short and sweet, but it's still touch and go whether I can get the time off work.  
B Why's that? I thought they were good about giving you time off?  
A Yeah, they are by and large, but we're a small firm and we have to cover for each other, so it's always a case of give and take.  
B Yeah, that figures. At least you and Sophie have had a holiday this year. I'm sick and tired of not being able to go anywhere.  
A You still get away now and then, don't you?  
B Mmm, actually, it's more 'then' than 'now'! It's too expensive to take three kids abroad.  
A What's wrong with holidays here?  
B Oh, it's not easy when the weather's so hit and miss. Me and Charlotte used to have holidays in the UK rain or shine, but it's no fun keeping kids happy if the weather's rubbish. You certainly don't get much peace and quiet!  
A Well, look, if we can get to that farmhouse, why don't you join us? We can help look after the kids.  
B Woah, that's a kind offer, but I wouldn't want to spoil your holiday! I mean, what if ...  
A Honestly, I mean it, so no ifs or buts. I know Sophie would love to spend some time with your kids.  
B Well, thank you so much! I'll talk to Charlotte about it if you're sure.  
A I am, so do that. I'm sure we'd have a great time together!

- 6 Refer students to the audioscript on SB p149. Ask students in pairs to practise the conversation, paying particular attention to the stress and intonation. Monitor and check for good pronunciation. If students have problems, play selected lines of the recording again and get students to repeat. Students then practise again in pairs. If you have time, you can ask students to act out the conversation for the class.

### Additional material

#### For teachers

Photocopiable activity – Vocabulary: *Time and again* pp230–1

#### For students

Online Practice – *Look again*

Workbook pp74–5, exercises 1–4

## Writing SB p141

### Narrative writing (2) – Linking words and expressions

#### About the text

The text in this section is about a man whose dream was to fly and the attempt he made to do so, using helium balloons and a garden chair. The article includes many linking words and expressions which help to sequence the action in the story.

- 1 Lead in to the topic by giving a brief example of something that you looked forward to that finally happened. Read the questions as a class and check comprehension of *live up to your expectations* (= be as good as you expected). Give students time to prepare notes to answer the questions. Monitor and help, feeding in vocabulary and ideas.

Put students in pairs to share their information.

- 2 Focus on the picture and ask students what they think is happening. Tell them they are going to build the story from the main points (NOT read the text). Give students time to read the main points. Check comprehension of *air pistol* and *cut the rope*. Ask students to reconstruct the story, working in their pairs. Encourage them to be as creative as they like. Monitor and help as necessary. Elicit different versions of the story from a few pairs. Students are likely to come up with a range of interpretations of the story – a simple version, using the words given, appears below.

### Possible answer

Larry's dream was to fly aeroplanes. One day, he bought 20 balloons and tied them to a garden chair. He packed a few sandwiches and an air pistol. He looked up at the sky and then cut the rope that was holding the chair on the ground. He flew up and floated around because the winds were blowing. He was moving across the sky when he was seen by a British Airways pilot at 3,500 metres. The pilot called for help and a helicopter arrived. When he was back on the ground, Larry was interviewed by a TV reporter.

- 3 You could pre-teach/check all or some of the following: *fighter jet, criss-cross the sky, hardware shop, helium, meteorologist, inflate, load a pistol, pop a balloon, fire from a cannon, plummet to earth, wonder what to do, spot (v), rotor blades*. Give students time to read the full story, ignoring the gaps for now. Elicit a few examples of how the students' stories were different.

Elicit the heading for paragraph 1. Give students time to complete the matching task. Let students compare their answers in pairs before checking with the class. Check how the heading relates to each paragraph in the story.

### Answers

- 4 Serious problems (the problems Larry had while flying – nightfall and strong winds)
  - 2 Preparing for take-off (what Larry did as he got ready to take off in the 'balloon')
  - 5 Down to earth with a bump (the end of the story – Larry didn't literally land with a bump, but idiomatically to 'come down to earth with a bump' means that you suddenly have to face reality after a period of excitement/enjoyment)
  - 1 Larry and his dream (the beginning of the story – the background behind Larry's dream of flying)
  - 3 Flying high (when Larry was flying very high in the skies in his home-made 'balloon'. Idiomatically, 'flying high' means doing well/being successful/having a great time)
- 4 Focus students on the expressions in the box. Deal with any vocabulary queries. Elicit the correct answers to numbers 1 and 2 as examples. Give students time to complete the task, working individually. Monitor and help as necessary. When checking, elicit answers from a range of students. If there is disagreement, write up the suggested answers on the board, and then discuss and correct them as a class.

### Answers

- |                 |                                     |
|-----------------|-------------------------------------|
| 1 All day long  | 9 until                             |
| 2 Then one day  | 10 so                               |
| 3 However       | 11 By this time                     |
| 4 first of all  | 12 Fortunately, just at that moment |
| 5 Next          | 13 Immediately                      |
| 6 Finally       | 14 because                          |
| 7 in order to   | 15 Eventually                       |
| 8 Unfortunately | 16 As soon as                       |

- 5 Get students to plan their story carefully, ideally in class so that you can monitor and help with planning and vocabulary. Ask them to organize their notes from exercise 1 into paragraphs. Remind them to plan the background information first, and then notes on the events of the story in the order they happened. Elicit the tenses students are most likely to need in the story (Past Simple, Past Continuous, Past Perfect, and possibly *used to* and *would*). Give students time to write their story in class or set the task for homework. Encourage them to use some of the linking words and expressions from this lesson. Use the correction code which students are now familiar with when you mark their stories, but allow students to correct them themselves. Make sure you highlight in particular any linking words or expressions which have been misused.
- 6 Having made corrections, students share some of their stories with the class or in groups in a subsequent lesson. Encourage them to ask and answer questions about each one. If appropriate, students can vote for the story they enjoyed most.

### Additional material

#### For students

Online Practice – *Practice*

## Everyday English SB p118

### Linking and commenting

There are many ways to comment on or link within a conversation and in this section, students practise using some of the most common expressions. They are adverbs and they are used at the beginning of utterances.

- 1 Read the introduction with the students. Check they fully understand *link* and *comment on*. Focus students on the photo and elicit who the speakers are and what the situation is for the example conversation (two football fans talking about a match).
- 11.10** Play the recording so students can listen and read at the same time. Point out the linking and commenting expressions. Get students to mark the word stress on them. If necessary, model and drill these adverbs. Point out that the speakers pause naturally where there is a comma and that this is one important feature of how these expressions are used. Play the recording again for students to copy, pausing after each line. You could go through the meanings of the expressions, encouraging students to think of a different way to express the same idea (see below). Sometimes these kinds of commenting adverbs are difficult to explain, however, so the best way to understand them is to focus on the context.

*Apparently* = it seems/I heard that (you have this information from another person/indirectly)

*Actually* = in fact (correcting information)

### 11.10 See SB p118.

- 2 With a weaker group, you could pre-teach some or all of this vocabulary: *dead against, eventually, bonus, deserve, on tour, recording studio*.

Ask students to look at the photos and read through the conversations, ignoring the linking or commenting phrases, to work out who the speakers might be and what they are talking about. Elicit ideas from the class: 1 Two friends talking about another friend's boyfriend and her dad's reaction; 2 Two friends talking about money and work; 3 An interviewer and a musician talking about the musician's plans; 4 Two business people who work for the same business discussing falling sales figures.

Elicit which of the first two options in 1 is correct as a class example. Give students plenty of time to choose the correct expressions.

Put students in pairs to compare their answers.

- 11.11 Play the recording so they can listen and check their answers.

With a weaker group, you could go through all the expressions, modelling and eliciting where the word stress falls. Then drill the expressions chorally and individually before they practise the conversations together.

In their pairs, students practise the conversations. Monitor and check pronunciation especially of the linking and commenting expressions. Make a note of any difficulties. Go through pronunciation errors with the class.

Get students to swap roles in their pairs and practise the dialogues again.

### Answers and audioscript

#### 11.11 Four conversations

- 1 A What do you think of Clare's new boyfriend?  
B **Personally**, I think he's really nice, but I know her dad's dead against him. **Still**, he's never been happy with her boyfriends.  
A I know! **Surely**, he's got to accept one of them eventually. **Anyway**, I guess we'll have to wait and see.
- 2 A How can you afford to buy all these new clothes?  
B **Apparently**, I'm going to get a big bonus this month. **At least** that's what my boss has told me. And I do deserve one. **After all**, I earned the company £100,000 last month.
- 3 A So, Marc, you say this is your last concert tour?  
B **Definitely**.  
A But **surely** you realize how upset your fans are going to be?  
B Well, **obviously**, I don't want to disappoint anyone, but **basically**, I'm sick and tired of touring. **Ideally**, I'd like to spend more time in the studio, and record some great music for my fans.
- 4 A Why do you think our sales are so low this year?  
B **Basically**, I think our prices are too high. We could **certainly** sell a lot more if they weren't. **Ideally**, they should be lower.  
A **If you ask me**, our marketing team aren't good enough.  
B That's true. **All the same**, it's our prices that people complain about, and marketing can't do much about that.

### Talking about you

- 3 Get students to read through the sentences. With a weaker group, go through the expressions in bold for meaning/function and pronunciation. With stronger students, deal with any vocabulary queries they have. Students complete the task, working individually. Monitor and assist any students who find it difficult. Elicit some sentences in whole-class feedback. Alternatively, you could ask students to share their sentences in pairs before whole-class feedback. Do any necessary error correction, including pronunciation.

**EXTRA IDEA** The best way for students to activate these linking and commenting expressions is to try to create their own conversations. Put students in pairs. Either give them speakers and contexts or allow them to choose their own. Ask students to build a short conversation between two people and try to include at least three of the expressions from the lesson. With stronger students, encourage them to choose expressions which were new to them.

It's better if they don't choose the expressions and build the conversation around them, but rather start writing the conversation and see which they can use most naturally as they go along.

Monitor carefully, paying particular attention to where the expressions are used and helping students to understand in instances when they don't sound natural.

Students can practise their conversations in their pairs. Monitor and correct any pronunciation errors with the target expressions. Invite students to act out their conversations. The classmates who are listening should focus on working out the context (who are the speakers and what are they talking about?) and make a note of all the expressions which are used. You can give extra praise for really natural conversations, interesting content, and for the pair who used the most expressions naturally.

### Additional material

#### For teachers

Photocopiable activity – Communication: *Any comments?* pp232–3

#### For students

Online Practice – *Look again*

Workbook p75, Pronunciation exercises 1–2

Online Practice – *Check your progress*

# 12 About time!

## Introduction to the unit

The topic of this unit is time and the title *About time!* is a commonly used phrase to indicate that something should have happened before now, often said with exasperation!

The *Language focus* is on articles and determiners, including not only *a/an, the* and zero article, but also determiners which identify quantity such as *both, every, each, all* and *no*. The context is a quiz about how well they use their time and this leads on to matching, gap fill and sentence completion activities to practise this grammar. The 'Discussing grammar' section presents students with pairs of sentences differing in the use of articles and determiners. Students talk about how this affects the meaning. They also practise pronunciation in relation to *the*.

*Listening and speaking* has six recordings of people talking about stages of life. Students listen to understand how the people are feeling and to identify content in more detail. They also learn some useful idiomatic phrases.

*Reading and speaking* is an article about the body clock, divided into sections about how it operates at different times of day. Students discuss the most suitable times of day to do certain activities and check their answers by reading the text. They then work on finding the reasons for statements about activities and the body clock, and do vocabulary work on verb + noun collocations.

In addition to the collocations, the main *Vocabulary* focus is on expressions including the words *life* or *time*. This section involves listening to conversations and also to a poem.

*Everyday English* focuses on making your point. Students learn many useful functional phrases to help them participate fully in discussions and debates. There are group discussions and a class debate on a topic of their choice.

The *Writing* section focuses on a text about the architect Zaha Hadid. The aim is for students to remember and build on techniques for cohesion and to improve style in their writing. They analyse two similar texts about the architect to work out which is better in style and exactly which features achieve this. Finally, students choose a famous building/architect and write their own piece, using the features and techniques they have studied.

## Language aims

### Language focus

#### Articles and determiners SB p120

- *a/an, the, one* and zero article.
- Determiners which express quantity.

### Vocabulary

- Expressions with *life* and *time*. (SB p127)

### Spoken English

- *A bit of this and that!* (SB p123)

### Everyday English

- Making your point. (SB p128)

## Skills development

### Reading

#### How well do you use your time? SB p120

- A quiz to read and do, which includes a range of determiners and articles.

#### Biological time SB p124

- An article about how the body clock works throughout the day.

### Listening

#### Time of life SB p126

- People talk about their stage of life, what is happening to them, and how they feel about it.

### Speaking

- Using determiners to make true sentences about you and sharing them with a partner. (SB p123)
- Discussions about the body clock and how your life relates to it. (SB p124)
- Discussing quotations about age. (SB p126)
- Discussing modern life. (SB p127)
- Having a class debate. (SB p128)

### Writing

#### Improving style and cohesion – A famous female architect SB p142

- Practising using conjunctions with different functions in order to link ideas clearly in a text.

## Additional material

### Workbook

The language focus in Unit 12 begins with definite and indefinite articles and contrasts in meaning in different contexts. There is also a review of determiners and demonstratives, and the different ways in which nouns can combine, e.g. *the front of the chair, the dog's food*, etc.

There is vocabulary work on expressions with *life* and *time*, common verbs *be* and *have* and revision of prepositions. The last pronunciation section focuses on final unvoiced/voiced sounds for verb and noun forms, and more work on recognition of stressed words in conversation, emphasizing meaning.

### Photocopiable activities

There are photocopiable activities to review grammar (*Each and every one*), vocabulary (*Time of my life*) and communication (*Good point, well made*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

## Notes on the unit

### Unit opener page

Choose from these activities to engage your students with the topic and target language of this unit:

- Talk about the title
- Talk about the unit goals (*Grammar, Vocabulary, ...*)
- Talk about the photos
- Talk about the quote
- Watch the video
- Look at the bottom banner
- Do the activity

Point to the title of the unit *About time!* Focus students' attention on the photos and elicit some ideas about what they show.

**Video introduction (6 minutes approximately):** Before beginning the unit, you could ask students to watch the video introduction, which can be found on the Teacher's Resource Centre at [headwayonline.com](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

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

Don't forget that there are many exercises to consolidate and practise the target language of the unit in the Workbook as well as online. There are links to these exercises on the relevant pages of the Student's Book and they can be done in class time or you can set them for homework.

**Summary:** If you don't have time to watch the video, use the title and the photos to help students understand and engage with the topic, and then move straight on to the activity so that they can discuss the theme in more detail.

#### Notes for activity:

- 1 Put students into pairs and ask them to discuss the questions. Check answers with the class.
- 2 Ask students to read the quote by Michael Altshuler (author). Put students into pairs to discuss the questions. Elicit interesting answers in feedback.

### Language focus SB p120


#### Articles and determiners

##### TEST YOUR GRAMMAR

Work through the exercises fairly quickly, avoiding any lengthy grammar explanations at this stage.

- 1 Focus students' attention on the picture at the bottom of the box and elicit their ideas about the ages of the people in it and any other predictions they can make from what they can see.

Pre-teach/check *judge* (n), *go on a cruise*, *widow(er)*, *captain* (n). Focus students on the options in the box and point out that in some cases the gaps may need no article at all. Elicit the answer to number 1 as an example. Put students in pairs to complete the task. Let them take turns to tell the story to each other. Monitor and check how well students can use the articles.

- 2  **12.1** Play the recording to check answers. Elicit what else students understood about the story.

### Answers

1 a 2 the 3 a 4 the 5 the 6 an 7 – 8 one  
9 – 10 the, the

#### 12.1 My grandfather's story

My grandfather, who's a widower, used to be a judge, and when he retired the year before last, he decided to go on a four-month cruise around the world. He enjoyed the cruise very much indeed, and had some great experiences. Anyway, the most interesting thing about this cruise was that he met an attractive American widow – I think she's about the same age as him – who comes from California.

Well, my grandfather invited her to have dinner with him and they got on really well with one another. And would you believe it, he fell in love with her? No kidding! My grandfather says you can find love at any age, and the next thing we knew, he'd asked her to marry him! Apparently they were married by the captain of the ship. It's so romantic. The whole family's amazed, but we're all very happy for him because he's been rather lonely since my grandmother died. Um, so, there's always hope – maybe we'll all find love one day!

#### Time flies!

This section contextualizes articles and determiners in a quiz about the pace of life. This is typical of the type of questionnaire often found in lifestyle magazines or lifestyle features online. Answers to the quiz, which tell students what type of person they are, appear on SB p165. The *Practice* section gets students to use determiners in personalized sentences. It often takes a contrastive approach, highlighting the main differences in use and meaning, and focusing on common areas of confusion.

- 1 Check comprehension of *pace of life* and ask students how this has changed since their parents' and grandparents' generations.

Pre-teach/check: *frantic*, *non-stop*, *tackle* (v), *prioritize*, *tick off* (on a list), *enthusiasm*, *minor*, *get distracted*, *punctuality*, *inefficient*, *in theory/in practice*, *really grabs me* (= interests me), *dress rehearsal*, *grasp* (v).

Give students time to work through the quiz, noting each of their answers. Monitor and help as necessary.

Put students in pairs to discuss their answers. Get them to check which answer (a–d) they chose most often. Refer them to SB p165 to read the answer that is relevant to them. Deal with any vocabulary queries. Establish how much students agree with their answer.

- 2 Elicit the noun that follows *enough* as an example. Give students time to complete the task, working individually. Write the following questions on the board: *Which words are followed by a singular noun? Which by a plural noun, and which by an uncountable noun?* Put students in pairs to work out the rules. Check the answers, highlighting the examples that are followed by *of* in the quiz.

## Answers

(determiners below can be followed by plural or uncountable nouns unless otherwise stated; *of* highlighted in **bold**)

enough time  
the whole time (followed by singular and occasionally uncountable noun)  
all the rest  
each item (followed by singular noun)  
plenty **of** things  
a great deal **of** enthusiasm (followed by uncountable noun)  
hardly any (refers back to noun *things* but noun not needed)  
several things (followed by plural noun)  
none (pronoun)  
no uncompleted projects  
each **of** my projects (*of* + plural noun)  
most people  
no patience  
a few hobbies (followed by plural noun)  
few hobbies (followed by plural noun)  
little leisure time (followed by uncountable noun)  
the whole **of** my life (*of* + singular noun)  
several ways (followed by plural noun)  
most **of** the time  
every moment (followed by singular noun)

- 3 Elicit the relevant line for number 1 as an example. Put students in pairs to complete the task and analyse the differences. Go through the answers together.

## Answers

- 1 I leave enough time for relaxation.
- 2 Non-stop the whole time. (*of* not needed in *the whole time*)
- 3 Plenty of things. (*plenty* + *of*)
- 4 A great deal of enthusiasm. (article *a* needed)
- 5 Hardly any, just one or two minor things. (*of* not needed after numbers)
- 6 There are no uncompleted projects. (positive verb with *no*)
- 7 I see each of my projects through.
- 8 I have no patience. (positive verb with *no*)
- 9 I have few hobbies and little leisure time. (*few* and *little* to express a small amount in a negative context)
- 10 In several ways. (*of* not needed in *several ways*)
- 11 In any way I can. (*of* not needed in *any way*)
- 12 Most of the time I text.

- 4 Read the pairs of sentences as a class. Put students in pairs to discuss the differences before checking with the class.

## Answers

*a few/few* + plural noun: *I have a few hobbies.* (The meaning is positive = I'm happy. I enjoy having some hobbies.) / *I have few hobbies.* (The meaning is usually negative = My life is dull. I need more hobbies.)

*a little/little* + uncountable noun: *I have a little leisure time.* (The meaning is positive = I'm happy. I enjoy this time.) / *I have little leisure time.* (The meaning is negative = I work too much. I need more leisure time.)

- 5 Read sentences a and b as a class. Put students in pairs to discuss the questions. Elicit answers from the class. You could also highlight that there is a slight difference in how we use these determiners apart from the number of projects referred to: *I completed each project.* (= each particular, individual one) / *I completed every project.* (= all the projects in the group)

## Answers

*each project* means you had only two; *every* can't refer to only two projects – it means three or more.

## LANGUAGE FOCUS

### Possible problems

- 1 **Articles.** Not surprisingly, students whose first language does not have articles often miss them out. Speakers of Latin languages may overuse *the*. Common errors include:  
\**I come from small town.*  
\**The life is short.* (no article before abstract words such as *life, love*, etc. when talking in general)  
\**I am teacher.* (article *a/an* needed with professions)  
\**It's a nice weather.* (no *a* with uncountable nouns)
- 2 **Demonstratives.** Pronunciation problems mean *this* and *these* can be confused.
- 3 **Quantifiers.** One of the main areas covered is the difference between *both, each, every* and *all*.  
The difference between *each* and *every* is quite subtle, and they are often interchangeable. The basic difference is:  
– *each* with two or more people or things, when we are thinking of them separately, e.g. *Each house in the street was designed differently.*  
– *every* with three or more people or things, seen as a group, e.g. *Every house is for sale.*

- 1 Read the note as a class, focus students on the two groups of determiners and elicit the answer.  
With a weaker group, put students in pairs to quickly go through the determiners and nouns, matching possible combinations (depending on singular/plural and in group B countable/uncountable, e.g. *the other book/books/good book* but *another book/ good book* and *many other books*). Monitor the pairwork carefully and note any errors for correction.

## Answers

Group B expresses quantity  
the other book/books/good book  
another book/good book  
many other books  
his only book/good book  
such a good book  
what a book/good book  
both books  
neither book/time  
each/every book/time  
little time  
all books  
the whole book/time  
no book/books/time

- 2 Read the note as a class and elicit the answers for *both of* as an example. Give students time to complete the task, working individually. Put students in pairs to compare their answers before checking with the class.

## Answers

both of the/my/those books  
neither of the/my/those books  
each of the/my/those books  
all of the/my/those books  
all of the/my book/time  
some of the/my/those books  
some of the/my book/time  
the whole of the/my book  
the whole of the/my time  
none of the/my book/time  
none of the/my/those books

Refer students to Grammar reference 12.1 on SB p163.

## Discussing grammar

- 1 Read the first pair of sentences as a class and elicit the difference in meaning. Put students in pairs to discuss the rest of the sentences. Monitor and help as necessary. Elicit a range of answers from different pairs before confirming the key differences.

## Answers

- 1 ... all the students ... (I spoke to the whole class as a group.)  
... each student ... (I spoke to individual students, one by one.)
  - 2 None of us ... (not one individual in a group of three or more)  
Neither of us ... (not one of two individuals)
  - 3 There's a man ... (We don't know who he is.)  
There's some man ... (*Some* used to refer to a person or thing without being specific. Here, the implication is that you don't know who he is or why he's here.)
  - 4 ... a pair of socks missing. (two matching socks)  
... a couple of socks. (two socks that don't match)
  - 5 Both of the bedrooms ... (There are just two bedrooms.) Each of the bedrooms ... (There is more than one bedroom and there could be several.)
  - 6 The doctor's here. (We know which doctor – the one we always go to or the one we were expecting.)  
A doctor's here. (We don't know which doctor – it could be any doctor.)
  - 7 Dan is Area Sales Manager. (in our company – the company we work for)  
Dan is an area sales manager. (in another unspecified company or one of a team of sales managers)
  - 8 My mother is in the hospital. (she's in the building – could be a patient or visiting or working)  
My mother is in hospital. (she's a patient – it's a building being used for the purpose it was built for)
- 2 Elicit the matching line for *We have two cars. Borrow* as an example. Point out that there is only one possible match for each sentence starter. Give students time to complete the task, working individually. Let students compare answers in pairs before checking with the class.

## Answers

We have two cars. Borrow either one.  
It was great to see everyone.  
I have ten grandkids. I gave £10 to each one.  
Both my parents are Scottish.  
All my friends like dancing.  
Every person in my class is friendly.  
Would you like an egg?  
Do all birds lay eggs?  
Where have you put the eggs?  
Love is everything.  
A love of animals is vital for a vet.  
The love I have for you is very special.

- 3 **12.2** Make sure students understand the task, i.e. that the phrases they matched in exercise 2 are now the responses to these listening lines. Focus on the speech bubbles and play number 1 as an example. Tell students they are going to hear the first lines from nine more short conversations. They need to respond with a line from exercise 2, adding extra words as necessary. Play the recording, pausing after each one. Ask students not to shout out, but to say the answers to themselves so that everyone practises.

**12.2 Listen and reply**

- 1 I don't want cereal for breakfast today.
- 2 Do any of your friends like dancing?
- 3 What are the people you're studying with like?
- 4 I gave my three grandchildren £20 for Christmas.
- 5 Strange that Bob's training to be a vet when he doesn't seem to like animals!
- 6 Isn't your mother Scottish?
- 7 What do you think the most important thing in life is?
- 8 I bet you've told loads of girls that you love them!
- 9 I can't take your car! You might need it later.
- 10 Did you have a good time at your school reunion?

- 4 **12.3** Now play the full recording which includes the responses, so students can check their answers. Explain that the recordings contain more information than just the lines in exercise 2. Play the recording and let students listen and check. Refer students to the audioscript on SB p149 and put them in pairs to practise the conversations. Monitor carefully and deal with any pronunciation difficulties.

## Answers and audioscript

**12.3 Listen and check**

- 1 **A** I don't want cereal for breakfast today.  
**B** Would you like an egg, then? How about a boiled egg and some toast?
- 2 **A** Do any of your friends like dancing?  
**B** Oh, yes, absolutely! *All* my friends like dancing! We go to clubs most weekends.
- 3 **A** What are the people you're studying with like?  
**B** Really nice. Every person in my class is friendly, and we all get on really well with each other.
- 4 **A** I gave my three grandchildren £20 for Christmas.  
**B** You have it easy! I have ten grandkids! I gave £10 to each one – I can't afford any more on my pension!
- 5 **A** Strange that Bob's training to be a vet when he doesn't seem to like animals!  
**B** Yes, you'd assume a love of animals is vital for a vet. But I think he wanted to be a doctor and couldn't get into medical school.
- 6 **A** Isn't your mother Scottish?  
**B** Actually, *both* my parents are Scottish. They come from Glasgow, but they moved down south after university.
- 7 **A** What do you think the most important thing in life is?  
**B** Well, it sounds like a cliché, but I do think love is everything. It doesn't have to be romantic love though. The love I have for my children alone makes life worth living.
- 8 **A** I bet you've told loads of girls that you love them!  
**B** Maybe, but the love I have for you is very special. It feels different from anything I've felt before.
- 9 **A** I can't take your car! You might need it later.  
**B** We have two cars. Borrow either one! We probably won't be using either of them today anyway.
- 10 **A** Did you have a good time at your school reunion?  
**B** Yes, it was great to see everyone. But wow, how some people change!

- 5 Tell students that there is a mistake in each sentence. They do the task individually before sharing their answers in pairs. Go through the answers with the class, eliciting the ways in which the articles are wrongly used.

## Answers

- All of our six children are **in bed** at the moment. (If you say 'the bed', it implies there is only one bed – which they are all in).
- I had **lunch** with a colleague. (meals don't require 'the')
- Training can be a big help to **the** unemployed. (you need 'the' when referring to a whole category)
- It's very painful if you break **a** rib. (we have lots of ribs – 'the rib' implies we only have one)
- I only have **one** ambition in life, and that is to be **(the)** President of **the** United States. (use 'one' for 'the only one'. There is only one president of the United States – so use 'the' or no article. There is only one country called 'the United States' so we need to use 'the')
- She works as **an** interpreter for the United Nations. (use 'an' for jobs)
- 'Where are the kids?' 'They're playing in **the** garden.' (only one garden, so use 'the')
- Stop lying! Tell me **the** truth! ('the' for the general concept of 'truth')
- We're going to **a** Chinese restaurant in London tonight. (there are many Chinese restaurants in London, so use 'a')
- We usually have **toast** at breakfast time. ('toast' is an uncountable noun, so no article needed here – or could change to 'a piece/slice of toast')

## Determiners – each, every, all

- Give students time to read the conversations and select the correct options from the determiners. Elicit what the situation could be for each conversation.  
**12.4** Tell students to listen and check their answers. Play the recording. Deal with any queries about any answers the students got wrong. Put students in pairs to practise the conversations. Monitor and assist with any pronunciation difficulties.

## Possible answers

- coming out of the theatre
- after a party where something embarrassing happened
- teachers discussing an exam
- someone collecting money for charity
- people discussing going to a football match
- someone being invited to stay at someone's house a bit longer and eat with them

## Answers and audioscript

### 12.4 each, every and all

- A So, what did you think of it?  
 B A brilliant production! **Every** bit as good as you said it would be!
- A Did you apologize to all the guests?  
 B **Each and every** one of them. I felt I had to.
- A They didn't all pass, did they?  
 B Well, **all** but three did. Seventeen out of twenty – that's not bad.
- A Sorry, I only have 50p on me.  
 B Don't worry. **Every** little helps those in need.
- A Do you think you'll be here in time for the kick-off?  
 B Yes. **All** being well, we should be there at about 2.45.
- A Do you want to stay for tea?  
 B If it's **all** the same to you, I'll leave now and try and beat the traffic.

## SPOKEN ENGLISH A bit of this and that!

Read through the notes as a class and highlight the idiomatic nature of the use of the demonstratives.

- 12.5** Point out before playing the recording that students will be listening to full conversations and need to catch the idiomatic expressions and also that the gaps are often not only one missing word. Play the recording so students can complete the idiomatic phrases.

Check answers with the class.

Put students in pairs to discuss the meanings of the phrases and when we use them.

*That's more like it.* = that's better/an improvement

*This is the life.* = an expression of pleasure and appreciation about a comfortable situation

*Fancy that!* = an expression of surprise or shock

*Two can play at that game!* = saying that you are equally good at doing the same thing, often in retaliation

*That's all I need!* = I really didn't want that to happen, (sarcastic), e.g. when you're already in a difficult situation and then another bad thing happens which makes it even worse

*These things happen.* = refers to something negative with resignation and acceptance, e.g. if you spill some coffee on your friend's rug – used to say 'Don't worry'.

*I'm having one of those days.* = a bad day, a day when things go wrong

*These things are sent to try us.* = resignation, we have to accept some negative things as they can't be changed

*I just have this feeling.* = an undefinable feeling or idea about something

*Let's leave it at that.* = let's not discuss it any more (even if we disagree or if the conversation isn't really over)

*How does that grab you?* = Do you like that idea?

*That's the spirit!* = Well done for your positive attitude!

*One of these days, ...* = One day soon ...

*If it came to that, ...* = If that happened/In that situation ...

Elicit answers from the class.

Put students in pairs to practise the conversations, trying to reconstruct them from the lines in 1–7. Monitor carefully.

Correct any problems with pronunciation. In particular make sure students are pronouncing *this* and *these* correctly.

## Answers and audioscript

### 12.5 A bit of this and that

- A Ah ... Now **that's more** like it! No jobs to do, the kids at the grandparents, and an afternoon relaxing on the beach.  
 B Yes, **this is the** life!
- A Fancy **that!** The neighbours are opening their garden to the public on Saturday – entry £5!  
 B Well, two can **play at that game!** Let's put up our own sign saying 'Garden Open – Free Entry.' We'll see whose garden people think is best!
- A Three loads of washing to do, and the washing machine's broken down. **That's all** I need!  
 B It can't be helped. **These things** happen.
- A I'm having **one of those** days. First the washing machine broke down, then the car wouldn't start, and now my phone's dead!  
 B Ah well, **these things** are sent to try us.

- 5 A I can't explain why I think you're making the wrong choice. I just have **this feeling**.  
 B Well, I'm tired of trying to convince you. I'm doing it, and you think I'm wrong. Let's leave it **at that**.
- 6 A OK. I'll come and spend the day in London, and we'll go the theatre in the evening. How does **that grab** you?  
 B So you'll ignore your boss and take the day off work? **That's the spirit!**
- 7 A Oh no! An extra charge for hand luggage, and for choosing your seat on the plane. One of **these days** they'll charge for using the toilet!  
 B If it **came to that**, I definitely wouldn't fly with them!

## Writing SB p142

### Improving style and cohesion – A famous female architect

#### About the text

Born in 1950 in Baghdad, Zaha Hadid /zə'ha hæ'di:d/ was an Iraqi-British architect, known for her daring and futuristic designs. She began her college studies in mathematics at the American University in Beirut. She moved to London in 1972 to study architecture at the Architectural Association, the oldest independent school of architecture in the UK. After setting up her own practice in London in 1980, she went on to win a number of prestigious design competitions. In 2004, she was the first woman to receive the Pritzker Architecture Prize, an annual award considered to be one of the world's premier architecture prizes. Known as an architect who consistently pushed the boundaries of architecture and urban design, her work can be seen all over the world. The buildings mentioned in the text are:

- the Centre for Contemporary Art (2003) in Cincinnati, a pioneering contemporary art museum in Ohio that was Hadid's first project in the US
- an Opera House in Dubai
- the Aquatics Centre for the 2012 Olympics in London, generally acclaimed as a masterpiece
- the One Thousand Museum in Miami (completed in 2018, after her death)
- the Central Bank of Iraq, Hadid's first project in her country of birth (not yet built at the time of publication).

- 1 Give a brief description of two buildings from your own town as examples. Give the name of the architects if you know them. Put students in pairs to discuss their examples. If appropriate, you could allow students to access online information sources to help them with dates and the names of architects.

Discuss a range of examples with the class. Establish what overall style of building most students prefer.

- 2 Focus on the photos of Zaha Hadid and her buildings. Ask students what they think of them.

Give students time to read both texts. Deal with any vocabulary queries. Check which text students think has the better style and elicit the reasons why.

#### Possible answer

Text B has the better style. Text A is clear and easy to follow, but lacks interest and variety. Text B has more varied sentence structure, avoids repetition, and includes more colourful and interesting adjectives.

- 3 Read the list of features and elicit examples of conjunctions of time, contrast, and purpose, and participle clauses. Focus on paragraph a with the class and elicit the differences in style between the two texts. Encourage students to be specific and analyse carefully how structure and vocabulary make B better in style.

Put students in pairs to complete the task. Monitor and help as necessary. Check the answers with the class.

#### Answers

- 1 Paragraph a: *hugely important figure* replaces *very important architect*; *prestigious* replaces *important*; Avoiding the repetition of *architect/architecture*; Paragraph b: *established her design practice* replaces *had a design practice*; Paragraph c: the addition of *architectural practices*; Paragraph d: *her career really took off* replaces *became successful*, *was considered* replaces *people said*, the addition of *too daring for the town*; Paragraph e: *major* replaces *big*; Paragraph f: *at the height of her fame* replaces *she was very famous*, *one of the most influential* replaces *good*, *extraordinary* replaces *nice*.
- 2 Paragraph a: putting information about Hadid's job into a new clause; Paragraph b and c: Changes in the order of information to avoid starting every sentence with *She*; Paragraph d: Changes in the order of information and how the sentences start to avoid repetition of her name/*she* and add emphasis – *It wasn't until 1994*; Paragraph e: Change in the order of information to add emphasis – *her first major achievement*.
- 3 Paragraph b: *The city* replaces *London*; Paragraph c: Avoiding the repetition of *studied* and *graduated* by using *completing her degree*; Paragraph d: Avoiding the repetition of *building/building/built*; Paragraph e: Avoiding the four repetitions of *designed* with participle clause – *including ...*.
- 4 Paragraph c: Conjunction of purpose – *to study architecture*; Paragraph d: Conjunctions of contrast – *however, but*, and time – *until*; Paragraph f: Conjunction of time – *while*.
- b Paragraph b: putting information about Hadid's job into a new clause, Place and year of birth given in a participle clause at the start of the paragraph to add emphasis; Paragraph c: Information about her qualifications given in two participle clauses to add emphasis; Paragraph f: Number of sentences reduces by using relative and participle clauses – *the first for her native country ...*, *commissioned by ...*.

- 4 Give students a few moments to read the sentences. Check what students know about The Shard in sentence 8 (the tallest building in London, it's an 87-storey skyscraper shaped like a sharp piece of glass rising into the sky – you could show a picture if online access is readily available).

Deal with any vocabulary queries. Elicit the two sentences in number 1 as an example. Give students time to complete the task, working individually. Point out that they might need to make some changes to the sentences and remind them to change the punctuation as necessary. Let students compare their answers in pairs before checking with the class. Ask students to write up the new version(s) of the sentences on the board. Encourage class correction of any mistakes.

#### Answers

- 1 After I got my degree, I went to work in London.  
 As soon as I got my degree, I went to work in London.
- 2 Being an architect, I notice a lot about the buildings around me.
- 3 I went to work yesterday although I wasn't feeling well.  
 I went to work yesterday despite not feeling well.  
 I wasn't feeling well yesterday. Nevertheless, I went to work.
- 4 I've bought a flat nearer my office so that I spend less time commuting.  
 I've bought a flat nearer my office in order to spend less time commuting.

- 5 I've made a lot of friends since I came to London.
- 6 I like to visit the Coliseum whenever I work in Rome.
- 7 Having done some Italian classes, I can speak Italian with my colleagues now.
- 8 Completed in 2012, The Shard is the tallest building in London.

- 5 Read the instructions as a class. Elicit the tenses students are most likely to need (Past Simple and possibly Past Continuous and Past Perfect to refer to the architect's early life/the key stages of the design of the building; Present Simple, Present Continuous, and Present Perfect to talk about the person's life and influence now/the effect of the building now).

Get students to choose the building/architect they want to profile and do the research online. Get students to plan their profile carefully, ideally in class so that you can monitor and help. Remind them to organize their notes into roughly chronological order and to plan how to include some of the structures and techniques outlined in exercise 3 and exemplified in text B. Give students time to write their profile in class, or set the task for homework. Remind them to check their work carefully.

When checking the students' work, use the correction code as usual. Allow students to correct their errors themselves. Encourage students to produce a corrected version, adding visuals if they wish. These can be displayed for the class to read and as it is the last piece of writing of the course, you could conduct a vote on the three most interesting and well organized pieces of writing and offer a round of applause.

### Additional material

#### For students

Online Practice – *Practice*

### Pronunciation SB p123

- 7 Read the question with the class and give them a moment to read the conversation and think about the answer to the question. Elicit answers from the class.
- 🔊 12.6 Ask students to listen to the recording and focus on the way *the* is pronounced. Play the recording. Elicit how *the* is pronounced each time it is used and why this happens. Put students in pairs to practise the conversation. Monitor carefully. If they have difficulty getting the pronunciation of *the* right, play the conversation again, pausing for the class to repeat. Then ask them to swap roles and practise the conversation again.

#### Answers

*The* is used throughout the sentences as it refers to specific people/things. In the sentence 'What, you mean *the* Daniel Craig?!', *the* is providing emphasis to check that it is the famous actor.

The man /ðə/, the James Bond stories /ðə/ – pronounced /ðə/ before a consonant sound

The actor /ði/ – pronounced /ði/ before a vowel sound /æ/

The Daniel Craig /ði:/ – pronounced /ði:/ when emphasized

The one and only /ðə/ – pronounced /ðə/ before a consonant sound /w/

### 🔊 12.6 See SB p123.

- 8 Get students to read the conversations and deal with any vocabulary queries. With a weaker group, ask students to think about the pronunciation of *the* each time it is used in the conversations before they practise them.

Put students in pairs to practise the conversations.

Monitor carefully and note any pronunciation difficulties.

- 🔊 12.7 Play the recording so students can compare how they said the conversations. If you noticed any pronunciation problems with *the*, you could play the specific conversation again and get students to repeat.

### 🔊 12.7 See SB p123.

### Talking about you

- 9 Elicit a few possible sentences for number 1 as an example. Give students time to complete the sentences in a personalized way. Monitor and help as necessary. Put students in pairs to share their answers. Encourage them to say their sentences to each other to practise their pronunciation rather than just reading each other's sentences. With a stronger group, ask them to try to expand on the conversations by asking each other further information questions.

### Additional material

#### For teachers

Photocopiable activity – Grammar: *Each and every one* pp234–5

#### For students

Online Practice – *Look again*

Workbook pp76–9, exercises 1–6

### Reading and speaking SB p124

### Biological time

#### About the text

This text is about circadian rhythms, which are the natural way that the human body clock works. The text starts with an introduction, followed by several small sections with a time slot as a heading and these sections explain how the body clock works throughout a typical day.

Some of the vocabulary in the text may be new – particularly medical words for parts of the body, medical conditions and related terms. Students should aim to use the context to understand new words and phrases, but you could pre-teach/check some of the following depending on your students' level: *biological processes, patterns, become apparent, take something into account, flu vaccine, puberty, adolescent, groggy, get going, vigorous, kick-start, suffer a stroke, heart attack, hormone, reflective* (= thoughtful), *trigger the release of, a nap, lung, liver, diabetes, approach, night owl* (= a person who prefers to be awake at night), *immune system, withdraw from, insomnia, dementia, blood pressure, dawn, sleep tight, drop off*.

- 1 With books closed, lead in by writing *body clock* on the board. Give students a moment to think what this phrase means for them and then elicit ideas from the class.

Read the questions and elicit how aware students are of their body clock and any examples they can give. You could find out for example if any students habitually stay up late into the night or get up very early in the morning. You might find that any students doing shift-work have practical experience of being aware of their body clock.

- 2 Read the instructions with the class and give students time to read the activities. Deal with any vocabulary queries. Put students in pairs to think of the best time to do each activity. Monitor and encourage stronger students to be prepared to explain why they think certain times are suitable. Elicit ideas from the class.
  - 3 Focus students on the photos and headings. Tell them not to read the text yet. If you didn't pre-teach them, elicit the meanings of *sleep tight* (= be fast asleep/sleep well) and *drop off* (= fall asleep).
- Get students to read the introduction. Ask them which if any of their answers in 2 they would like to change (e.g. perhaps the flu vaccine as the introduction says it's more effective in the morning, or heart surgery in the afternoon).
- 4 Students read the instruction and the whole text, checking their answers. Elicit any which were very different and the students' reasoning for their choice of time, compared to the reasons given in the text.

#### Answers

- drink alcohol = between 6 and 8 p.m.
- have a nap = between midday and 4 p.m.
- do exercise = between 4 and 6 p.m.
- eat a light meal = between 6 and 8 p.m.
- have heart surgery = in the afternoon
- brainstorm = between 10 a.m. and midday
- give birth = between 3 and 5 a.m.
- have the flu vaccine = between 9 and 11 a.m.
- start lessons = 10 or 11 a.m.

- 5 Students now read the text again to find reasons for the statements 1–10. Give them time to read the statements and deal with any vocabulary queries. Focus students on the example notes given for number 1. You can point out that the idea is not to write whole, grammatical sentences, but to pick out the basic reason in each case. Monitor as students do the task and assist where necessary. Put students in pairs to share their answers before you check the answers with the class.

#### Answers

- 2 blood is thicker than – sudden increase in activity = blood pressure soars = more likely to have heart attack or stroke
  - 3 rise in cortisol – stress hormone = we feel awake and alert
  - 4 body digests food = insulin = release of serotonin and melatonin which bring feelings of sleepiness
  - 5 body is nicely warmed up + lung function at its peak
  - 6 liver struggles to break down fatter foods = more likely to put on weight and get diabetes
  - 7 our immune system is particularly reactive at this time
  - 8 their eyes take in less light so body clock is less reliable
  - 9 body is in lighter biological activity mode
  - 10 relaxed body
- 6 Focus students' attention on the examples and get a pair to read them aloud. Put students in pairs to ask and answer questions. Monitor carefully and note any errors to correct later. Elicit question and answer exchanges across the class, nominating students to participate. Do any necessary error correction together.

## Vocabulary

- 7 In their pairs, assign each student a role; A or B. Ask them to match the words in their table. With a weaker group, you could make pairs of A+A and B+B to help each other with the matching and explaining. Check answers together before students go on to the explaining task. Focus their attention on the example given. In A+B pairs, students explain to each other what their collocations mean and put them into an example sentence for their partner. Monitor carefully. Correct any errors with the explanations or examples or encourage students to self-correct. Make a note of good example sentences. Elicit some good examples of the collocations used in context.

#### Answers

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

## What do you think?

Put students in small groups to read and discuss the questions. Give them plenty of time, and monitor and encourage all students to contribute to the discussions. Elicit some whole-class feedback on the small group conversations.

#### Additional material

##### For students

Online Practice – Practice

## Listening and speaking SB p126

### Time of life

#### About the text

This section looks at time from the point of view of key stages in life. The main aim is to give practice in listening for gist and key information, and understanding opinions in longer recordings. These are in the form of five monologues and one short conversation, with the speakers talking about a key stage or change in their life.

The section starts with a matching and discussion task on the best or usual age to do different things. The tasks involve listening for gist and listening to understand who said what. The section ends with a vocabulary task checking understanding of figurative expressions used in context, and with a discussion task on quotations about age.

Note that Abi uses the form *more older* to talk about her sister. Although not strictly correct, this type of error is characteristic of young children's speech. It's important for students to be able to pick out the main information from the recordings, but some of the vocabulary may be new. Be prepared to pre-teach/check some of the following items depending on your students' level: *can't see the point of sth*, *coursework*, *shattered* (= exhausted), *redundancy*, *proper* (= real or serious; correct), *support* (v), *chore*, *downsize*, *mortgage*, *deposit* (for a house), *bits and pieces*.

- 1 Focus students' attention on the picture. Put them in pairs or small groups to discuss what they can see and what it represents. Elicit ideas from the class. Get students to read all the words in the table. With a weaker group, teach some of the vocabulary where necessary, e.g. *infancy*, *teenage*.

Ask them to match each stage of life in A with one or more of the activities in B according to the best age for them. With a weaker group, elicit activities for *infancy* together as an example. Students work individually to think about the task. Put them in groups of three or four to discuss their ideas. Elicit answers from a range of groups. It is not necessary for them to agree. Where possible, encourage them to explain their reasoning.

### Possible answers

**infancy** (0–5) walk and talk

**childhood** (5–12) start primary school, have fun

**teenage years** (13–19) disagree with parents, have fun, leave school

**young adult** (20–25) go travelling, start a first job

**adulthood** (26–45/50) own your own home, settle down, set up a business, get married, have children

**middle age** (45/50–late 60s) be made redundant

**old age** (70+) retire, have fun

- 2 Focus on the photos and ask students to guess each person's approximate age. Check students understand that in the recording Nat is a woman's name, short for Natalie.

🎧 **12.8** Play the first line of Jacob's recording and elicit the stage of life he is at. Then play the rest of the recording, pausing after each speaker to let students discuss the stage of life for each speaker and the topics they talk about. Play selected sections of the recording again as necessary. Check the answers with the class.

### Answers

Jacob – teenage years (16); he wishes they were over as he doesn't like all the studying; he talks about leaving school  
Abi – childhood (4); she's not very happy as she doesn't want to start school; she talks about starting primary school and having fun

Derek – middle age (mid-50s); he feels reasonably positive about making a new start in life; he talks about being made redundant and setting up a business

Jilly – young adult (23); she feels excited and can't quite believe the situation she is in; she talks about starting a first job

Frances – old age; she feels very happy to have the time to do lots of exciting things; she talks about retirement, going travelling, and having fun

Nat and Louis – adulthood (Nat – 35); they feel relieved to have found a permanent home; they talk about getting married, settling down, having children, and owning your own home

## 🎧 12.8 Time of life

Jacob

I'm 16 and these are meant to be the best years of my life, but to be honest I can't wait for them to be over. I can't see the point of spending hours in the classroom finding out about rivers in China or the French Revolution. A friend of my dad's often says to me, 'What are you doing with all your free time?' And I think, 'What free time?' After coursework, then homework, revision for tests and exams, plus my part-time job – I'm absolutely shattered. I know you need to do all this if you want to get into uni, but I'm not even sure that's for me. I haven't told my parents yet – it's their dream that I follow in Dad's footsteps as a lawyer. Basically, I can't think of anything more awful. Years more studying, and debating details of the law, just doesn't grab me. What I really want to do is to be a theatre actor one day. English and drama are my best subjects and I'm always in the end-of-term plays. So, two more years of school, then I'd need to get a place on a drama course. But first I need to tell my parents I don't want to go into the law. Somehow I don't think they're going to like it.

Abi

Mummy says it will be fun ... cos ... erm ... there will be lots of other children to play with. But I don't want to go. I want to stay at home with Mummy and Granny.

Charlotte ... that's my sister ... goes there and she likes it. But she's more older than me. She's seven and I'm only four. And ... I got a kitten for my birthday, he's called Fluffy and he'll miss me cos we're always playing and things. I don't want to go at all.

Derek

So, it's my last week in the office. I've finally got used to the idea now, but when they told me I was on the redundancy list, it hit me like a ton of bricks. I've been here over 30 years. Still, I'm trying to see it as a new opportunity – not the easiest thing in your mid-fifties. I'm setting up a small business with a friend – furniture design. I've always made chairs, tables and stuff as a hobby, so why not give it a go? You never know, we could be the next IKEA!

Jilly

I never thought this day would come. Twenty-three and I've just started my first proper job – with my own desk, and phone, and even my name on the door! It's a shared office, of course, but you can't have everything! After being unemployed for two years since I left college, it feels a bit like a dream. I keep thinking the office manager is going to come over to my desk and say, 'What are you doing here? You don't work for us!' But it hasn't happened yet. You know, I was so nervous on the first day that I didn't move from my desk all morning. Then my workmates invited me to join them for lunch, which helped to break the ice. But it feels like there's so much to learn. My first big challenge is to present some design ideas for an advertising campaign. It's for washing powder of all things. I did a course in fashion, so it isn't really my area, but a job's a job. I'm hoping that I can move back to the world of fashion once I've got a bit of work experience here. I'd like to move out from my mum and dad's place soon, too. They've been brilliant supporting me, but I really need to stand on my own two feet now.

Frances

I always think the word 'retired' sounds so negative ... like you're sitting passively in your armchair and waiting for someone to bring you a nice cup of tea! Yes, I gave up full-time work years ago, but I didn't give up on life! And since I stopped, I've been busier than ever. I really wanted the extra time I had to count for something. Er ... so many ladies of my age somehow ... disappear. Oh, they go for lunch or have their hair done, but they don't really do anything ambitious. Maybe I've been a bit selfish, but I wanted to still have challenges and ambitions. So, my first challenge was to go travelling on my own. I started just in Europe, in familiar territory, just around Italy and ... and Greece. And then I got the bug, and I was off to South America and the Caribbean, and then Japan and Indonesia. All my life, I'd organized family holidays and gone on business trips with my ex-husband. I never realised what a chore it was until I went on my own. Oh, it's marvellous to be able to just follow my nose around a city without having to worry about other people – ooh, heaven.

Nat and Louis

N Well, we picked up the keys yesterday, but we haven't moved all our stuff in yet. We've got all the basics in, you know, the beds, sofa, and chairs ...

L And the TV.

N Yes, Louis' flat-screen TV is definitely in place. But all our personal stuff is still in boxes. The thing is, we've moved around so much since we got married, we've never managed to get things in their proper place. It's such a pain!

L That's right. We rented a tiny flat when we first got married. Then, when we had the twins in our late 20s, we couldn't afford a two-bedroomed place, so we went to live with my mum for a while. That was great, cos she had a big old house with a huge garden, but then she had to downsize when she retired ...

N Yeah, we thought about trying to rent again, but everything in our area was so expensive. In the end my parents said, 'Just come and stay with us.' So that's what we did so we could save to get a mortgage. But it took us ages to get the deposit together. I never thought I'd have to wait until the age of 35 before I owned my own home.

L Nat, darling, we don't own it – the bank do!

N Yes, well, you know what I mean. All I want to do is get all our bits and pieces into the new place and make it feel like home. The twins are so excited.

- 3 Put students in pairs to decide who is speaking in each extract. Then elicit the answers to the questions for extract 1 as an example.

Students work in pairs to complete the task.

🎧 **12.8** Play the recording again for students to check their answers. Check the answers with the class. Elicit any further information the students understood.

### Answers

- 1 Derek. He is talking about looking for a new opportunity after being made redundant. It isn't easy because of his age and because he's worked in the same office for 30 years.
- 2 Jilly. The job is in an advertising company and Jilly's first challenge is to present ideas for a washing powder campaign. Her area is fashion.
- 3 Abi. 'There' refers to school. Abi doesn't want to start school. She would prefer to stay at home with her mother, grandmother and her kitten.
- 4 Jacob. He thinks becoming a lawyer would be awful. He doesn't want to spend a long time studying and he isn't interested in talking about the details of the law.
- 5 Frances. 'They' refers to ladies of a similar age to Frances. They just go for lunch or have their hair done, but don't do anything ambitious. Frances wanted to have challenges, so she went travelling on her own.
- 6 Louis. 'She' refers to Louis' mother. She 'downsized' when she left her big house and moved somewhere smaller. Nat and Louis then went to stay with Nat's parents, so they could save to get a mortgage.

### Vocabulary

- 4 Explain that the phrases are all used figuratively and students should use the context to help them understand the meaning.

Elicit a paraphrase for *break the ice* as an example. Put students in pairs to complete the task. Monitor and help as necessary. Check the answers. If your students are interested, you could conduct discussion on whether any of these phrases have an equivalent in the students' own language(s).

### Answers

- 1 break the ice – make people who have not met before feel more relaxed with each other
- 2 stand on my own two feet – become more independent
- 3 got the bug – became very enthusiastic about something
- 4 doesn't grab me – doesn't interest or inspire me
- 5 such a pain – a really annoying thing/situation
- 6 it hit me like a ton of bricks – it affected me really badly
- 7 follow my nose – follow your instincts about where to go rather than a fixed route/plan

### What do you think?

This final stage uses quotations about age as a springboard for discussion. The three named quotations are from:

- Maurice Chevalier (1888–1972), a French actor, singer and entertainer, perhaps best known for the song *Thank Heaven for Little Girls*.
- *MAD magazine*, a long-running American satirical magazine, first launched in 1952.
- Herbert Asquith (1852–1928), British Liberal prime minister from 1908 to 1916.

The unknown quotation gives a humorous twist on the old saying *Time is a great healer*.

Pre-teach/check *appeal to*, *healer*, *lousy* and *beautician*. Put students in groups of three or four to read the instruction and discuss the quotations. Monitor and help as necessary. Elicit a range of opinions from the class and establish which one students found most appealing.

**VIDEO** In this unit students can watch a video about how people feel about their age and the best ages to be, and peak ages for different activities. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

### Additional material

#### For teachers

Photocopiable activity – Video worksheet: *Age is just a number*

#### For students

Online Practice – *Practice*

## Vocabulary and listening SB p127

### Expressions with *life* and *time*

The focus is on high-frequency expressions with *life* and *time*. The section includes a poem called *No time to think*, continuing the theme of time. Students write another verse for the poem and also discuss the themes from it.

- 1 Focus on the photo and elicit what the students can see and how the people in the photo are feeling. Check comprehension of *have the time of your life*. Focus attention on the completed examples. Then put students in pairs to complete the expressions, using a dictionary if necessary. Monitor and help.

Check the answers and meanings with the class, encouraging students to think of typical situations when we might use each phrase and asking questions to help students fully understand, e.g. *What sort of things do we do to kill time?* (do some window-shopping, read a magazine or newspaper, check mail or social media, play games, etc.). Deal with any pronunciation problems as you go, e.g. *cushy* /'kuʃi/. Ask students if any of the expressions are the same in the students' own language(s).

### Answers

take your **time** – there's no need to hurry  
 get a **life** – your life is dull and boring – you need to get some new interests and activities  
 kill **time** – waste time waiting for something  
 third **time** lucky – used to say that the third time you try something will be successful  
 no **time** to lose – hurry, it's urgent  
 that's **life** – there's nothing we can do to change the situation  
 not before **time** – said angrily, to say that something is late  
 any old **time** – any time you want  
 a cushy **life** – an easy, undemanding life  
 come to **life** – make or become active, lively or interesting  
 you can bet your **life** – definitely  
 better luck next **time** – used to encourage someone who has not been successful at something  
 get a new lease of **life** – get the chance to live longer, with a better quality of life  
 it's high **time** – something needs to happen now

for the **time** being – temporarily  
stand the test of **time** – last a long time without going out-of-date  
in the nick of **time** – just in time  
dead on **time** – exactly on time  
anything for a quiet **life** – (I'll do) anything to avoid trouble and confrontation  
it's the story of my **life** – it's typical of things that happen to me (usually negative)

- 2 Elicit the answer to number 1 as an example. Give students time to complete the task, working individually. Let students compare their answers in pairs before checking with the class.

### Answers

- 1 No need to hurry. Take **your time**.
- 2 For goodness sake, hurry up. There's no **time to lose**.
- 3 The operation was a success and Grandpa got a new **lease of life**.
- 4 Shakespeare's plays are still popular. They've stood **the test of time**.
- 5 I got to the bank in the **nick of time**. It was just about to close.
- 6 Come and visit any **old time**. I'm nearly always in.
- 7 Stop crying – you can have another ice cream. Anything **for a quiet life**.
- 8 The game came **to life** after Saleh scored his goal!
- 9 I fell in love, and she wasn't interested. It's the story **of my life**.

- 3 Tell students they are going to hear five conversations with people talking in different situations. Pre-teach/check *couch potato*, *estimate* (v), *enough's enough*. Explain that students need to listen to understand the main topic of each conversation and also tick the expressions used in exercise 1.

🔊 12.9 Play the recording, pausing after each conversation. Play it a second time if necessary. With weaker classes, play the recording once to check the gist question, then play the recording again to let students focus on the expressions. Check the answers.

Refer students to the audioscript on SB p150 and get them to practise the conversations in pairs. Monitor and check for pronunciation. If students have problems, play selected lines of the recording again and get students to repeat. Students then go back to the pairwork.

### Answers and audioscript

- 1 someone encouraging a person who has failed their driving test twice
- 2 a parent or housemate telling son/daughter/housemate to do something more useful than watch TV all day
- 3 two friends are deciding what to do after just missing their train home
- 4 talking about the progress and cost of work done on a house
- 5 talking about a man who has an easy life after winning the lottery

### 🔊 12.9 Expressions with *life* and *time*

- 1 A Can't believe it! I failed again!  
B Never mind. You'll have **better luck next time**.  
A But that was the second time.  
B They say the best drivers pass on their third attempt.
- 2 A Come on! Get up and do something! **Get a life!**  
B What d'you mean?  
A Well, **it's high time** you did something other than watch daytime TV all day.  
B Like what?  
A I dunno. Get a hobby. Do some sport! Bob Jones' son really **came to life** when he took up karate.  
B Huh? Too dangerous. I think I'm safer staying on this sofa.  
A Oh, I give up. Be a couch potato if that's what you want.

- 3 A Oh look! You've missed it!  
B Oh, typical! They're always late if I'm early, but if I get there a few seconds late, they leave **dead on time!** **Story of my life!**  
A The next one's at five-thirty. I don't mind hanging around with you. I'll go and get two coffees.  
B Well, **take your time**. It says that the five-thirty is going to be 20 minutes late!
- 4 A How's it going?  
B Well, they've finished at last, but **not before time** – only four weeks late.  
A And how much is it all going to cost?  
B We haven't had the final bill yet.  
A Well, **you can bet your life** it'll be more than they estimated.  
B I know. We were going to have the kitchen decorated as well, but enough's enough **for the time being**.
- 5 A How come Dave has such a **cushy life**? He never seems to do any work.  
B Didn't you know? He won the lottery.  
A You're kidding! I had no idea. I do the lottery every week and never win a thing.  
B Me neither. **That's life**.

### A poem

- 4 🔊 12.10 Play the recording for students to listen to the poem and then elicit the basic message. With a weaker group, play the recording twice if necessary.

### Answer

The poem is about the problems caused by not having enough time.

### 🔊 12.10 A poem, 'No time to think'

No time to think, no time for dreams  
No time for anything it seems.  
No time to stop, no time to waste,  
No time for anything but haste.  
No time to wonder at the snow,  
No time to watch our children grow.  
But time enough to race about  
And time enough to scream and shout.  
And time enough to rush, rush, rush,  
And time enough to push, push, push.  
But no time to care or to smile,  
No time to ramble for a while.  
No time to sit, no time to stand,  
No time to shake you by the hand.  
No time to stop, no time to blink  
But most of all, no time to THINK!

- 5 Let students open their books. Give them time to read the poem. Encourage students to use the overall theme and the context to help them understand new vocabulary, and they can use a dictionary if necessary. With weaker classes, you could pre-teach/check the verbs *muse*, *pause*, *wander*, *dash about*, *screech*, *shove*, *dawdle*.

Explain that the recorded version of the poem has many differences. Some of the vocabulary may be new, but students should use the sound of the word and try and work out the spelling.

- 🔊 12.10 Play the first line of the recorded poem and elicit the differences as an example. Play the rest of the recording, pausing at the end of each verse, and get students to note all of the differences in the written poem. Let students compare their answers in pairs. Play the

recording again if necessary. With weaker classes, you can pause the recording after each pair of lines.

Check the answers, getting students to spell the words from the recording. Deal with any vocabulary queries.

Check students understand the difference between *wander in* (= walk around a place in a relaxed way without any special purpose) and *wonder at* (= admire the beauty of sth) and the difference in pronunciation.

Elicit which poem students prefer and why.

### Answers

No time to think, no time **for dreams**

No time for anything **it seems**.

No time to **stop**, no time to **waste**,

No time for anything but **haste**.

No time to **wonder at** the snow,

No time to watch **our children** grow.

But time enough to **race** about

And time enough to **scream** and shout.

**And** time enough to **rush, rush, rush**,

**And** time enough to **push, push, push**.

**But** no time to **care** or to **smile**,

No time to **ramble for a while**.

No time to **sit**, **no time to stand**,

No time to **shake you by the hand**.

No time to **stop**, no time to **blink**

But most of all, no time to THINK!

- 6 Briefly analyse the format of each verse in the poem: there are always four lines; the first two lines rhyme with each other; the second two lines do, too; most of the lines have eight syllables; the wording *No time to* + verb and/or *No time for* + noun needs to be repeated for the message and rhythm of the poem. Explain that students can choose to put their verse anywhere in the poem apart from after the last verse.

Put students in pairs and give them time to write their new verse. Encourage them to read it aloud as they draft to get the number of syllables and the rhythm right.

Monitor and help as necessary.

Let each pair read their verse aloud to the class. (Students can work in groups in larger classes.) If appropriate, students can vote for the verse they like best.

### What do you think?

Put students in small groups of three or four to discuss the questions. Nominate a chairperson in each group if this has proven useful in previous lessons to make sure all students participate. Monitor their discussions.

Ask a spokesperson for each group to present their ideas to the class. Encourage a discussion about the pressures of everyday life and ask students what they would change about their own routine.

### Additional material

#### For teachers

Photocopiable activity – Vocabulary: *Time of my life*  
pp236–7

#### For students

Online Practice – *Look again*

Workbook pp80–1, exercises 1–4

## Everyday English SB p128

### Making your point

This section presents and practises ways of making your point in arguments and debates.

- 1 Put students in small groups to find out which of them has the longest working week. (If they aren't working, students can give information about how many hours they study or about family members and friends' working hours.) Elicit some information from the class.

Give students time to read the questions and discuss them in their groups. With a weaker group, check the meaning of *refreshed*. Elicit answers from the different groups. Point out that this lesson is about giving your point of view and it is not at all necessary that they agree.

- 2 Focus students' attention on the photo and elicit what the situation is. Students read the instruction for the listening task. Check they understand the system for recording each manager's opinion. With a weaker group, check *fully in favour of*.

🎧 12.11 Play the recording. Put students in pairs to compare their answers and then check together.

### Answers

Eva and Freya are fully in favour of the idea.

Will is against it.

Oscar is unsure.

### 🎧 12.11 Discussing a four-day week

O = Oscar E = Eva W = Will F = Freya

O OK, do you want to start, Eva?

E Yes. First of all, let's look at these reports I sent you from companies that have tried a four-day week. The point I want to make is that working four days doesn't have to mean a drop in productivity, and these reports prove that. You don't look convinced, Will.

W Well, no, because that may be true in some companies Eva, but as far as I can see, everyone here is working flat out already. To be honest, I don't think we could possibly get the same work done in four days. Wouldn't you agree, Freya?

F No, that's not how I see it, actually. We'd work longer hours on the four days, and if you ask me, there are many ways we could improve productivity, like taking shorter lunch breaks. And then there's the time spent on tea breaks, which we could cut altogether. I think staff spend quite a lot of time chatting and socializing, and the incentive of a three-day weekend would keep us a lot more focused. What do you think, Oscar?

O Well, personally, I come into the office to socialize as well as work, and I'm worried that workplace bonding would suffer if we had our heads down all day. Having said that, a three-day weekend would mean a lot more time for quality socializing – with friends or colleagues!

E Exactly. And not only that, it also gives you more time to get chores done at weekends, so they're not hanging over you during the week. Above all, it means that staff come to work properly refreshed after three days off, and feel more positive about work. Can you not see that, Will?

W But surely people would end up working on their extra day off because they hadn't managed to get everything done in the four days?

O Yeah, I see your point. I do wonder just how long people can work productively without a proper break. But I am coming round to the idea the more I think about it.

F OK, well, all in all, we seem to think it's definitely worth considering, apart from Will, so I think we should put it to a vote among all the staff. It would certainly make a huge difference to our work-life balance, and everyone agrees we need to do something about that.

- 3 Now students have an opportunity to listen to selected lines of the recording and focus on the expressions used by the speakers to make their points.

🔊 **12.12** Play the first sentences said by Eva for students to complete the missing phrases. You may need to pause between the sentences to give students writing time. Elicit the two phrases.

Now play the recording through to the end, pausing where necessary depending on the level of your students.

Put students in pairs to compare their answers and help each other complete any missing words. Go through the answers together. You could model and drill the expressions to ensure natural sentence stress and intonation and also check students know to pause at commas where appropriate.

#### Answers

- 1 First of
- 2 point I want
- 3 may be
- 4 far as
- 5 be honest
- 6 I see it
- 7 you ask
- 8 then there's
- 9 Having
- 10 Exactly
- 11 not only
- 12 Above
- 13 surely
- 14 I see your
- 15 in all

#### 🔊 12.12 Making your point

O = Oscar E = Eva W = Will F = Freya

- E First of all, let's look at these reports from companies that have tried a four-day week. The point I want to make is that working four days doesn't have to mean a drop in productivity.
- W That may be true, but as far as I can see, everyone here is working flat out already. To be honest, I don't think we could possibly get the same work done in four days.
- F That's not how I see it, actually. We'd work longer hours on the four days, and if you ask me, there are many ways we could improve productivity, like taking shorter lunch breaks. And then there's the time spent on tea breaks. I think staff spend a lot of time socializing, and the incentive of a three-day weekend would keep us more focused. And another thing is that it would keep meetings short.
- O I'm worried that workplace bonding would suffer. Having said that, a three-day weekend would mean more time for quality socializing – with friends, or colleagues!
- E Exactly! And not only that, it also gives you more time to get chores done at weekends. Above all, it means that staff come to work properly refreshed after three days off.
- W But surely people would end up working on their extra day off?
- O I see your point. I do wonder how long people can work productively without a proper break.
- F Well, all in all, we seem to think it's definitely worth considering, and it would certainly make a huge difference to our work-life balance.

- 4 Focus students' attention on the list of expressions. Make sure they understand that they are to look for synonyms. Students work on the task individually and then share their answers with their partner.

Check answers together with the class. Elicit what function the expressions have, e.g. sequencing, highlighting, adding, agreeing, disagreeing, etc.

Model and drill the new expressions for accurate stress and intonation and pausing after commas.

#### Answers

- a Above all
- b But surely
- c Having said that
- d As far as I can see.
- e To be honest

#### Class debate

- 5 Read the instructions as a class and ask students to choose a topic that everybody in the class feels strongly about. Once you have an agreed topic, choose a specific 'motion' for the debate, e.g. *Being a vegetarian is better than being a meat-eater./Experiments on animals should be banned.*

Put the students in groups of four or five, grouping supporters and opponents of the motion together.

Give students time to make notes of the points they want to give to support their view. Monitor and help as necessary, feeding in vocabulary and ideas.

Ask students to put their points into a logical order and to decide which key expressions from the lesson they want to use to present their ideas. With weaker students, you could give them time to rehearse some key sentences, though don't let them script their talk in full. Get students to decide who is going to speak from their group or if more than one person is going to speak, decide which point each will be making.

Set up the debate. Ask one group to argue in favour of the motion, then another group to oppose it. Make sure every group has a chance to present their ideas. When each group has formally presented their ideas, open the debate to the floor. Ask if anyone has any further points to make.

After the debate, have a class vote to find out whether the majority supports or opposes the motion. Also establish if anyone changed their mind as a result of the debate.

Praise good use of the expressions and do any necessary error correction.

#### Additional material

##### For teachers

Photocopiable activity – Communication: *Good point, well made* pp238–9

##### For students

Online Practice – *Look again*

Workbook p81, Pronunciation exercises 1–2

Workbook pp82–3 Exam practice, Units 9–12

Online Practice – *Check your progress*

**Sports agent****Situation:** You ...

- were in Amsterdam for a meeting with a footballer.
- had a good discussion and you want to get to Madrid quickly to meet a club.
- haven't eaten since lunch and you're hungry.

**You want to:** get something to eat and have a chat with someone interesting.**Merchant banker****Situation:** You ...

- have been in Eindhoven to interview an important customer.
- took the train from Eindhoven to Amsterdam and you're tired.
- need to get to Milan tonight if possible.
- haven't had any dinner.

**You want to:** find some food and pass the time chatting to someone, not about finance.**Economics student****Situation:** You ...

- have been travelling around Europe and seeing the sights for a month.
- have been keeping a diary you would like to publish.
- need to get back to your American university – next semester starts on Monday.

**You want to:** tell someone all about your travels.**Documentary maker****Situation:** You ...

- have been travelling for the last six months.
- have been in Vietnam and Thailand and then in Europe.
- need to be in Ireland by the day after tomorrow. If possible, you would like to go into Amsterdam if the flight is delayed further.

**You want to:** talk mainly about your travels.**Parent of two active children****Situation:** You ...

- have been in Amsterdam visiting your sister after years of not seeing her and have had a great time.
- have visited the Van Gogh Museum and the Rijksmuseum, and been on a canal boat trip.
- need to get back to Switzerland tonight. The children go back to school the day after tomorrow.

**You want to:** share your experiences with another person with children.**Personal tutor****Situation:** You ...

- are accompanying a child back home to Moscow via Amsterdam after a short holiday improving their English.
- have enjoyed your stay, as it was your first trip to London. You have spent most of the time sightseeing with the child and your favourite thing was the British Museum.
- need to get back to Moscow because you have friends coming to visit you from Australia this weekend.

**You want to:** talk about your trip because you had such a good time.**Rock musician****Situation:** You ...

- have been performing at festivals for the last week.
- have been staying at five-star hotels, eating at the best restaurants, and seeing as much of Europe as possible.
- are waiting to join the rest of your band, which is already in Japan for a concert this weekend.

**You want to:** talk about your passion in life, which is music.**Classical guitarist****Situation:** You ...

- are on a concert tour at the moment.
- have performed every night this week and you have got a standing ovation each time.
- are heading to Lisbon to record a new album.

**You want to:** share your experiences of Amsterdam with someone.**Photographer****Situation:** You ...

- have been in Amsterdam for a week to take photos for a travel website.
- have taken hundreds of photos of different parts of the city.
- need to get to Brazil this week for a new assignment.

**You want to:** talk about your work because you're so excited about it.**Journalist****Situation:** You ...

- have been in the Netherlands for a week researching a feature you want to write.
- have interviewed over 100 people about their everyday life, but you need some good images to go with your text.
- want to get back to Italy because your grandfather is quite ill and you want to see him.

**You want to:** share your impressions of the Netherlands with someone.

**Aim**

To find a suitable companion amongst passengers on a delayed flight

**Language**

Tense review

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet cut up per group of ten students. In a larger class, make enough copies to ensure all the roles handed out have a corresponding role (sports agent and merchant banker, economics student and documentary maker, etc.). In a smaller class, hand out only pairs of corresponding cards appropriate to the number of students.

**Pre-activity (10 minutes)**

- Lead in to the topic of delayed flights by asking students to think of reasons why flights are delayed, e.g. *bad weather, no-show passengers, security risks*, etc.
- Ask students to share any personal experiences they have had on a delayed flight.

**Procedure (25 minutes)**

- Explain that students are going to role-play being delayed at an airport and finding a suitable companion to pass the time with.
- Set up the scenario: students have been waiting at the airport in Amsterdam for over an hour, but their flight has been delayed for one of the reasons already discussed. Students can decide.
- Hand out the role cards. Give students time to read their role. Deal with any vocabulary queries. Ask students to memorize the information on their card and to make up additional details such as nationality, age, etc.
- If possible, move the furniture in the classroom to make it easier for students to do the mingle activity. Tell students to start their chat with each person with: *So, what are you doing in Amsterdam?* Remind them to change partner every few minutes so that they speak to everyone. Or you could clap your hands or shout *Change!* as a signal for students to move on.
- Students mingle and chat to the other delayed passengers about their lives and interests. Monitor discreetly and note down any common errors in tense use for correction after the task.
- Stop the activity after 15–20 minutes and ask students to stand next to the person they would like to spend more time with. Also ask them to explain why.
- Have a class feedback session on any errors in tense use and get students to correct as a class.

**Extension (10 minutes)**

- Put students into pairs. The pairs should be with somebody different from the companion they found in the previous exercise.
- Ask students to role-play a phone call from the airport to a family member. Students talk about the delayed flight and the person they have met at the airport. One student takes the role of the delayed traveller, and the other student is the family member. Then switch roles.



**Aim**

To practise forming and using compound nouns and adjectives

**Language**

Compound nouns and adjectives

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet cut up into cards for each pair or group of students

**Answers**

houseplant junk food seafood  
firefighter businessman headphones  
sleeping bag housework fire escape  
seasick homeless heartbroken

**Pre-activity (5 minutes)**

- Write *party* on the board. Ask students to work in pairs to think of reasons why you might hold a party.
- Ask students to share their ideas and write up on the board; *birthday, Christmas, end of term*, etc.
- Elicit two other types of party. Ask *What kind of party do you have when you've just moved? What kind of party do you have when someone's been away for a long time?* to elicit *house-warming, homecoming*. Point out that these are both compound nouns. Ask how many other *house* and *home* compound nouns and adjectives they can think of.

**Procedure (25 minutes)**

- Explain that students are going to practise recognizing and using compound nouns and adjectives.
- Put students into pairs or groups and give each pair or group a set of cards. Distribute the cards so each student has the same number, which they put in a pile face down on the table. The aim of the game is to look at the illustration on each card, identify the compound noun or adjective which is illustrated, and talk about it.
- The first student turns a card over, identifies the compound noun or adjective which is illustrated, and talks about it for one minute. The other students should check that the compound noun or adjective is correct, and continue the conversation or ask follow-up questions. Students should keep a list of the compounds used. If the student has identified the compound noun or adjective successfully, they keep the card. If not, they put it in a new 'incomplete' pile. The activity continues with each student taking turns.
- When a student has no more cards, they may take one from the 'incomplete' pile. When all the cards have been used, the winner is the person with the most cards.

**Extension (15 minutes)**

- In pairs, students make a list of other compound nouns and adjectives using the same headwords from the previous activity.
- Ask each pair to write five gapped sentences using the new words they have listed. The gaps should be the compound words.
- Ask the pairs to swap papers with another pair and try to fill in the gaps.

<b>COMPLETE</b> If you're p_____ by, just d_____ in. We're usually home.	<b>REORDER</b> weekend / tennis / come / not / you're / How / this / playing / ?	<b>REPLY</b> You look completely stressed out!	<b>CONVERSATION</b> 1 Recommend that a friend takes some time off. 2 Explain why.
<b>COMPLETE</b> We would love to come, but it's too expensive. We simply can't a_____ it.	<b>REORDER</b> you / the / If / about / the / how / make / 19th / can't / 20th / ?	<b>REPLY</b> My uncle got me tickets to a Radiohead concert!	<b>CONVERSATION</b> 1 Greet an old friend in the street. 2 Invite him/her for a drink.
<b>COMPLETE</b> Thanks for getting me into the VIP area at the club. I knew you'd s_____ it for me.	<b>REORDER</b> coming / do / you're / mean / not / What / you / ?	<b>REPLY</b> Are you up for a night out?	<b>CONVERSATION</b> 1 In a restaurant, say what you want to eat. 2 Say what you want to drink.
<b>COMPLETE</b> I don't think I'll b_____ with dinner tonight. I had a huge lunch!	<b>REORDER</b> your / this / Sorry / we / party / can't / weekend / make	<b>REPLY</b> I failed one of my final exams.	<b>CONVERSATION</b> 1 Say you don't want to go out. 2 Explain why.
<b>COMPLETE</b> I had to work late yesterday, but I shouldn't c_____. It doesn't happen often.	<b>REORDER</b> feel / I / don't / and / football / I'm / just / tired / tonight / to / up	<b>REPLY</b> Is this your wallet?	<b>CONVERSATION</b> 1 Say that you think you've met someone before. 2 Apologize for the mistake.

**Aim**

To practise using a range of useful expressions and idioms with correct intonation

**Language**

Stress and intonation in casual conversations

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet for each pair of students

**Answers****COMPLETE**

If you're **passing** by, just **drop** in. We're usually home.

We would love to come, but it's too expensive. We simply can't **afford** it.

Thanks for getting me into the VIP area at the club. I knew you'd **swing** it for me.

I don't think I'll **bother** with dinner tonight. I had a huge lunch!

I had to work late yesterday, but I shouldn't

**complain**. It doesn't happen often.

**REORDER**

How come you're not playing tennis this weekend?

If you can't make the 19th, how about the 20th?

What do you mean, you're not coming?

Sorry, we can't make your party this weekend.

I'm tired and I just don't feel up to football tonight.

**Pre-activity (5 minutes)**

- Tell the class that you are going to an exclusive party this weekend. Elicit responses from them. Put responses on the board and decide which ones are formal and which are more casual. Look at the stress and intonation. *Lucky **you!**, You're **so** lucky!, How did you **swing that?***
- Ask students to work in pairs for a minute or so and to come up with casual expressions they know or have learned recently for the following situations:

*An old friend knocks on your door*

*After a meal in a restaurant*

*On the phone to a friend*

*You bump into an old friend on the street*

- Monitor and write up good suggestions on the board. Focus on the stress and intonation of the expressions.

**Procedure (25 minutes)**

- Explain that students are going to practise using more casual expressions, in which they must use the appropriate stress and intonation to successfully complete a task.
- Put students into pairs and give each pair a complete worksheet.
- There are four types of activity depending on the square. When the instruction is COMPLETE, they must complete the phrase using an appropriate word. If the instruction is REORDER, they must put the words in order to make an appropriate sentence or question and their partner must reply or continue the conversation. For REPLY, they must give an answer. For CONVERSATION, they must lead a conversation with the other student using the first prompt and then the second.
- Students must complete each row, working from left to right. They must complete each task in turn to reach the end of the row.
- Monitor students during the activity for good stress and intonation.
- Alternatively you can cut the worksheet into 20 squares and give a pile to each pair or small group. Students complete the task as they turn the cards over.
- At the end, a class feedback session should concentrate on marking the stressed words in each utterance and checking intonation.

**Extension (15 minutes)**

- In pairs, ask students to choose a situation or context in which they would have a casual conversation. They can use situations from the worksheet if necessary.
- Students write as long a dialogue as possible, and mark the words that should be stressed.
- The dialogues can then be acted out in front of the class, paying attention to using stress and intonation correctly.

**Find someone who ...**

	Name	How long	Other information
learn English/more than five years			
take up a new hobby/recently			
read/a really good book			
already/take exams this year			
be married/more than ten years			
live same house/long time			
collect/something interesting			
know best friend/more than three years			
have part-time job/more than one year			
travel abroad/this month			
be on Facebook/more than five years			
go to the gym/more than six months			
play/a musical instrument			
join a club/recently			
own a smartphone/more than five years			

**Aim**

To practise using Present Perfect Simple and Present Perfect Continuous

**Language**

*Have you ever ... ?, How long have you ... ?, for, since, never*

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet for each student

**Pre-activity (5 minutes)**

- Write on the board the year you started teaching and the year you moved to your current address.
- Ask students to guess the connection between you and the two years and to make sentences, e.g. *You've been a teacher for five years. You've been living in X since 2016.* Check understanding of the differences between the simple and continuous forms. Remind them that stative verbs are not usually used in the continuous form.

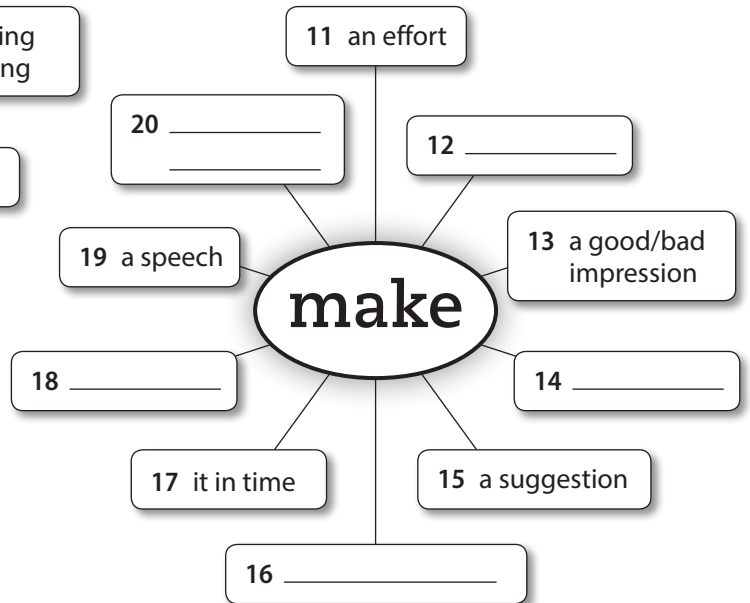
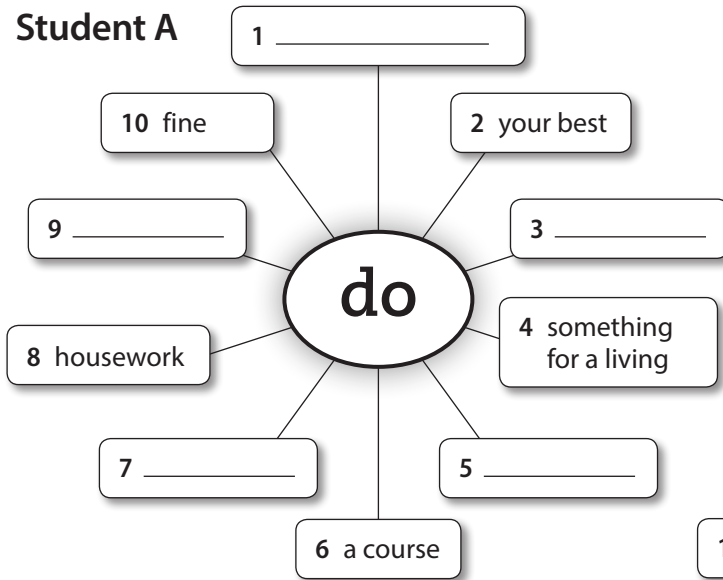
**Procedure (25 minutes)**

- Explain that students are going to practise mingling with other students in order to find out more about them.
- Point to the dates on the board and elicit appropriate questions. *Where do you live? How long have you lived there? How long have you been teaching?*
- Hand out one worksheet to each student. Remind them that they can talk as much as possible, but they are trying to find one person to fit each question on their list.
- Ask students to think about the questions they are going to ask. Remind them that some of the opening questions will be in the present tense, e.g. *Have you got a part-time job? Do you play a musical instrument?* and usually a yes/no question. If the answer is positive, the follow-up questions should use the Present Perfect (*How long have you worked there? How long have you been playing?*). If the opening question is in the Present Perfect, e.g. *Have you taken up a new hobby recently?*, then the follow-up questions will often use the Past Simple (*What did you take up? Why did you take it up?*).
- The aim of the activity is to find a person and add extra information for each category.
- Get students to stand up and start mingling. Monitor for good language and to prompt occasionally.
- Have a class feedback session when the activity has run its course or someone has completed the worksheet.

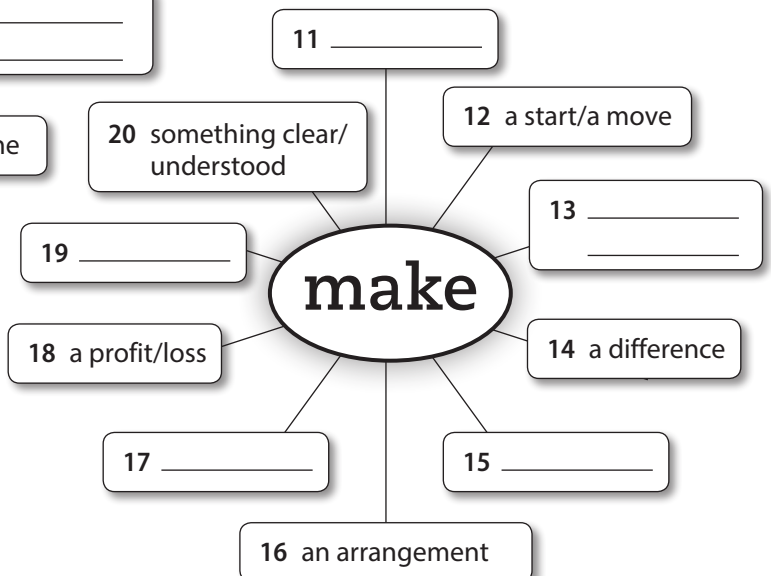
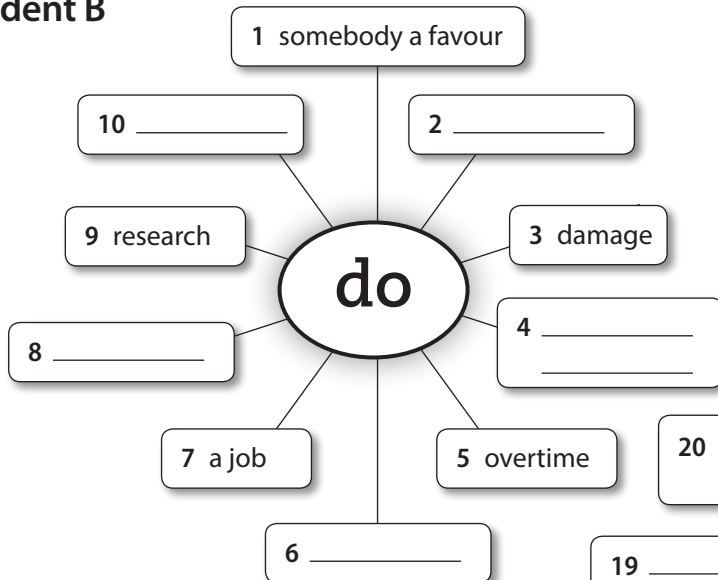
**Extension (15 minutes)**

- Ask students to write their own 'Find someone who' questions. They can choose any topic they think is interesting and write five questions each.
- Students mingle and ask their questions and follow-up questions from different people. In feedback, elicit interesting information they found out about each other.

Student A



Student B



**Aim**

To practise choosing between *make* and *do*

**Language**

Expressions with *make* and *do*

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per pair cut in two

**Pre-activity (5 minutes)**

- Write on the board *make* and *do*. Get students to put *homework*, *a meal*, *an exercise*, *a cake* with the correct verb and ask them to make a sentence or question with each one. Point out that most uses of *make* and *do* have to be memorized as collocations.

**Procedure (25 minutes)**

- Explain that students are going to take turns to illustrate or explain the meaning of an expression with *make* or *do* to other students.
- Put students into pairs. Give each pair a worksheet cut in two. Students take turns to define, illustrate or explain the expression to their partner, without using the words on their mind map. Encourage students to contextualize the expression so it is more memorable and easier to guess. They can mime if they wish.
- When a student has guessed the expression being described, they write it into the appropriate gap in their mind map.
- The activity ends when all mind maps are complete.
- Have a class feedback session and ask students to pick one of the expressions and describe one of the situations and sentences used to illustrate it. Check the students understand the meaning by using the expressions in new sentences.

**Extension (15 minutes)**

- Write some phrasal verbs particles on the board: *off with*, *of*, *up for*, *up*, *without*, *away with*.
- Ask students in pairs to decide which verb *make* or *do* these particles can be paired with and write their own sentences illustrating their meaning. Students read out their sentences to other pairs. The others listen and correct if necessary. Encourage students to use dictionaries to find other phrasal verbs using *make* and *do*.



# Vacation Vlogs

Please make notes on the following aspects of your trip to help you when presenting your travel advice on *Vacation Vlogs*.

## Background

- Size of the town/city/area, e.g. a small town of 30,000; a large rural region in a valley
- Geographical features of the area, e.g. on the coast; surrounded by mountains; in the desert
- Average climate in summer and winter, e.g. up to 40°C in the summer; freezing cold in winter

## History

- General historical information, e.g. the town was founded in Roman times, there was a famous battle 200 years ago
- Age and style of the buildings, e.g. large town houses dating from the 18th century, ancient mosques
- Interesting facts about the place, e.g. the derivation of the name, historical or mythological characters, famous people from the area

## Shopping

- Typical gifts or souvenirs, e.g. handicrafts, sweets, jewellery
- Shops and markets, e.g. a street lined with small boutiques, a weekly craft market
- Recommendations of particular shopping areas or individual shops

## Activities and attractions

- Daytime activities, e.g. going to a museum/gallery, going on a walking tour
- Nightlife, e.g. going to a concert/the cinema/the theatre/a club
- Summer or winter activities, e.g. relaxing on the beach, skiing and snowboarding
- Activities for a particular age group, e.g. an animal farm for young children; a water park for teenagers

## Eating and drinking

- Typical regional food and drink, e.g. cheese, cakes, wine
- Typical local dishes/ways of cooking, e.g. fish soup, slow-roast pork, spiced vegetables
- Recommendations of cafés and restaurants that serve regional food

## Accommodation

- The average cost of a hotel room during different seasons
- Other forms of accommodation, e.g. bed and breakfast, campsite, youth hostel
- Recommendations of good hotels or other places to stay

## Other

- Practical information, e.g. visas, changing money, language barrier
- Travel information, e.g. getting to and from the location, getting around by day and at night
- Other information that would encourage visitors, e.g. friendly locals, relaxed atmosphere, safe streets

**Aim**

To prepare and present a vlog for a holiday programme

**Language**

Describing places

**Skills**

Writing and Speaking

**Materials**

One copy of the worksheet for each group of three or four students

**Pre-activity (5 minutes)**

- Lead in to the topic by asking students: *Do you ever look at travel websites for information about a place or for reviews? Have you ever visited anywhere recommended on a travel website?, etc.*

**Procedure (30 minutes)**

- Explain that students are going to prepare and present a vlog (a short video clip that can be viewed on a portable device) for a travel advice website called *Vacation Vlogs*.
- Brainstorm the different information a presenter would give when describing a place to visit, e.g. geographical information, history, accommodation, activities and attractions, eating and drinking, shopping, transport, etc.
- Pre-teach/Check *rural, valley, climate, freezing cold, battle, derivation* (of a name), *mythological, handicrafts*.
- Divide the class into groups of three or four. Hand out a copy of the worksheet to each group. Give students a few moments to read through the prompts. Deal with any other vocabulary queries.
- In their groups, students decide which place they are going to talk about in their vlog. Stress that students need to choose a place that they have all been to and know about. Check each group has chosen a different destination.
- Students work through the prompts in the worksheet and make notes for each heading. They can use the Internet for up-to-date information about prices, etc. Alternatively, ask them to guess or invent any information they don't know.
- Students then think of language they need to really promote their chosen place. Feed in useful collocations, e.g. *impressive architecture, local delicacies, bustling markets*, etc. or let students use a dictionary for this stage.
- Feed in useful language to help students structure their presentation: *Hi, and welcome to Vacation Vlogs. Today, we're going to take you to ... in ... , First, let me tell you a bit about ... , Now I'm handing over to ... , He/She knows all about ... , We hope you've enjoyed your virtual trip to ... , Why not book a real holiday?, Join us again soon on Vacation Vlogs*, etc.
- Give students time to prepare a 10–15-minute vlog. Make sure each student in the group takes a section of the presentation. Monitor and help as necessary.
- Groups take turns to present their vlog. If possible, record each presentation and upload it to a class website.
- Ask students to vote for the vlog that made them most want to visit the place described.

**Extension (20 minutes)**

- Ask students to work in the same groups and write an online article promoting the holiday destination from their vlog.

**Head of multinational company resigns after tax scandal**

**Birth of a new prince,  
third in line to the throne**

**Oil spill on motorway  
causes travel chaos**

**The hottest summer on record**

**Spectacular air rescue of  
family from flooded farm**

**Millions march on the  
capital demanding jobs**

**Celebrity couple announce split**

**Major breakthrough in  
treatment of diabetes**

**European birth rate  
reaches new low**

**Top sport star sacked for bad behaviour off the pitch**



**Aim**

To choose the top stories for an online news site, and then write the stories

**Language**

Narrative tenses

Active and passive

**Skills**

Speaking and Writing

**Materials**

One copy of the worksheet for each group of four students

**Pre-activity (5 minutes)**

- Lead in by asking students how they access the news when they are on the move. Elicit the most popular news sites used by the class, and any interesting news stories they've read in the last day or two.

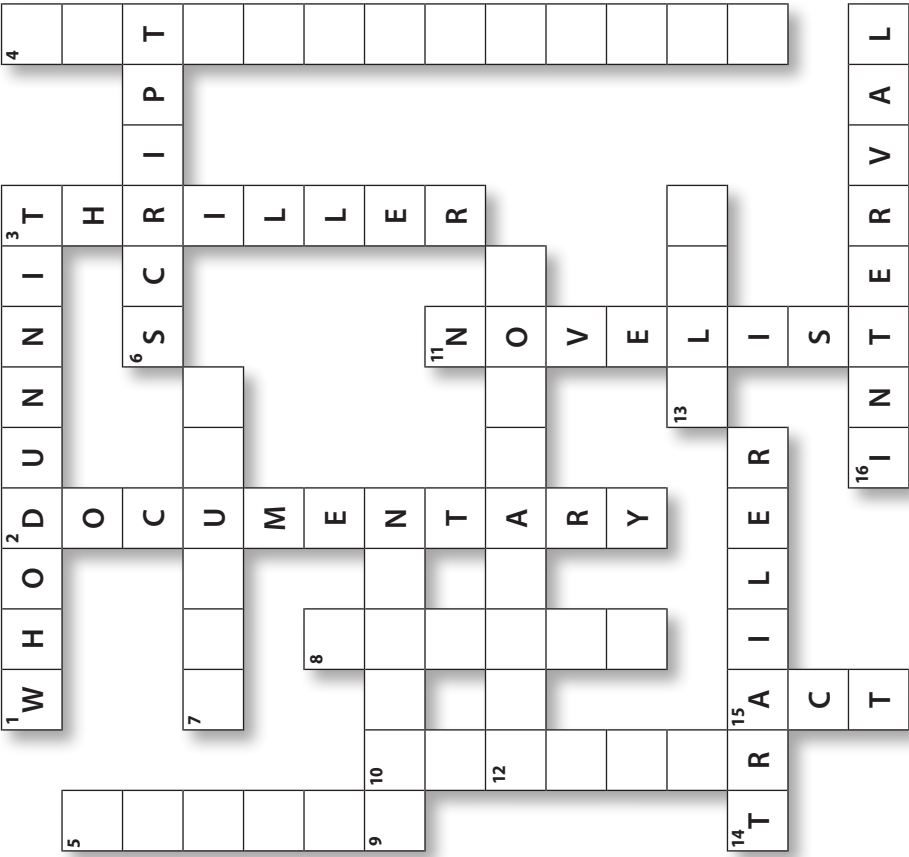
**Procedure (30 minutes)**

- Explain that students are going to role-play being journalists and editors working for an online news site. They need to choose the top stories to update the news.
- Divide the class into groups of four. Go through the list of possible news stories with the class. Deal with any vocabulary queries.
- Ask each group to decide on a name for their news site and think about what sort of news they want to cover (serious or more popular).
- Students discuss the stories and decide which four they are going to prioritize as headline news for their website. Any group that finishes early can start thinking about the details of each news feature. Monitor and help as necessary.
- Stop the discussion after five to ten minutes. Tell the class that there are two breaking news stories: *Death of the country's leading soap star* and *Transport workers announce strike*. Ask students if they want to change their choice of stories.
- Let students decide which four articles they want to write. Give them time to plan and draft each story. Remind them they will need to invent an eye-catching headline for each of the stories and any relevant details to make them sound authentic.
- Monitor and help as necessary, feeding in new vocabulary if students don't have access to a dictionary. Get students to exchange stories and check if anything needs correcting or if the style can be improved.
- If possible, upload the articles and get students to create a home page for their site, featuring their top stories. If you are not working on computers, students can still put their articles together and display them on the classroom walls. Give students time to read each other's stories. They can vote for the ones they think are most interesting and best written.

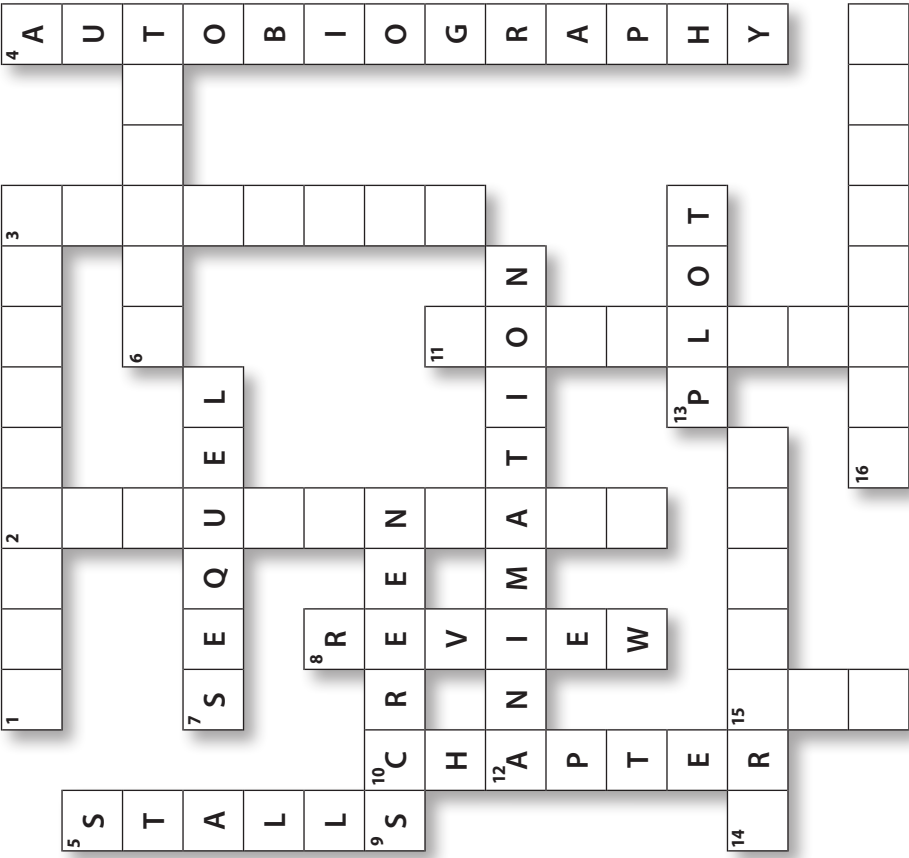
**Extension (10 minutes)**

- Ask students to role-play being TV newsreaders delivering some of the news stories from the worksheet.

Student B



Student A



**Aim**

To complete a crossword by asking for and giving definitions of words related to films and books

**Language**

Film and book vocabulary

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet cut in half per pair of students

**Pre-activity (5 minutes)**

- Define the following words for students to guess: *blockbuster* (a film, usually from Hollywood, that a lot of people go to see), *bestseller* (a book that sells a lot of copies), *producer* (the person who manages the overall business of making a film), *premiere* (the first night of a film when all the film stars go to watch).

**Procedure (25 minutes)**

- Explain that students are going to work in pairs to complete a film and book vocabulary crossword puzzle. Students are going to take turns to give definitions to their partner.
- Divide students into pairs and give each student either a Student A or Student B crossword. Tell them not to show each other their crosswords.
- Give students time to prepare their definitions. Encourage students to define the word as clearly as possible to help their partner, reminding them that they cannot use the word in their definitions, e.g. they cannot define the word *star* using the word *starring*. Go around helping with vocabulary as necessary. (You may like to pair Student As and Student Bs during this preparation stage.)
- Students work in pairs to complete the crossword by asking and answering, e.g. *What's one across? What's two down?*, etc. Go around listening, correcting and helping as necessary.
- Have a class feedback session to make sure that everyone has completed the crossword correctly, and focus on any words that caused problems.

**Extension (10 minutes)**

- Ask students in pairs to make six sentences, each using one word from the crossword, e.g. *Michelle Obama's autobiography gave some very interesting information about her life.*
- Students join with another pair to make a group of four, and read their sentences to each other, missing out the key word, e.g. *Michelle Obama's \_\_\_\_\_ gave some very interesting information about her life.* The other pair of students must guess the missing word for each sentence.



**That was an awful weekend!**

**Would you mind if I asked you something?**

**I heard some great news today!**

**I've had a terrible week.**

He missed some lessons and had an argument with a teacher!

Oh, really? What was it?

Wow. How romantic!

What a disaster! Both at the same time!

Oh, poor you. I hope you got it fixed.

My sister is at university and is homesick so I said I'd visit her. I need to buy a ticket.

Terrible? How come?

My grandparents are going to France for their 50th wedding anniversary.

Why? What happened?

What about? Is it important?

Again? What's happened this time?

A hundred? How come?

A palace? That sounds amazing!

Oh, how awful! How did you find out?

Yes. And on top of that, our car broke down on the way.

That's nice of you. A hundred, did you say? Here you are.

I know. They're staying in a palace with a wonderful view of the sea.

I went to see my brother. He's lost his job and his daughter failed her exams!

My son's in trouble again at school.

You couldn't lend me €100, could you?

### Aim

To practise showing interest and surprise

### Language

Expressions showing interest and surprise  
 Stress and intonation

### Skills

Speaking and Listening

### Materials

One copy of the worksheet cut into strips for each pair of students

### Answers

- A** That was an awful weekend!  
**B** Why? What happened?  
**A** I went to see my brother. He's lost his job and his daughter failed her exams!  
**B** What a disaster! Both at the same time!  
**A** Yes. And on top of that, our car broke down on the way.  
**B** Oh, poor you. I hope you got it fixed.
- A** Would you mind if I asked you something?  
**B** What about? Is it important?  
**A** You couldn't lend me €100, could you?  
**B** A hundred? How come?  
**A** My sister is at university and is homesick so I said I'd visit her. I need to buy a ticket.  
**B** That's nice of you. A hundred, did you say? Here you are.
- A** I heard some great news today!  
**B** Oh, really? What was it?  
**A** My grandparents are going to France for their 50th wedding anniversary.  
**B** Wow. How romantic!  
**A** I know. They're staying in a palace with a wonderful view of the sea.  
**B** A palace? That sounds amazing!
- A** I've had a terrible week.  
**B** Terrible? How come?  
**A** My son's in trouble again at school.  
**B** Again? What's happened this time?  
**A** He missed some lessons and had an argument with a teacher!  
**B** Oh, how awful! How did you find out?

### Pre-activity (5 minutes)

- Tell the class that you have had a big problem on the way to work this morning. Elicit responses from them. Put responses on the board and decide which ones show interest, surprise and sympathy.
- Model the intonation and ask students to work in pairs for a minute or so practising the expressions.

### Procedure (25 minutes)

- Explain that students are going to practise using expressions to show interest and surprise.
- Put students into pairs and give each pair a set of cut-up strips.
- Explain that students need to sort the sentences into four conversations of six sentences. The four bold sentences on tinted strips are the first sentence in each conversation.
- When they have completed the activity, they should practise reading the conversations aloud to practise stress and intonation.
- Monitor the activity and have a class feedback session to check appropriate language and intonation.

### Extension (15 minutes)

- Students make their own conversations using the conversation starting lines, but changing the content of each dialogue. The conversations need to show interest, surprise or sympathy.
- Some dialogues can then be acted out in front of the class.

## Student A



**T**hings are not going smoothly for three-times-married Joyce Lansdale. She's reported to be pregnant at the age of 45, which is probably the last thing she wants, especially now her TV career seems to be taking off again at last. The stress is obviously getting to Lansdale. Not only did she have a row in public with her co-star last week, but she is also said to have crashed her brand new Ferrari sports car at the weekend.

Now Joyce will be without a car for a while because of her serious financial problems. Rumour has it she is nearly bankrupt. Fortunately, not all Joyce's news is bad. By all accounts, she has a very supportive family, including her two teenage sons who love her dearly, and her boyfriend, Tommy Shaw, is said to be over the moon about the pregnancy. A spring wedding has been mentioned with talk of going to the Bahamas for the honeymoon.

## Student B

**T**hirty-five-year-old Joyce Lansdale, TV's favourite actress, is reported to be having relationship problems again. Last week, boyfriend Tommy Shaw was seen with a new woman at a celebrity dinner only days after walking out of the house he shares with Lansdale. He refused to comment on the reasons for the split, but close friends of the couple commented on the tense atmosphere in the couple's home, resulting from the constant rows between mother

and sons. Lansdale has been married five times before and will now be on the lookout for a new man to share her multimillion-pound fortune with. Despite the family problems Joyce is experiencing right now, she seems to be undergoing a much calmer period, and she has even managed to give up smoking. She has sold her fast Italian sports car in favour of a more modest family model and is said to be getting on much better with her co-star, who often visits at weekends.



## Student C



**You are TV actress Joyce Lansdale. You are going to be interviewed by two journalists about recent events in your life. Look at the questions below and build up an identity. Write notes giving more information for each question.**

- Are you 35 or 45?
- Have you been married three or five times?
- How much money do you have – hardly any or millions of pounds?
- Is your relationship with your two teenage sons good or bad?
- Are you getting on well with your boyfriend, Tommy Shaw, or has he left you?
- Are you getting on well with your co-star or have you had a row?
- Have you put on weight recently because you are pregnant or because you have given up smoking?
- What has happened to your Ferrari – have you crashed it or have you sold it?

**Aim**

To find factual discrepancies between two newspaper stories

**Language**

Indirect and negative questions

**Skills**

Reading, Speaking and Listening

**Materials**

One copy of the worksheet cut up for each group of three students

**Pre-activity (5 minutes)**

- Lead in by asking students about the topic of gossip in the media, e.g. *Which famous people are in the news at the moment? Why? Do you enjoy hearing about the private lives of famous people? How much of the stories about celebrities do you believe? What happens when the gossip isn't true?*

**Procedure (30 minutes)**

- Explain that students are going to role-play interviewing a famous actress to discover the fake news (lies) in two news articles.
- Divide the class into groups of three. Assign the role of A, B or C to each student and hand out the relevant section of the worksheet. Remind students not to show each other their text.
- Tell Student As and Student Bs that they are journalists and tell Student Cs that they are Joyce /dʒɔɪs/ Lansdale, a famous actress. Give students time to read their article/questions. Deal with any vocabulary problems.
- Tell Student As and Student Bs that they have to check the information in their article by interviewing Joyce Lansdale. They will need to use a range of question forms, including indirect questions, as Joyce is rather a prickly character. With weaker students, write a series of indirect question prompts on the board, e.g. *Could you tell me ... ? Would you mind telling me ... ? I wonder if I could ask you ... ?*
- Put Student As and Student Bs together to prepare a series of questions based on the information in the articles. Student Cs work through the questions on the worksheet and write additional notes to build up the truth about Joyce. Monitor and help as necessary.
- Explain that Student As and Student Bs are going to take turns to interview Joyce. If they find any information that is different in their article, they should show surprise by asking a negative question, e.g. *But didn't you crash your car last week?*
- Give students time to do the interviews. If possible, move the furniture in the classroom to add authenticity to the role-play. Monitor and help as necessary.
- Put all three students in each group together to look at both articles and decide which one was closer to the truth.

**Extension (10 minutes)**

- Ask students to work in their groups of three to write a factually correct article about Joyce. Remind them to add all the details they found out in their interviews to add authenticity.



in-	<b>sincere</b>	-ity	dis-	<b>loyal</b>	-ty
un-	<b>kind</b>	-ness	in-	<b>appropriate</b>	-cy
im-	<b>polite</b>	-ness	mis-	<b>manage</b>	-ment
un-	<b>conscious</b>	-ness	dis-	<b>agree</b>	-ment
dis-	<b>respect</b>	-ful	un-	<b>happy</b>	-ness
un-	<b>success</b>	-ful	in-	<b>decent</b>	-cy
im-	<b>mature</b>	-ity	mis-	<b>understand</b>	-ing

**Aim**

To play a card game making opposites with prefixes and suffixes

**Language**

Prefixes and suffixes

**Skills**

Speaking

**Materials**

One copy of the worksheet cut up per group of three students

**Pre-activity (5 minutes)**

- Write *un-* and *im-* on the board. Give pairs two minutes to think of as many words as they can beginning with the prefixes, e.g. *uncertain*, *unpopular*, *untidy*, *impossible*, *impatient*, etc.
- Ask students if they can add a suffix to any of the words to make a new part of speech, e.g. *uncertainty*, *impossibility*
- Have a class feedback session.

**Procedure (25 minutes)**

- Explain that students are going to play a card game, making words with prefixes and suffixes.
- Divide students into groups of three and give each group a set of cards, placed face down in a pile.
- Ask students to each take ten cards, but not to show them to anybody else in their group. Students leave the remaining cards in the pile on the table.
- Students take turns to play. If they have a root word with a matching prefix and/or suffix, they can lay the two- or three-card word face up on the table in front of them. For example, they can lay down *in-* and *sincere* to make a two-card word (*insincere*) or they could lay down *in-*, *sincere*, and *-ity* to make a three-card word (*insincerity*). For each card they lay down, they must pick up another from the pile.
- Remind students that the spelling of root words may change when a suffix is added.
- In the second round and thereafter, students lay down any new two- or three-card words they can make. They can also add to any two-card word which were previously laid on the table. Go around checking and helping as necessary. Students get 20 points for each three-card word they made, 10 points for every two-card word they made, and 5 points for each suffix or prefix they added to cards already laid down.
- The game continues until all the cards have been used. Then students calculate their score. The student with the most points is the winner.

**Extension (10 minutes)**

- Ask students, in pairs, to write five gapped sentences with the words in the worksheet, e.g. *He is very \_\_\_\_\_ and behaves like a child all the time. (immature)* Go around helping as necessary.
- Ask pairs to swap their sentences with another pair to complete.



1

You're just leaving work when you bump into a colleague.

2

Your colleague seems overwhelmed by work and is looking stressed.  
You are not very busy.

3

You see a tourist having difficulty buying a ticket from a machine in the underground.

4

A classmate hasn't finished their assignment and the deadline is in two hours. You have finished yours.

5

The classroom is very hot and you are not feeling too well. Maybe an open window would help.

6

You are really busy studying in the library when a classmate walks by on their way to the cafeteria. You'd love a coffee.

7

Your flatmate rarely cooks and this evening you are very busy with other things. Could they cook dinner?

8

You are working late. You need to know the time of the last train to your home town. Another colleague is in the office.

*Would you mind giving me a lift?*

*I could give you a hand with that report if you like.*

*Can I help you? These machines are quite tricky.*

*Could you possibly make dinner tonight? I've done the last three nights and I'm a bit busy.*

*Do you mind if I open the window?*

*I wonder if you could get me a coffee? Black, no sugar?*

*Would you like me to help? You've only got two hours.*

*Do you happen to know the time of the last train to London?*

*I would if I could, but I'm not in my car today.*

*That's very kind of you, but I think I've worked it out now.*

*I'd rather you didn't. I'm quite cold.*

*I'm really sorry, but I was planning to go out tonight.*

*It's OK, thanks. I can manage. I've nearly finished it.*

*Thanks, but there's no need. I'll submit it in time.*

*I'm afraid I'm meeting someone there so I'm not coming back this way.*

*No, I don't, but I could look it up if you like.*

### Aim

To match polite requests and offers to their responses in different situations

### Language

Polite requests and offers

Refusing politely

### Skills

Speaking and Listening

### Materials

One copy of the worksheet cut up for each pair of students or small group

### Answers

1

**A** Would you mind giving me a lift?

**B** I would if I could, but I'm not in my car today.

2

**A** I could give you a hand with that report if you like.

**B** It's OK, thanks. I can manage. I've nearly finished it.

3

**A** Can I help you? These machines are quite tricky.

**B** That's very kind of you, but I think I've worked it out now.

4

**A** Would you like me to help? You've only got two hours.

**B** Thanks, but there's no need. I'll submit it in time.

5

**A** Do you mind if I open the window?

**B** I'd rather you didn't. I'm quite cold.

6

**A** I wonder if you could get me a coffee? Black, no sugar?

**B** I'm afraid I'm meeting someone there so I'm not coming back this way.

7

**A** Could you possibly make dinner tonight? I've done the last three nights and I'm a bit busy.

**B** I'm really sorry, but I was planning to go out tonight.

8

**A** Do you happen to know the time of the last train to London?

**B** No, I don't, but I could look it up if you like.

### Pre-activity (5 minutes)

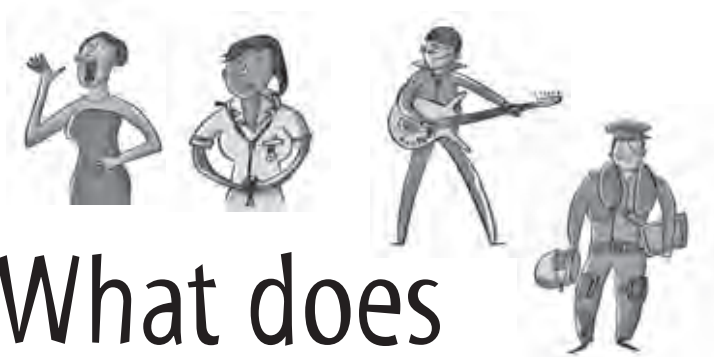
- Walk into class with a large pile of books and pretend you are struggling. Elicit offers of help and write up examples on the board, e.g. *Would you like me to help? I could help if you like? Do you want a hand?* Ask students to rank the expressions in order of politeness and ask for reasons. Tell them that another way of getting help is to ask. Elicit similar expressions for this function.

### Procedure (25 minutes)

- Explain that students are going to practise using expressions for offering or asking for help.
- Put students into pairs or small groups and distribute the eight situation cards equally amongst them. Each student should look at their situation cards, but not show them to the other students in their group. The other 16 cards should be placed face down in four rows of four to play a game of Pelmanism (matching pairs).
- Explain to the students that the first student in each group should take two of the cards and turn them over. If they make a conversation which can be matched to a situation card in their possession, they can keep them. If not, they should put them back face down on the table when everyone has seen them. The game continues until all the cards have been claimed and matched to a situation. The winner is the first student to match the pairs with their situation cards.
- Have a class feedback session and ask pairs of students to read out the conversations, and listen out for correct intonation.

### Extension (15 minutes)

- In pairs, students choose two of the conversations and change the responses, negative for positive and vice versa. Students can then make the exchanges less or more polite.
- Ask students to extend the conversations by adding two more lines to each one.
- Ask students to act out one or both of their dialogues in front of the class.

**START**What are you  
doing this  
weekend?Where will you  
be this time  
next year?What do you  
think you'll be  
doing in ten  
years' time?How are you  
going to spend  
your next  
holiday?**FINISH**Will you still  
be in the same  
job in twenty  
years' time?What will you  
have achieved  
by this time  
next year?Where will you  
be living in five  
years' time?

# What does your future hold?

How many  
hours do you  
think you will  
spend on  
social media in  
the next week?What are you  
going to buy  
next time you  
go shopping?How will  
your life be  
different in a  
year's time?How much  
money do you  
think you'll  
earn next year?What will  
you be doing  
when you are  
in your 70s?What will  
your family life  
be like in the  
future?How are  
you going to  
spend your  
next birthday?At what age  
will you retire?

**Aim**

To play a board game answering questions about the future

**Language**

Future forms

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet for each group of four students. Each group will need a coin and each student will need a counter.

**Pre-activity (10 minutes)**

- Write this list of jobs on the board: *footballer, rock star, astronaut, opera singer, pilot, university lecturer, builder, nurse, magician, scientist, photographer.*
- Then write on the board *What are you going to do next summer?* Choose one of the jobs without telling the class which one. Then answer the question on the board as if you did that job, e.g. astronaut: *I'm going to train for my next flight.* Ask students to guess which role you chose. They can ask you more questions to help them guess the job, e.g. *Are you going to travel a long way?*, etc.

**Procedure (25 minutes)**

- Explain that students are going to play a board game to practise talking about the future.
- Put students into groups of four. Hand out a copy of the worksheet to each group. Focus on the pictures and elicit/check the name of each job.
- Pre-teach/Check: *flip a coin, heads, tails, move one/two squares.*
- Students take turns to toss a coin and move their counter forward from START (heads = one square, tails = two squares. If a square is already occupied, they move to the next available square.).
- When the players land on a square, they choose a job from the centre of the board and answer the question in the role of that person. The other players have to guess which job it is. They can ask one additional question each to help them guess the role, e.g. *Are you going to travel by plane or rocket?* Emphasize that students can't ask directly: *Are you (an astronaut)?*
- Stress that they shouldn't make their answers so obvious that the job is easy to guess. The first student to guess the job wins a point.
- Ask one student in each group to write the names of the players in their group and keep the score.
- Students play until someone reaches FINISH.
- The student with the most points in each group is the winner.
- As students play, it might be necessary to feed in the language they need to play the game, e.g. *It's my/your/(Any's) turn. Flip the coin. It's heads/tails. Go forward one/two. You must be an (astronaut). That's right./ That isn't right.*
- Monitor and help as necessary. Note any common errors in the future forms for group correction after the game.

**Extension (10 minutes)**

- Ask students to choose one of the jobs and write a summary of their plans for the future, using the questions as prompts. Students can then interview each other in their roles to provide further practice of the future forms.



offence	something in your diary	a risk
something in	something away	criticism
somebody's advice	no notice	somebody off
it easy	place	pressure on somebody
responsibility for something	yourself in my shoes	your foot in it
somebody in charge	something personally	somebody/ something for granted
a stop to something	somebody/ something on	ages
part in	your arm round somebody	something on

**Aim**

To play a game making expressions with *take* and *put*

**Language**

Expressions with *take* and *put*

**Skills**

Speaking

**Materials**

One copy of the worksheet cut up per group of four students. Grid, as below, drawn on the board for students to copy onto a piece of paper.

Start A			Start B
Finish B			Finish A

**Answers****take**

offence  
a risk  
something in  
criticism  
somebody's advice  
no notice  
it easy  
place  
responsibility for something  
something personally  
somebody/something for granted  
somebody/something on  
ages  
part in

**put**

something in your diary  
something away  
somebody off  
pressure on somebody  
yourself in my shoes  
your foot in it  
somebody in charge  
a stop to something  
your arm round somebody  
something on

**Pre-activity (5 minutes)**

- Write on the board: *something out*. Ask students, in pairs, to use this expression in a meaningful sentence using the verb *take* or *put*.
- Have a class feedback session and write students' sentences on the board, e.g. *I was the last to leave so I put the lights out*. Ask students to decide which sentences use the expression correctly.

**Procedure (25 minutes)**

- Explain that students are going to play a game where they have to cross a board from one side to the other, making sentences with expressions using *take* and *put*.
- Divide students into groups of four, and each group into two teams: A and B. One team is the noughts team (O) and the other is the crosses team (X).
- Draw the grid opposite on the board and ask each group to copy it onto a piece of paper.
- Explain that teams move from their start square to their finish square by winning squares and moving across the board. Tell them they can only move up, down or to the side, but not diagonally.
- Give each group a set of cards placed face down on the table. Team A begins by picking up a card, deciding if the expression uses *take* or *put*, and then making a sentence. If the sentence is grammatically correct and meaningful, the team put a nought or a cross on a square on the grid, then the play moves to the other team. Once a square on the grid has a nought or cross, it cannot be used again. (Tell teams that they can choose squares to block their opponents, as in a noughts and crosses game.) Go around listening, helping and correcting as necessary.
- The team to cross the board first wins. If nobody wins (i.e. if both teams' paths become blocked), they can start a new game.
- The game can be played many times. Whilst students are playing the game, monitor and note down areas to focus on in the feedback session.

**Extension (10 minutes)**

- Students work in pairs to write a short dialogue. Let them choose any topic or context they like, and tell them they have to use as many of the *take* and *put* expressions as possible, but only if they are used correctly.
- Monitor and help, and look out for expressions being used unnaturally.
- For feedback, ask pairs to read out their dialogue for the rest of the class to comment on.

START

12

You want to speak to Eduardo. He works at GTRE. You dial his number.

'Welcome to GTRE.' You hear music. What do you say to a colleague?  
*Oh no, I'm on \_\_\_\_\_.*

To help us \_\_\_\_\_ with your call more \_\_\_\_\_, select one of the following options.

34

*To pay an invoice, \_\_\_\_\_ one; to speak to an operator, \_\_\_\_\_ two.*

You will be \_\_\_\_\_ to an operator soon.

56

*For all other \_\_\_\_\_, please hold.*

Your call is \_\_\_\_\_ to us. You are now number 27 in a line.

78

You get impatient and hang up.  
**GO BACK TO 1.**

You can also \_\_\_\_\_ at [www.gtre.com](http://www.gtre.com).

910

Please continue to \_\_\_\_\_.

You get cut off.  
**GO BACK TO 4.**

1112

We are currently \_\_\_\_\_ unusually heavy call \_\_\_\_\_.

You eventually get through.  
*Good afternoon. This is Carla speaking. How \_\_\_\_\_ I \_\_\_\_\_?*

1314

You want to speak to Eduardo.  
*Could you \_\_\_\_\_ me \_\_\_\_\_ to Eduardo, please?*

You are Carla. Respond to the caller.  
*Of course. I'll just put you \_\_\_\_\_ hold.*

1516

MISS A TURN.

You have to wait and listen to more music!

1718

You are Eduardo's colleague. Eduardo is not at his desk.  
*Can I \_\_\_\_\_ a \_\_\_\_\_?*

Eduardo finally answers the phone. You are Eduardo. Your phone is ringing. Answer it.  
*Hello, Eduardo \_\_\_\_\_.*

1920

Tell Eduardo why you are calling.  
*I'm \_\_\_\_\_ the order I placed last week.*

Eduardo doesn't have much time. Promise to be quick.  
*I don't \_\_\_\_\_ you.*

2122

Eduardo needs to call you in the morning.  
*I'll \_\_\_\_\_ back first \_\_\_\_\_ in the morning.*

Eduardo needs to end the call.  
*I really must \_\_\_\_\_.*

2324

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

2526

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

2728

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

2930

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

3132

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

3334

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

3536

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

3738

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

3940

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

4142

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

4344

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

4546

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

4748

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

4950

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

5152

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

5354

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

5556

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

You end the call and hang up.

5758

You are Eduardo. Thank the caller and end the call.  
*It was good \_\_\_\_\_ to you. Thanks for \_\_\_\_\_.*

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**Aim**

To practise dealing with certain telephone expressions

**Language**

Set telephone expressions

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet for each pair.  
Each group will need a coin and each student will need a counter.

**Answers**

- 2 hold
- 3 deal; efficiently
- 4 press; press
- 5 enquiries
- 6 connected
- 7 important
- 8 visit our website
- 9 hold
- 11 experiencing; volumes
- 13 may/can; help
- 14 put; through
- 15 on
- 17 take; message
- 18 speaking
- 19 calling about
- 20 want to keep
- 21 call you; thing
- 22 fly
- 23 to talk; calling

**Pre-activity (5 minutes)**

- Ask students when they make telephone calls and what problems they have. Make a list on the board of problems you elicit, such as *difficult to follow, cannot get through, automatic responses, too long to wait*.

**Procedure (25 minutes)**

- Explain that students are going to play a game in pairs and take turns to respond to situations they might encounter on the telephone. Explain they are trying to speak to Eduardo Gomez who works for GTRE in the marketing department.
- Put students into pairs and give each pair a worksheet.
- Students take turns to toss a coin and move their counter forward from START (heads = one square, tails = two squares. If a square is already occupied, they move to the next available square.).
- The student has 30 seconds to complete the task on the square. The other student decides if the answer is correct. If correct, the student stays on the square and the next student has a turn. If incorrect, the student goes back two squares.
- Students continue until a student reaches the final square and hangs up.

**Extension (15 minutes)**

- Ask students in their pairs to try and make dialogues of a successful call to Eduardo. Eduardo is in a hurry so they have to be brief. Get students to write out their conversation. Aim for six to eight lines. Start with *Hi, Eduardo, this is \_\_\_\_\_*.

**MENDIA PROFILE****Economy**

**agriculture** – mainly fruit and vegetables which doesn't generate much revenue

**industry** – factories are out-of-date and production costs are high; increasingly difficult to win contracts because of more competitive industries in neighbouring countries

**tourism** – beautiful beaches and old towns, but mainly caters for bottom end of the market; there are large numbers of tourists, but they don't spend much money

**Unemployment**

rising due to loss of jobs in the manufacturing sector because of competition from abroad; Mendia's young searching for employment in neighbouring countries

**Health service**

long waiting lists, underfunded and under-resourced

**Distribution of wealth**

5% of the population own 90% of the country's wealth

**Population**

30 million; demographic studies show that the population is ageing (50% of the population is older than 40 compared with 40% ten years ago)

**Tax**

currently 20% for low wage earners, 35% for higher earners

**Police**

underpaid, under-resourced, and problems with corruption

**Education**

good private schools, but state schools failing targets set by education committee; classes are overcrowded and there is a shortage of teachers and books

**Crime**

violent crime on the decline, cybercrime on the increase

**Family life**

divorce on the rise resulting in an increase in single-parent families

Choose a name and a slogan for your party. Then prepare a two-minute speech for your election campaign. Choose five issues above which are most important for your party. State briefly what the problem is for each issue and state your party's plans to resolve it.

**Aim**

To prepare and present a political campaign speech

**Language**

Quantifiers

**Skills**

Speaking

**Materials**

One copy of the worksheet per group of four students

**Pre-activity (5 minutes)**

- Discuss election campaigns with the class. Ask *What kind of promises do politicians make when they are campaigning in an election?* Encourage students to use quantifiers when making their suggestions, e.g. *We'll put a great deal more money into the health service. We'll create a large number of new jobs*, etc.
- You may like to pre-teach the following vocabulary for the activity: *revenue, out-of-date, wage, sector, wealth, underfunded, under-resourced, decline, corruption*.

**Procedure (25 minutes)**

- Explain that students are politicians from Mendia, a small country. It's election time and they're going to prepare their political campaign to try and win votes from other students in the class.
- Divide students into groups of four and give each group a copy of the worksheet. Give students time to read the profile for Mendia and to check any items of vocabulary.
- Groups prepare a two-minute speech for their political campaign. Go around helping with vocabulary as necessary. Encourage students to use the quantifiers from the Student's Book in their speeches, e.g. *a great deal of, fewer/less, a large number of, an amount of, none, a little, most, much/many*, etc.
- When everybody is ready, ask each party to deliver its speech to the class. Allow a few minutes after each speech for the other parties to ask questions, e.g. *How much money do you intend to spend on education? You say you're going to reduce tax by a lot, but increase spending on healthcare. Where will you find the money to do this?*, etc.
- Ask students to vote for the best political party, making sure they don't vote for themselves! The party with the most votes is the winner.

**Extension (15 minutes)**

- Ask students, in pairs, to write a newspaper article one year on from the election, imagining how the country has changed after one year of the new government. Go around helping with vocabulary as necessary.



<p><b>Say in another way</b></p> <p>The match was cancelled so I got <i>my money back</i>.</p> <p>5 points</p>	<p><b>Say in another way</b></p> <p>We need to find new ways of recycling <i>rubbish</i>.</p> <p>5 points</p>	<p><b>Say in another way</b></p> <p>I got a fever and my temperature <i>went up</i> quickly.</p> <p>5 points</p>	<p><b>Say in another way</b></p> <p>This project is <i>moving forward</i> really slowly.</p> <p>5 points</p>
<p><b>Complete</b></p> <p>You need a special ____ to enter that area.</p> <p>5 points</p>	<p><b>Complete</b></p> <p>The customs officer wanted to check the ____ of my suitcase.</p> <p>5 points</p>	<p><b>Complete</b></p> <p>The doctor thought the patient was making good ____.</p> <p>5 points</p>	<p><b>Complete</b></p> <p>I think I'll ____ the match on TV and watch it later.</p> <p>5 points</p>
<p><b>What's the opposite?</b></p> <p><i>valid</i></p> <p>5 points</p>	<p><b>What's the opposite?</b></p> <p><i>massive</i></p> <p>5 points</p>	<p><b>What's the opposite?</b></p> <p><i>absent</i></p> <p>5 points</p>	<p><b>What's the opposite?</b></p> <p><i>expand</i></p> <p>5 points</p>
<p><b>Think of a time when ...</b></p> <p><i>you refused to do something.</i></p> <p>10 points</p>	<p><b>Think of a time when ...</b></p> <p><i>you protested about something.</i></p> <p>10 points</p>	<p><b>Think of a time when ...</b></p> <p><i>you were content.</i></p> <p>10 points</p>	<p><b>Think of a time when ...</b></p> <p><i>you were insulted.</i></p> <p>10 points</p>
<p><b>Answer the question</b></p> <p>What's your favourite object?</p> <p>10 points</p>	<p><b>Answer the question</b></p> <p>Could you name three deserts?</p> <p>10 points</p>	<p><b>Answer the question</b></p> <p>What does your country import?</p> <p>10 points</p>	<p><b>Answer the question</b></p> <p>How many minutes are there in a day?</p> <p>10 points</p>

**Aim**

To practise correct stress for words with similar spelling

**Language**

Words with variable stress

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet cut up into a set of 20 cards for each group of three or four students

**Answers****Say in another way**

The match was cancelled so I got a **refund**.

We need to find new ways of recycling **refuse**.

I got a fever and my temperature **increased** quickly.

This project is **progressing** really slowly.

**Complete**

You need a special **permit** to enter that area.

The customs officer wanted to check the **contents** of my suitcase.

The doctor thought the patient was making good **progress**.

I think I'll **record** the match on TV and watch it later.

**What's the opposite?**

valid – in**valid**

massive – min**ute**

absent – **present**

expand – **contract**

**Pre-activity (5 minutes)**

- Write *present* on the board and ask students to make a sentence. Try to elicit different meanings of the word depending on whether it is a verb, a noun or an adjective. Examples:

*The president presented the medals.*

*We usually give presents at weddings.*

*The present manager is Italian.*

- Ask students how the pronunciation changes when it is a verb (*present*) rather than a noun or adjective (*present*).

**Procedure (25 minutes)**

- Explain that students are going to work in teams and take turns to talk about, define or use other words where the stress pattern changes depending on the part of speech of the word.
- Put students into small groups of three or four. Give each group a set of 20 cards, which they put in a pile face down in the middle of the table.
- Each student takes a turn to pick a card and read the task to the person on their left. That student then has 30 seconds to complete the task, or 30 seconds to talk for the ten-point categories.
- Answers to the five-point categories must contain a word with two possible pronunciations. The others decide if the answer is correct. Getting the pronunciation right is essential so students must be strict. If they answer correctly and use the correct stress on the relevant word, the student keeps the card and wins the points written on the card. If they answer incorrectly, the card is put back at the bottom of the pile.
- Students continue until all the cards have been used.
- The student with the most points is the winner.

**Extension (15 minutes)**

- Ask students to work in pairs. Each pair writes five gapped sentences. The gapped word must be one that has two possible pronunciations.
- Each pair joins another pair. They read their sentences to the other pair, who must guess the gapped word. They get a point for guessing and pronouncing the word correctly, and they can get a bonus point if they can make a second sentence with the same word, but different pronunciation.

<b>Start</b>	<b>1</b>	What was the date the day before yesterday?	<b>2</b>	Tell a caller that Pietro is not in, but will return the call later.	<b>3</b>	What is $\frac{3}{4}$ as a percentage?	<b>4</b>	Start a meeting: <i>Let's _____ business.</i>					
	<b>Finish</b>	<b>25</b>	Suggest 27 May for a meeting with a client.					<b>5</b>	Give this number on the phone: 07737 283122				
	<b>24</b>	Check you have taken a number down correctly. 07654 288324	<b>6</b>					A customer has a problem. Offer to find out more and send an email.					
	<b>23</b>	Reply: <i>Something has just come up and I can't make it this afternoon.</i>	<b>7</b>					A customer offers €300. You wanted €500. Make a suggestion.					
<b>22</b>	You are arranging a meeting: <i>OK, I think we're all free on Thursday. Let's _____ a morning meeting, OK?</i>	<b>8</b>	You are placing an order on the phone. Ask for the price of 2,500,000 blue pens.										
<b>21</b>	Ask a colleague in Sales for details about your sales in France.	<b>9</b>	Reply: <i>What's the exchange rate US dollar to euro? (If you don't know, offer to find out.)</i>										
<b>20</b>	You are in a negotiation about a big order. The delivery date is fixed and it cannot be changed. Explain why.	<b>10</b>	Check if the number of staff you can have for the new project is fixed (use the word <i>leeway</i> in your question).										
<b>19</b>	You've just given a presentation. Offer to take questions.	<b>11</b>	Reply: <i>Could I get back to you by the end of the week?</i>										
<b>18</b>	Refuse (politely, but firmly) to lower the price of €750.	<b>12</b>	Think of a big company in your country. What year was it established? How long has it been in business?										
<b>17</b>	You can't speak now: <i>Sorry, I'm a bit tied up now. Can I _____ you this afternoon?</i>	<b>16</b>	You are on the phone to a supplier: <i>Can I speak to someone who _____ deliveries?</i>					<b>15</b>	You are invited to lunch by a colleague. Ask for more information about place and time.	<b>14</b>	Tell a colleague about a sports match you watched. What was the score?	<b>13</b>	Cancel a meeting: <i>Sorry, I can't do Monday. Something's _____ . How about Tuesday?</i>

**Aim**

To practise business expressions and numbers

**Language**

Business expressions and numbers

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet for each pair or small group. Each group will need a coin and each student will need a counter.

**Answers and possible answers**

- 1 Student's own answer
- 2 I'm afraid Pietro's unavailable at the moment. Shall I ask him to call you back when he's free?
- 3 seventy-five per cent
- 4 get down to
- 5 oh double seven three seven two eight three one double two
- 6 If you give me the details, I'll look into it and get back to you.
- 7 I was looking for €500, but I could meet you halfway and do €400.
- 8 Could you give me a price for two and a half million blue pens, please?
- 9 I'm afraid I don't know it off hand. Bear with me a moment while I look it up.
- 10 Is there any leeway on the number of staff I can have for the new project?
- 11 Yes, that'll be fine, thanks.
- 12 Student's own answer
- 13 come up
- 14 Student's own answer
- 15 Could you tell me where and when it'll be?
- 16 deals with
- 17 get back to
- 18 No, sorry, that's a deal breaker for me. I can't budge on that.
- 19 If you have any questions, I'd be happy to answer them now.
- 20 Student's own answer
- 21 Could you just run through the details of our sales in France, please?
- 22 go for
- 23 That's OK. Let's go for tomorrow afternoon instead.
- 24 So that's oh seven six five four two double eight three two four.
- 25 Is 27 May good for you?

**Pre-activity (5 minutes)**



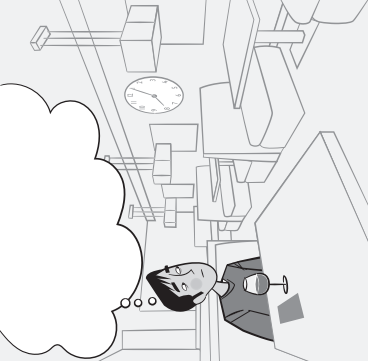

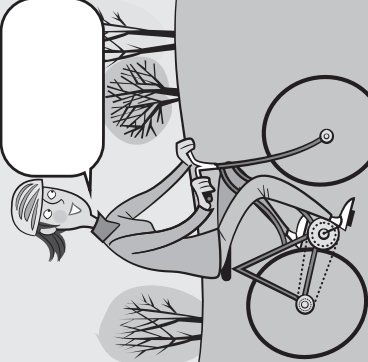

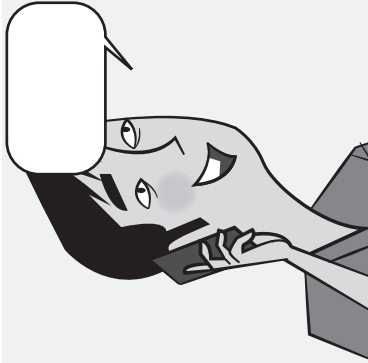

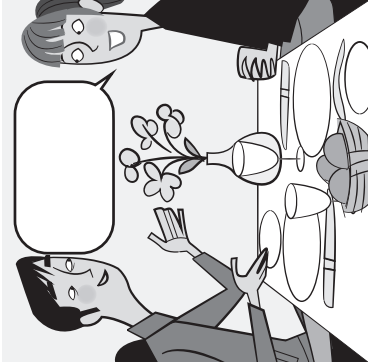

- Show students the picture in the middle of the worksheet, or a similar photo or illustration of a busy office scene. Elicit what kind of things office staff do as part of their job and what kind of conversations they have.
- Or write the title *Nine to five* on the board and elicit its meaning and whether a nine-to-five job is positive or negative. Elicit what kind of things office staff do as part of their job and what kind of conversations they have.

**Procedure (25 minutes)**

- Explain that students are going to play in pairs or teams and take turns to use or respond to business idioms and expressions with numbers.
- Put students into pairs or small groups. Give each group a worksheet.
- Students take turns to toss a coin and move their counter forward from START (heads = one square, tails = two squares. If a square is already occupied, they move to the next available square.).
- The student has 30 seconds to complete the task on the square. The others decide if the answer is correct. Remind students to use business idioms if possible. If correct, the student stays on the square and the next student has a turn. If incorrect, the student goes back one square.
- Students continue until a student reaches the FINISH square and wins the game.
- Circulate while the groups are playing and make a note of any errors to correct later, or examples of good language to point out.

**Extension (15 minutes)**

- In pairs, students choose a business situation to make a dialogue about. This could be the same as or similar to the situations in the board game, or students could come up with their own. Allow them five minutes to think about the situation and possible issues.
- Ask the students to write their dialogue. They should try to use as many business expressions as they can, as long as they are appropriate to the situation.
- In feedback, ask pairs to read out their dialogues. The rest of the class listen for the business expressions. Were they used correctly?

1	Harry was visiting New York for the first time. He asked a friend for advice.		<b>SUGGESTION</b> go to / Broadway show
2	The next day he queued for three hours, without success. He explained to Cindy.		<b>ABILITY</b> ticket
3	He arranged to meet Cindy for dinner at an Italian restaurant at 8.00.		<b>PROBABILITY</b> she / be / here / soon
4	At 8.10 Cindy phoned to apologize.		<b>FUTURE IMPOSSIBILITY, OBLIGATION</b> I / be able / come / work / late
5	Harry asked her about her plans for the next day (Saturday).		<b>POSSIBILITY</b> go for a bike ride / weather good
6	The next day it was raining so Harry decided to rent a car.		<b>OBLIGATION</b> be over 23 / pay / credit card
7	That evening he went to the theatre. There was no queue and he got a ticket.		<b>OBLIGATION</b> I / not / queue
8	The next day Harry met Cindy for dinner. It was his last night in New York.		<b>OBLIGATION</b> what time / be at airport tomorrow?
9	Cindy offered to take him to the airport the following day.		<b>OFFER</b> I / take you
10	She recommended getting to the airport early because of the weather.		<b>ADVICE</b> I think / get / airport / early

### Aim

To practise using a range of modals and related verbs

### Language

Various modals: *could, couldn't, should, shouldn't, ought to, might, have to, don't have to*

### Skills

Speaking and Listening

### Materials

One copy of the worksheet per pair of students

### Possible answers

- 1 You could go to a Broadway show.
- 2 I couldn't get a ticket.
- 3 She should be here soon.
- 4 Sorry, I won't be able to come tonight. I have to work late.
- 5 I might go for a bike ride if the weather is good.
- 6 You have to be over 23 and you must pay by credit card.
- 7 I didn't have to queue.
- 8 What time do you have to be at the airport tomorrow?
- 9 I could take you (to the airport) if you want.
- 10 I think you should get to the airport early.

### Pre-activity (5 minutes)

- Explain to the class that you have a friend coming to visit you this weekend. Elicit comments and ideas for things to do. *You should go to the castle. You could hire a car. You have to go to the lake.*
- Put expressions on the board and discuss the meanings of the various modals offered – advice, suggestion, obligation, possibility, etc.

### Procedure (25 minutes)

- Explain that students are going to practise more of these modal verbs by reading a story and completing some speech bubbles.
- The activity should be done in pairs. Give each pair a copy of the worksheet and ask them to look at the first picture. Get them to read the narrative, look at the picture and read the meaning required (e.g. SUGGESTION) and the prompts. Ask them to role-play what is said in the picture.
- Ask them to complete the rest of the story in pairs, role-playing each situation. There are a number of possible correct answers for each speech bubble.
- Have a class feedback session and ask each pair to read out answers for one of the parts of the story. Ask for other ways of expressing the same meaning.

### Extension (15 minutes)

- Students work in pairs and make a conversation Harry had with a friend when he got home. The conversation should cover Harry's trip to New York and use a number of modals.

Part B

My lazy brother is always  
trying to get out of

It took me a long time  
to get over

I can never get in touch  
with

Teenagers generally get  
through a lot of

I get on very well with

If someone tries to  
get at me, I

What gets on my nerves  
is people who

Something I never get  
round to doing is

When I was younger,  
I got away with

Little children often  
get up to

Part A

My lazy brother is always  
trying to get out of

I can never get in touch  
with

It took me a long time  
to get over

I get on very well with

Teenagers generally get  
through a lot of

What gets on my nerves  
is people who

If someone tries to  
get at me, I

Little children often  
get up to

When I was younger,  
I got away with

Something I never get  
round to doing is

**Aim**

To complete sentences with *get*, then make a domino chain with the sentences

**Language**

Phrasal verbs with *get*

**Skills**

Writing, Speaking and Reading

**Materials**

One copy of either Part A or Part B of the worksheet and a pair of scissors per pair of students

**Pre-activity (5 minutes)**

- Write *I couldn't get over ...* on the board and elicit a possible ending to the sentence, e.g. ... *seeing Lionel Messi in the local café.*
- Ask students, in pairs, to think of other possible endings to the sentence. Encourage them to be creative!
- Have a class feedback session.

**Procedure (25 minutes)**

- Explain that students are going to complete sentences using *get*, and then play dominoes.
- Put students into pairs and give each pair a copy of either Part A or Part B of the worksheet. Show students how to complete each sentence by writing in the blank space on the domino piece **underneath** it, not beside it, e.g. students with Part A write the completion of *My lazy brother is always trying to get out of ...* in the blank section on the left of *I can never get in touch with ...*, etc. (The completion of *Something I never get round to doing is ...* is written in the blank section on the left of *My lazy brother is always trying to get out of ...*.)
- Ask pairs to complete the sentences. Go around helping and correcting as necessary, making sure the sentences make sense. Pay attention to the correct verb forms after a preposition.
- When everybody has finished, give each pair of students a pair of scissors and ask them to cut out the domino pieces following the dotted cut lines. Make sure they don't cut down the middle.
- Ask pairs to swap dominoes with another pair, who had the opposite part of the worksheet. Pairs look at their new domino pieces and try to match them to make sentences.
- Tell students to position the dominoes in a circle as a way to check they have matched the dominoes correctly. Go around helping as necessary.
- When students have finished, ask the pairs who wrote the sentence completions to check that the dominoes have been matched correctly by the new pair.

**Extension (10 minutes)**

- Write the following questions on the board:
  - What did you use to get up to when you were younger?*
  - Who would you like to get in touch with?*
  - What took you a long time to get over?*
  - What do you get through a lot of in a week?*
  - Who do you get on well with?*
- Divide students in small groups to discuss the questions. Go around listening, helping with vocabulary and grammar as necessary.

**Student A**

- 1 Look at situations 1–6. Describe them to Student B or ask a question. Student B will respond. Confirm their response with an expression with a similar meaning.

- 1 While you were away, your housemate borrowed your bicycle without asking and damaged it.
- 2 You were in a meeting when suddenly one of your colleagues picked up his things, stood up and walked out, slamming the door.
- 3 One of your friends has been working abroad. They have come home and bought a house and a brand new Ferrari.
- 4 It's the end of a very hot day in the office. Ask your partner how they're feeling.
- 5 You are watching a politician on TV who doesn't appear very intelligent. Ask your partner for their opinion.
- 6 One of your friends seems very fond of another friend. Ask your partner for their opinion.

- 2 Complete and use these responses to reply to Student B.

a You m\_\_\_\_\_ have b\_\_\_\_\_ starving.

b I i\_\_\_\_\_ you were a b\_\_\_\_\_ upset.

c They s\_\_\_\_\_ to get o\_\_\_\_\_ pretty w\_\_\_\_\_.

d I can't s\_\_\_\_\_ that place.

e You m\_\_\_\_\_ be absolutely k\_\_\_\_\_.

f I b\_\_\_\_\_ that cost a b\_\_\_\_\_.

**Student B**

- 1 Complete and use these responses to reply to Student A.

g He q\_\_\_\_\_ fancies her, I t\_\_\_\_\_!

h That was a b\_\_\_\_\_ rude.

i He's a\_\_\_\_\_ t\_\_\_\_\_ a\_\_\_\_\_ t\_\_\_\_\_ s\_\_\_\_\_ planks.

j Wow! She m\_\_\_\_\_ be a\_\_\_\_\_ loaded!

k I b\_\_\_\_\_ you h\_\_\_\_\_ the roof!

l I'm d\_\_\_\_\_ for a drink!

- 2 Look at situations 7–12. Describe them to Student A or ask a question. Student A will respond. Confirm their response with an expression with a similar meaning.

- 7 You have worked overtime for the last week. This morning you painted a bathroom and this afternoon you went for a 10-km run.
- 8 One of your classmates has a beautiful designer handbag. Point it out to your partner.
- 9 You went out hiking, but forgot to take a picnic. In all you were out for eight hours and had just one chocolate bar.
- 10 You are at a wedding. The couple getting married seem very happy. Ask your partner for their opinion.
- 11 You bought tickets three months ago and you were looking forward to the show, but when you arrived you saw a sign saying 'Cancelled'.
- 12 You are discussing where to have dinner. Someone suggests a small, dark, crowded café about three kilometres away. Ask what your partner thinks.

**Aim**

To practise responding in an exaggerated or understated way

**Language**

Expressions of exaggeration and understatement

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet cut or folded in half per pair

**Answers**

- 1 **k** I **bet** you **hit** the roof.
- 2 **h** That was a **bit** rude.
- 3 **j** Wow! She **must** be **absolutely** loaded!
- 4 **l** I'm **dying** for a drink!
- 5 **i** He's **as thick as two short** planks.
- 6 **g** He **quite** fancies her, I **think**!
- 7 **e** You **must** be absolutely **knackered**.
- 8 **f** I **bet** that cost a **bit**.
- 9 **a** You **must** have **been** starving..
- 10 **c** They **seem** to get **on** pretty **well**.
- 11 **b** I **imagine** you were a **bit** upset.
- 12 **d** I can't **stand** that place.

**Pre-activity (5 minutes)**

- Explain to the class that you've been working for hours and had no time for food all day. Elicit responses such as *Aren't you hungry? You must be peckish. You must be starving! I bet you could do with something to eat.*
- Put expressions on the board in order of strength from the understated *peckish* to the exaggerated *starving*. Put the expressions *I could do with something to eat.* and *I could eat a horse.* on the board to illustrate understatement and exaggeration.

**Procedure (20 minutes)**

- Explain that students are going to practise more of these expressions by hearing a situation, choosing a response and having a dialogue.
- Put students into pairs. Give each pair a worksheet cut or folded in half and tell them to look at different halves of the worksheet.
- Ask each student to check they have understood the situations on their half of the worksheet. Help with any vocabulary as necessary.
- Student A starts by saying each situation and having their partner choose an appropriate response. Their partner will need to try to complete the missing words in their responses. Remind them that each response can be used only once. The other student then replies using an exaggeration or an understatement with the same meaning. For example:  
**A** *While I was away, my housemate borrowed my bicycle without asking and damaged it.*  
**B** *I bet you hit the roof!*  
**A** *Yes, I was a bit upset.*
- Then Student B reads out their situations for Student A to respond to.
- Once all situations have been read out, the students work in their pairs to make sure all the responses in a–l have been completed.
- Have a class feedback session and ask each pair to read out one of their dialogues.

**Extension (20 minutes)**

- Write a list of adjectives on the board: *intelligent, warm, fond, good, cold, bad, tired, well off, cross, happy.*
- Ask students to work in pairs, and think of as many ways as possible to strengthen and/or exaggerate using other words and expressions. They can use a dictionary to help.
- Put each pair with another pair. Ask them to combine their lists and organize their combined words into a 'strengthometer chart'.



	Amazon river	backpacker	conspiracy theory
dustman	entrepreneur	flight attendant	guidebook
hospital	ink	journalist	koala
light bulb	millionaire	nephew	Olympic Games
playground	quiz show	rainforest	scissors
tycoon	university	vacuum cleaner	witness
X-ray	youth hostel	zip wire	



### Aim

To play a game defining words in alphabetical order

### Language

Defining relative clauses

### Skills

Speaking and Listening

### Materials

One copy of the worksheet cut up per group of four students. Each group needs a watch or a smartphone to measure time.

### Pre-activity (5 minutes)

- Read out the following definitions for the class to guess the words:
  - This is the person who controls a football match and stops the rules from being broken.* (referee)
  - This is a large area which is usually covered in sand and has very little water.* (desert)
  - This is a person whose job it is to protect you.* (bodyguard)
  - This is a place where you can go on rollercoasters and ghost trains.* (theme park)
- Point out and review the relative clauses in the definitions if necessary.

### Procedure (25 minutes)

- Explain that students are going to define words for their partner to guess. Tell students that the words to define are in alphabetical order, i.e. the first word will start with *a*, the second with *b*, and so on.
- Divide students into groups of four and divide each group into two teams: A and B. Give each group a set of cards in a pile, placed face down on the table. Ensure that the *a* card is at the top and the other cards follow in alphabetical order.
- Team A plays first. Student A1 takes a card and defines the word for his/her partner using a relative clause. Student A2 has 15 seconds to guess the word. If he/she guesses correctly, Team A keeps the card and Student A2 picks up the next card to define. Team A has one minute to define and guess as many cards as they can. If a player cannot guess the word in the 15-second limit, or fails to use a relative clause within the definition, the turn passes automatically to the other team, who take the next card from the pile. After one minute, the turn automatically passes to the other team.
- A student in the non-playing team should act as a timekeeper and shout *Stop!* 15 seconds after each definition is given, and at the end of one minute to signal the end of the round. Go around listening, noting down any common errors to go over at the end.
- When all the cards have been used, the team with the most cards is the winner.

### Extension (15 minutes)

- Students, in their groups of four, make another set of alphabet cards using vocabulary from the Student's Book.
- Groups swap cards and play the game again.

## Student A



Use the topics below to start a conversation with two other students.

Use *quite*, *very*, *absolutely* at least twice.

- 1 Something which made you laugh
- 2 A book you've read
- 3 A surprise
- 4 A bad customer service experience
- 5 A sports event you saw recently



## Student B

Use the topics below to start a conversation with two other students.

Use *quite*, *very*, *absolutely* at least twice.

- 1 Some bad music
- 2 The hottest day you can remember
- 3 The worst film you've seen
- 4 A really good meal
- 5 The best view in the world



## Student C



Use the topics below to start a conversation with two other students.

Use *quite*, *very*, *absolutely* at least twice.

- 1 A miserable, cold day
- 2 Your hero
- 3 The scariest thing you've seen
- 4 Winning something
- 5 Your favourite place to visit

## Quite funny or absolutely hilarious? ➔ SB p87

**Aim**

To practise using extreme adjectives and collocations with *quite*, *very* and *absolutely*

**Language**

*very*, *absolutely*, *quite* + adjectives

**Skills**

Speaking and Listening

**Materials**

One worksheet cut in three for each group of students

**Pre-activity (5 minutes)**

- Tell the class that you had two meals in different restaurants recently. Elicit yes/no questions from them about the first restaurant. *Was it near here? Was it expensive? Was the food nice?* Put questions on the board and elicit possible extreme responses. *Nice? It was absolutely brilliant/ awful!* Then elicit more neutral responses. *It was quite nice. It was very cheap.*
- Remind students about *quite* and how its meaning can be changed by stressing the quantifier (*quite*) or the adjective. Model the sentences and ask students to work in pairs for a minute or so practising using the different quantifiers.





**Procedure (25 minutes)**

- Explain that students are going to practise having similar conversations to describe places, people, events, etc.
- Put students into small groups and give each student Part A, Part B or Part C of the worksheet. They each have to start five conversations. They must try to use *quite*, *very* and *absolutely* during their conversations. They should use as many different adjectives as possible.
- Student A begins by starting the first conversation and using an adverb and an adjective, e.g. *I've just seen the new Ryan Reynolds film. It was **absolutely hilarious**.* The other students in the group continue the conversation either by asking a question, e.g. *Why was it so funny?* or by adding their opinion, e.g. *It was **quite funny**, not hilarious.* After everyone has spoken, Student B starts the next conversation, and so on.
- If a group finishes quickly, then ask them to swap role cards and have a second set of conversations.
- The activity continues until the group has had a conversation about each topic on each role card. Monitor the activity and have a class feedback session to check appropriate language and pronunciation.

**Extension (15 minutes)**

- Students work in groups of three. In turn they have conversations about the following topics.  
*Their favourite food or drink*  
*Their favourite app or website*  
*Today's weather*  
*Their smartphone*  
*Learning English*
- Student A starts the conversation with a question *What's your favourite food?* Student B replies, e.g. *I like pizza.* Student C should then comment, e.g. *Pizza is **quite nice**, but sushi is **absolutely delicious**.* Student A completes the conversation. *Sushi is delicious but it's **quite expensive**.*



<b>1 SOUND</b> <p>Somebody drops something.</p>	<b>2 SOUND</b> <p>You get inside just before it starts to rain heavily.</p>	<b>3 SOUND</b> <p>You see a horrible mess in the kitchen sink.</p>	<b>4 SOUND</b> <p>You knock your elbow on the edge of the table.</p>	<b>5 SOUND</b> <p>The waiter brings a fabulous dessert to the table.</p>
<b>6 SOUND</b> <p>You are surprised by something.</p>	<b>7 SOUND</b> <p>Someone says something which is really obvious.</p>	<b>8 SOUND</b> <p>Someone says something which is not that funny.</p>	<b>9 SOUND</b> <p>You don't catch what someone says.</p>	<b>10 SOUND</b> <p>You are really impressed by a photo a friend took.</p>
<b>11 COMMENT</b> <p>It's cold and raining hard.</p>	<b>12 COMMENT</b> 	<b>13 COMMENT</b> <p>You have been looking for your phone for the last hour when you finally find it.</p>	<b>14 COMMENT</b> 	<b>15 COMMENT</b> <p>Two students join the class. Both are called Maria and both are twins.</p>
<b>16 COMMENT</b> 	<b>17 COMMENT</b> <p>Two colleagues met by chance on holiday in Iceland.</p>	<b>18 COMMENT</b> <p>You completely disagree with someone's opinion.</p>	<b>19 COMMENT</b> <p>Your friend has got a dream job in New York!</p>	<b>20 COMMENT</b> <p>Your friend tells another friend to try a new hairstyle. You think she shouldn't have said it.</p>
<b>21 COMMENT</b> <p>You're at a wedding and the band are playing too loud and out of tune.</p>	<b>22 COMMENT</b> <p>You answer the door and see an old friend you haven't seen for ages.</p>	<b>23 COMMENT</b> 	<b>24 COMMENT</b> <p>Your teacher suggests having the class outside as the weather is so nice.</p>	<b>25 COMMENT</b> <p>You arrive at a match with your picnic, but are told you cannot bring any food into the stadium.</p>

**Aim**

To practise different kinds of exclamation

**Language**

Exclamations such as *oops*, *yuck*, *phew*, etc. and comments with *How* and *What*

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet cut up in cards per pair of students

**Possible answers**

- 1 Oops! I hope that wasn't valuable!
- 2 Phew! We got home just in time.
- 3 Yuck! That's disgusting!
- 4 Ouch! That really hurts!
- 5 Mmm! That looks/smells delicious.
- 6 Oh! I wasn't expecting that.
- 7 Duh! That's pretty obvious.
- 8 Ha ha! Very funny (sarcastic).
- 9 Eh? What did you say?
- 10 Wow! That's really good!
- 11 What awful weather!
- 12 What an amazing view!
- 13 What a relief!
- 14 What a silly mistake!
- 15 How incredibly weird! / What a coincidence!
- 16 What a fabulous dessert!
- 17 What a coincidence!
- 18 What rubbish!
- 19 How wonderful!
- 20 What a terrible thing to say!
- 21 What dreadful/awful music!
- 22 What a surprise!
- 23 What a mess!
- 24 What a brilliant idea!
- 25 How utterly ridiculous!

**Pre-activity (5 minutes)**

- Briefly review sounds in English which can be used to make an exclamation. Use facial expressions to elicit *Phew*, *Yuck*, *Eh?*, etc. Elicit ways of expressing the same idea in words, e.g. *What a relief!* *What a horrible smell!* *What did you say?*

**Procedure (25 minutes)**

- Explain that students are going to play a game to practise using these exclamations and others.
- Put students in pairs and give each pair a set of cards. They should put the set of cards face down in a pile in the middle of the table. Point out that on each card there is a situation or an illustration and an instruction to either make a sound (SOUND) or a comment (COMMENT).
- Students take turns to turn over the cards, read the situation and respond to it. If they turn over a SOUND card, students must respond with a sound and an appropriate follow-on sentence (e.g. *Oops! I hope that wasn't valuable!*). If they turn over a COMMENT card, they should respond with an appropriate comment starting with *What* or *How*.
- If the response is good, they may keep that card. The winner is the player with the most cards at the end.
- Ask each pair to join another pair to compare answers (particularly where there is more than one possibility). Point out that numerous answers will be possible, and that the students should judge whether the responses are correct/appropriate.
- Have a class feedback session.

**Extension (15 minutes)**

- Ask students to work in pairs. Each pair writes down five situations and a relevant exclamation for each situation.
- Ask each pair to join another pair. In their groups of four, they should take turns to read out an exclamation. The other pair has to try to guess the situation. If they get the situation right on the first guess, they get three points. If they get it on the second guess, they get two points. If they get it on the third guess, they get one point.
- After all the exclamations have been read out, the winner is the pair with the most points.

Table 1

	Character/Personality	Interests; favourite school subjects
1	artistic, sensitive, sweet-natured	reading, walking in the countryside; geography, art
2	mature, articulate, but a bit argumentative	member of debating society, computers; science, maths
3	easy-going, friendly, a bit absent-minded	dancing, fashion; drama
4	very quiet, sensible, honest	writing, animals; biology, English
5	impulsive, loving, creative	travelling, reading; modern languages
6	energetic, kind, not very academic	sports of all kinds; English, cookery
7	clever, ambitious, a bit self-important	parties, fast cars, the opposite sex; wasn't very keen on any school subject
8	loyal, very imaginative, a bit of a dreamer	visiting historical places; history, classic literature
9	very caring, unselfish, a bit predictable	being with friends, visiting family; liked most subjects, but hated sport
10	funny, very outgoing, adventurous	anything involving other people, being outdoors; maths, sports
11	intelligent, generous, a bit stubborn	going on political and environmental marches, current affairs; social studies
12	unconventional, shy, a bit depressive	science, economics, being alone and thinking; Latin, religious studies

Table 2

Name of student	Job; current life

FOLD

**Aim**

To work out the identity of guests at a class reunion

**Language**

Expressing past and present habit  
Adjectives of character

**Skills**

Speaking and Writing

**Materials**

One copy of the worksheet for each student.  
Pieces of paper numbered 1–12.

**Pre-activity (10 minutes)**

- Lead in by asking students to brainstorm as many different jobs as possible. Elicit students' ideas, collating answers on the board.
- Ask students to choose two or three of the jobs and think about the characteristics and interests needed to do that job, e.g. *A police officer would need to be honest. He/She would need to be interested in people.*
- Elicit a few examples in a brief feedback session.

**Procedure (30 minutes)**

- Explain that students are going to do a mingling activity to work out the identity of the people at a class reunion.
- Ask students to imagine they are going to a reunion to meet up with classmates from ten years ago.
- Allocate a number to each student. Do this in random order. Each student will have a new identity, based on the 12 characters on the worksheet. If you have a class of more than 12 students, divide the students into two groups to carry out the activity.
- Give each student a piece of paper with a number on it. Do this in random order so that students can't guess each other's identity. (You could ask students to pull the numbers out of a box or bag.)
- Hand out a copy of the worksheet to each student. Give them a few moments to read through Table 1. Deal with any vocabulary queries.
- Students focus on the part of the table that corresponds to the number that they were given. They work individually and imagine what job their character would have chosen and why. They should also think about their current life compared to how they were in the past. Monitor and help as necessary.
- Ask students to fold the page vertically along the line so they can only see Table 2. Explain that students are going to ask and answer questions about each character's current and past lives. They need to complete Table 2 with brief notes about each person they speak to.
- Feed in useful language that people might ask at a reunion, e.g. *I haven't seen you for ages. What have you been up to? What do you do for a living? How's life changed for you?*, etc.
- Students mingle and chat to the other people at the reunion. They should change partner every two minutes.
- Monitor discreetly and note down any common errors for correction after the task.
- Put students in groups of three. Ask them to try to match the characters in Table 1 with the students in Table 2, then ask each group to tell the class what their guesses were.

**Extension (15 minutes)**

- Write *How times change* on the board. Ask students to work in pairs to discuss things which are different now. This can be about themselves or the world in general.
- Ask students to write a short magazine article with the same title, using the ideas they have just discussed.
- Once they are finished, the stories could either be uploaded to a class website or displayed in the classroom.



It was raining earlier, but it's dry and _____ now.	Don't park there – you'll have to pay a _____.	You'll need a _____ to light that candle.
I love watching a good football _____ on TV.	You can _____ your car in that space there.	I like sitting in the local _____ in summer.
There's no _____ in asking him – he'll only say no.	Don't _____ at people! It's rude.	What does the word 'dashing' _____?
He is so _____. He never leaves a tip.	There are a lot of trees on the _____ of the river.	I save money in my _____ account every month.
What _____ is your birthday? 29th July.	He asked me out for a _____ – I am so excited!	I got a chess _____ for my birthday.
<i>Doctor Zhivago</i> is _____ in Russia.	I must start going to the gym to get _____.	This dress doesn't _____. It's too small.
I'm not sure whether to go out with him. He's not really my _____.	I can't _____ very fast on my phone.	I wore a formal _____ with a shirt and tie to the wedding.
That hat doesn't _____ you – it makes you look silly.	I love Adele. I'm her biggest _____.	It's too hot in here. Let's turn on the _____.
The _____ is arriving at platform three.	You need to _____ hard to become a top athlete.	He never panics – he has a really _____ head.
Melt the butter and allow it to _____ slightly.	Actually, I'm _____ Adams, not Mrs.	I really _____ my family when I'm away from home.

**Aim**

To play a card game completing sentences with homonyms

**Language**

Homonyms

**Skills**

Reading and Speaking

**Materials**

One copy of the worksheet cut up in cards per group of four students

**Answers**

It was raining earlier, but it's dry and **fine** now.  
Don't park there. You'll have to pay a **fine**.

You'll need a **match** to light that candle.  
I love watching a good football **match** on TV.

You can **park** your car in that space there.  
I like sitting in the local **park** in summer

There's no **point** in asking him – he'll only say no.  
Don't **point** at people! It's rude.

What does the word 'dashing' **mean**?  
He is so **mean**. He never leaves a tip.

There are a lot of trees on the **bank** of the river.  
I save money in my **bank** account every month.

What **date** is your birthday? 29th July.  
He asked me out for a **date** – I am so excited!

I got a chess **set** for my birthday.  
*Doctor Zhivago* is **set** in Russia.

I must start going to the gym to get **fit**.  
This dress doesn't **fit**. It's too small.

I'm not sure whether to go out with him. He's not really my **type**.  
I can't **type** very fast on my phone.

I wore a formal **suit** with a shirt and tie to the wedding.  
That hat doesn't **suit** you – it makes you look silly.

I love Adele. I'm her biggest **fan**.  
It's too hot in here. Let's turn on the **fan**.

The **train** is arriving at platform three.  
You need to **train** hard to become a top athlete.

He never panics – he has a really **cool** head.  
Melt the butter and allow it to **cool** slightly.

Actually, I'm **Miss** Adams, not Mrs.  
I really **miss** my family when I'm away from home.

**Pre-activity (10 minutes)**

- Write the following words on the board: *rose, saw, can*. Explain that these words have two possible meanings.
- Ask students in pairs to think of two sentences for each word to illustrate the two meanings, e.g.:

*The **rose** is a beautiful flower. / The sun **rose** yesterday at 6.55 a.m.*

*I **saw** a famous person yesterday. / You need a **saw** to cut wood.*

*I **can** swim. / Here is a **can** of tomatoes.*

- Invite some pairs to read their sentences to the class and elicit the word *homonym* (a word which is spelt and pronounced in the same way, but has two different meanings) from students.

**Procedure (20 minutes)**

- Explain to students that they are going to play a card game which involves matching sentences containing homonyms.
- Divide students into groups of four and give each group a set of the cut-up cards.
- Demonstrate how to play the game. The cards are all placed face down on the table. The first student picks up two cards and looks at the sentences. He/She should try to supply the missing word in each sentence. If both words are the same, the student can keep the two cards and have another turn. If the missing words are different, the student must lay the cards down in the same position and the next student takes a turn.
- The game continues until all the cards are picked up. The student with the most cards is the winner.
- Monitor and help as necessary. If some students finish early, they can lay the cards out again and play once more.

**Extension (10 minutes)**

- Students work in pairs and choose five homonyms from the cards and write two more sentences for each one illustrating the difference in meaning.
- Each pair joins another pair. Ask them to read out their sentences without the homonym for the other group to guess.

**Start****Finish**

1 You have been in line with a friend for three hours and you have just been told all the tickets are sold! What do you say to your friend?  
*What a w\_\_\_\_\_ of t\_\_\_\_\_.*

2 You are late for the third time this week. What does your boss (or teacher) say?  
*This is b\_\_\_\_\_ a j\_\_\_\_\_.  
That's three times in a week!*

3 *It d\_\_\_\_\_ m\_\_\_\_\_ m\_\_\_\_\_ when I have to stay home to wait for a parcel and it doesn't arrive.*

4 *I've been trying to register on this new website, but the instructions d\_\_\_\_\_ m\_\_\_\_\_ a\_\_\_\_\_ s\_\_\_\_\_.*

15 Please stop leaving your clothes on the floor.  
*How m\_\_\_\_\_ t\_\_\_\_\_ d\_\_\_\_\_ I h\_\_\_\_\_ t\_\_\_\_\_ t\_\_\_\_\_ y\_\_\_\_\_?*

14 Talk about something which you always find irritating.

13 You have to walk 3 km to pick up a parcel because the delivery required a signature. What do you say?  
*That's a\_\_\_\_\_ s\_\_\_\_\_ a\_\_\_\_\_!*

12 You tried to complain about the delay but the man at the desk said,  
*It's out o\_\_\_\_\_ m\_\_\_\_\_ h\_\_\_\_\_.*

11 Talk about the last time you complained in a shop or on the phone.

10 I was offered a new job and said 'no'. My friend took it and now earns far more than me.  
*I c\_\_\_\_\_ k\_\_\_\_\_ m\_\_\_\_\_.*

9 You get this message:  
*Any ideas how to make dumplings? We have friends coming for dinner in an hour!*  
What do you say?  
*D\_\_\_\_\_ a\_\_\_\_\_ m\_\_\_\_\_!*

8 Talk about the last time you moaned to a friend about something.



6 You can't see a friend this evening because your car is at the garage and there are no buses after 8.00. What does he/she say?  
*What a p\_\_\_\_\_!*

7 You have spent an hour filling in a form online, but when you try to save it, you can't. What do you say?  
*I d\_\_\_\_\_ b\_\_\_\_\_ it!*

5 Your flatmate thinks you're not helping enough at home, but you're really busy at work. How do you respond?  
*G\_\_\_\_\_ me a b\_\_\_\_\_!*

**Aim**

To practise using idioms and expressions associated with moaning and groaning

**Language**

Idioms and expressions associated with moans and groans

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet for each pair or small group. Each group will need a coin and each student will need a counter.

**Answers**

- 1 waste; time
- 2 beyond; joke
- 3 drives me mad
- 4 don't make any sense
- 5 Give; break
- 6 pain/pity
- 7 don't believe
- 8 Students' own answers
- 9 Don't ask me
- 10 could kick myself
- 11 Students' own answers
- 12 of my hands
- 13 always so annoying
- 14 Students' own answers
- 15 many times do; have to tell you

**Pre-activity (5 minutes)**

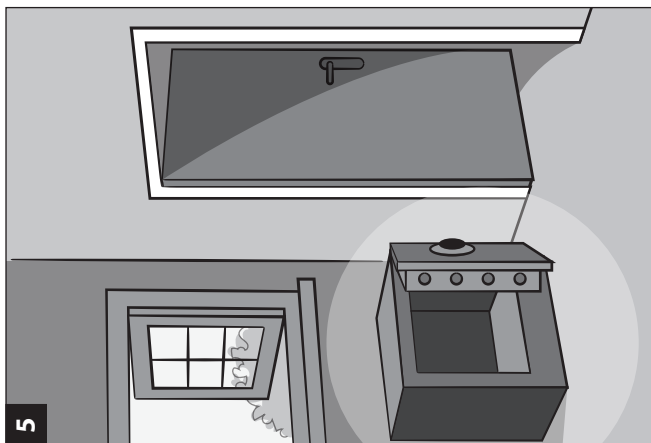
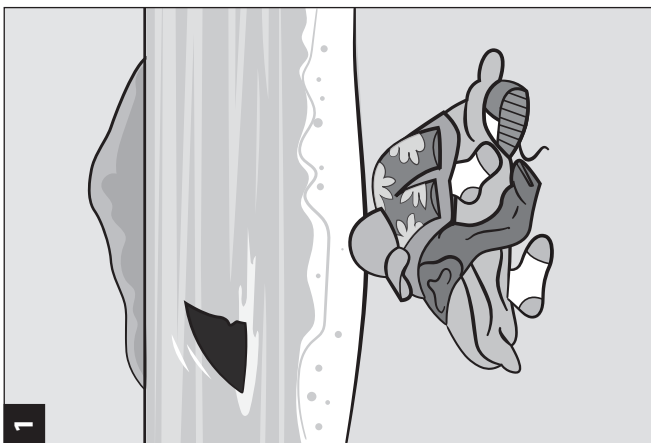
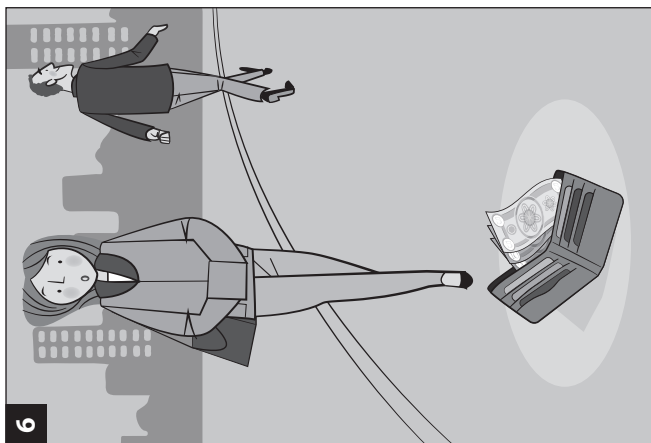
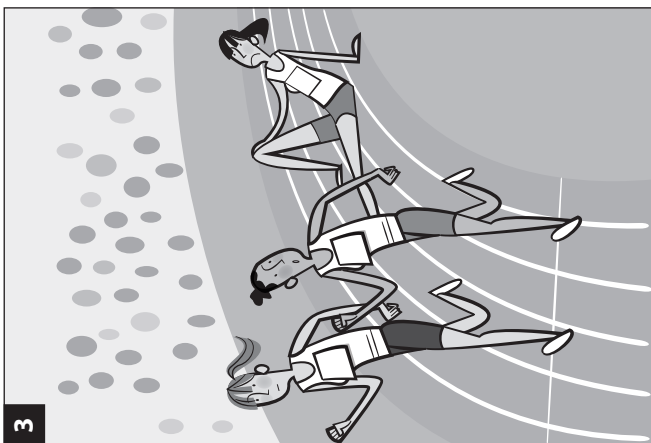
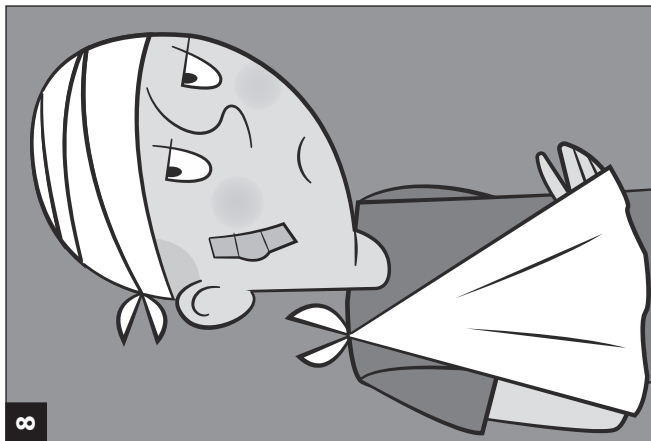
- Ask students when and why they moan and groan. Brainstorm some ideas and write them on the board, e.g. *too much homework, delays in transport, waiting on a customer service call, bad service in a restaurant*, etc.
- Ask students in pairs to discuss a time when they moaned or complained about something and what they did/said.

**Procedure (25 minutes)**

- Explain that students are going to play in pairs or small groups and take turns to respond to and use idioms and expressions to do with moaning and groaning.
- Put students into pairs or small groups. Give each pair or group a worksheet.
- Students take turns to toss a coin and move their counter forward from START (heads = one square, tails = two squares. If a square is already occupied, they move to the next available square.).
- The student has 30 seconds to complete the expression on the square, or 60 seconds to talk if they land on a 'Talk about' square. If correct, the student stays on the square and it's the next student's turn. If incorrect, the student misses a turn.
- Students continue until a student reaches the FINISH square and wins the game.

**Extension (15 minutes)**

- Ask students in their pairs to choose two or three of the squares and write a short dialogue based on them.
- In feedback, ask each pair to choose their favourite dialogue and read out to the class.



**Aim**

To practise past modals and related expressions

**Language**

Past modals

**Skills**

Listening and Speaking

**Materials**

One copy of the worksheet cut up for each pair of students

**Pre-activity (10 minutes)**

- Divide the class into two teams with one volunteer sitting facing their team with their back to the board.
- Explain you are going to write a sentence on the board and the class have to speculate about it without using any of the words on the board. Write *I can't find my wallet.*

Students may say things like:

*You must have left it somewhere.*

*Someone might have taken it.*

The student to guess the situation wins the point for their team. Continue with three more sentences encouraging speculative language.

*The teacher is very tired.*

*Student X is looking smart today.*

*Student Y is late/absent.*

**Procedure (25 minutes)**

- Explain to students that they are going to look at eight pictures and try to decide what might have happened in each one.
- Put students in pairs and give them a set of cards placed face down in front of them. The pairs turn over the first card and speculate on what is happening and might have happened leading up to the picture. They should spend about two minutes speculating on each picture before turning the next card over.
- As students discuss the pictures, monitor the pairs and help as necessary.
- When they have finished, put two pairs together to make a group of four, and compare their answers. Did they have similar speculations?
- Have a class feedback session to discuss ideas for each picture, and focus on the correct use of modals.

**Extension (15 minutes)**

- Put students in pairs and ask them to write a short story based around one of the illustrations. The story should provide the background of events leading up to the picture.
- When they have finished, get each pair to read out their story to the class. The rest of the class then speculate on how accurate they think the events are (e.g. *That can't have happened. Yes, that might have been what happened.*).



	The cooker in our flat is 12 years old. It really is on	your feet.	My neighbour is so kind. She's got a real heart
its last legs.	We had an awful row, but it's OK now. We've had	of gold.	He can be really hurtful sometimes. He's got a really
a heart-to-heart.	To do well in business you need a good head	sharp tongue.	Don't worry about moving all those boxes. I'll give
for figures.	We'd love to help you, but we've got our hands	you a hand.	She's very ambitious. She really is heading
full right now.	He's a great singer, but I hope success doesn't go	for the top.	They're always showing off. They're just so big-
to his head.	Is that Porsche really yours or are you pulling	headed.	I wasn't coming to the party, but I'm glad you twisted
my leg?	You could tell they were upset, even though they put	my arm.	You never listen to what I say. It goes in one ear
on a brave face.	There's no point starting university if your heart	and out the other.	I have to pop out for a second. Can you keep an eye
isn't in it.	It'll feel strange living in a new place, but you'll soon find	on the dinner?	

**Aim**

To make a domino chain with metaphorical and idiomatic sentences

**Language**

Metaphors and idioms of the body

**Skills**

Reading and Speaking

**Materials**

One copy of the worksheet cut up for each group of three or four students

**Pre-activity (5 minutes)**

- Lead in by briefly paraphrasing a few expressions on SB p107 and eliciting the correct metaphor or idiom, e.g. *She's often cross, but she's a really kind person deep down.* – *She's got a heart of gold.*

**Procedure (15 minutes)**

- Explain that students are going to play a game to practise some of the metaphors and idioms in Unit 10.
- Put students into groups of three or four and give each group a set of dominoes placed face down on the table. Make sure you shuffle the cards so that they are not in order.
- Students take five dominoes each and leave the rest in the pile face down.
- Explain the rules of the game. The student with the START domino puts it on the table. If no student has the START domino, then turn over the first card from the pile and allocate who is to start. The first player takes a card and if it matches, he/she puts it down to complete the first sentence. If he/she can't go, he/she has to take another card and it's the next student's turn.
- Feed in useful language for playing the game: *Whose turn is it? It's my/your/(Erik's) turn. I can't go. I have to miss a turn. Do these cards match? I don't think that's right. Let's check with the teacher. Take another card. I've used all my cards.*
- The game continues in the same way around the group.
- The first player to get rid of all their dominoes is the winner.
- Monitor and help as necessary, correcting any wrongly matched cards. Use an uncut worksheet as a reference to make sure students are matching dominoes correctly.

**Extension (10 minutes)**

- Ask students in pairs to choose three or four of the expressions from the worksheet and include them in a short sketch or role-play. Students can then act out their sketch or role-play for the class.

**START**

**1**

What did you think about the exhibition? I thought some of the paintings were great!

**2**

I thought the characters in that play were totally convincing, didn't you?

**3**

What about this jacket? Don't you think it looks good on me?

**4**

I'm going to recommend that cooking course to my brother. He'll love it!

**FINISH**

**5**

Didn't you think that talk on biodiversity was interesting?

**12**

I think the last candidate out of the three we interviewed was the best, don't you?

**6**

Wasn't that documentary excellent? I didn't know that period was so exciting.

**11**

I wouldn't mind going back to that restaurant again.

**10**

The match has been exciting so far, hasn't it?

**9**

What was the museum like? It looks interesting.

**8**

The whole trip was well organized, don't you think?

**7**

How was the movie? The reviews are great.




**Aim**

To play a board game to express feelings and emotions

**Language**

Intonation and stress to express feelings

**Skills**

Speaking and Listening

**Materials**

One board game and a set of emotion cards for each pair of students. Each pair will need a coin and each student will need a counter.

**Pre-activity (5 minutes)**

- Ask students what they are enthusiastic about. Ask them to write down three things each and then discuss with a partner to find three they are both enthusiastic about.
- Form groups and ask students to react to their classmates' suggestions. Put some answers on the board as examples.  
*Video games are really interesting.*  
*They're not that great. They're OK.*  
*I think they're a bit dull.*  
*Dull? They're awful.*
- Ask students to say the sentences with appropriate intonation to show enthusiasm, agreement, uncertainty, etc.

**Procedure (25 minutes)**

- Explain that students are going to play in pairs and take turns to respond to questions using appropriate intonation to express their feelings. Point out the emotion that each of the five different emojis represents (left to right on the worksheet: *enthusiasm, boredom, uncertainty, agreement, disagreement*).
- Put students into pairs. Give each student a copy of the board game and 20 emotion cards in a pile facing down.
- Students take turns to toss a coin and move their counter forward from START (heads = one square, tails = two squares).
- When they land on a square, they should turn over an emotion card and respond to the question using intonation to express that emotion. Their answer should start with *Mmm*. Their partner should guess which emoji they have picked up, and also decide if the response was said with appropriate intonation.
- The activity continues until a student lands on FINISH and wins the game.
- Monitor the activity, giving guidance where necessary and noting down areas to focus on in the feedback session. Pay particular attention to correct use of intonation.

**Extension (15 minutes)**

- Ask students to swap partners and choose either odd or even numbers from the board game.
- Student A must make a sentence based on the question, and Student B responds with a contrasting sentence with the correct stress. Be aware that some of the squares already contain a sentence, and it's fine for Student A to use that same sentence. The focus here is the stress in Student B's replies. The replies can either agree or disagree with Student A's sentence, but should avoid repetition of the same words.  
**A** *I thought the characters in that play were totally convincing.*  
**B** **Convincing?** *I thought it was completely **unrealistic**.*  
**A** *The acting was pretty good.*  
**B** **Good?** *I thought it was **excellent**!*
- Conduct whole-class feedback, focusing on the correct use of stress.



a



b



c



d



e



f



g



h



i



j



**Aim**

To put a picture story in order, then act out the story

**Language**

Hypothesizing (past)  
Third conditional

**Skills**

Speaking

**Materials**

One copy of the worksheet cut up per pair of students

**Answers**

Correct order

j, h, f, g, d, a, b, e, c, i

**Pre-activity (5 minutes)**

- Discuss the idea of bad days with the class. Tell them that they should imagine the worst day they could have where everything goes wrong. Give an example of your worst day to get students started, if necessary, e.g. *the alarm doesn't go off, I'm late for work, the car breaks down*, etc.

**Procedure (20 minutes)**

- Explain that students are going to put pictures in order to tell the story of Jim's bad day where he is late for his own wedding.
- Divide students into pairs and give each pair a jumbled set of picture cards.
- Give students time to discuss and predict the order of the story. (Tell students that the labels a–j do not give the order.) Then check the order with the class.
- Go through the story with the class, asking individual students to tell you what is happening in each picture.
- Pre-teach/Check vocabulary for each frame: j) *wedding invitation*, h) *alarm clock, go off, set, oversleep*, f) *hangover, unshaven*, g) *iron, wedding suit*, a) *burn a hole, a boutique*, b) *counter, pickpocket, wallet*, e) *queue, report the theft, fed up*, c) *miss the bus, pour with rain*, i) *soaked, wedding dress, in tears*.
- Explain that students, in their pairs, are going to act out the conversation between Jim and his fiancée, Teresa. Brainstorm the start of the conversation with the class, e.g.:

**Teresa**      *Where have you been?*

**Jim**          *I'm so sorry I'm late. I overslept.*

**Teresa**      *Well, you should have set your alarm.*

**Jim**          *I wish I had. And then I had a terrible headache.*

**Teresa**      *Well, you shouldn't have ...*

- Give students ten minutes to prepare the role-play. Go around listening and helping as necessary. Encourage students to use *wish* + Past Perfect, the third conditional, and *should/shouldn't have done* in their role-play.
- Invite students to act out their dialogue to the class. (If you have a large class you could stop a pair halfway through the role-play and ask another pair to continue.)

**Extension (10 minutes)**

- Ask students, in pairs, to look at the picture story again and write five gapped third conditional sentences for another pair to complete, e.g. *If Jim \_\_\_\_\_ his alarm clock, he \_\_\_\_\_ earlier.* Go around helping as necessary.
- Pairs swap sentences and complete the gaps. Then pairs check that the sentences have been completed correctly.

- 1 We don't have much time so I'll keep things **brief and to the point**.
- 2 After a long journey, they got home **in good condition**.
- 3 No **excuses!** You must finish by Friday.
- 4 She walked quickly, pausing **occasionally** to catch her breath.
- 5 We searched **everywhere**, but couldn't find one.
- 6 We're going **at a gentle pace to avoid mistakes**.
- 7 I love the **calm** in the house when the children are at school.
- 8 I've **pretty much** finished this project.
- 9 I had no training when I started my new job. It was **succeed by myself or fail!**
- 10 You must tell her. She's bound to find out **eventually**.
- 11 In the negotiation both sides have to **compromise**.
- 12 It was interesting to find out the **exact details** of a professional kitchen.
- 13 We're going to play tennis tomorrow, **whatever the weather**.
- 14 We were so late it was **possible, but very uncertain** we would catch the plane.
- 15 She made up her mind and resigned **immediately**.
- 16 His life has been full of **good times and bad**.
- 17 The team has lots of good players, but their form is so **unpredictable**.
- 18 You need to **be patient and take your time** – it's out of our hands now.
- 19 **Generally speaking**, I enjoy living here.
- 20 We've been talking about this problem for ages. Let's make a decision **that's completely final**.

slowly ups give shine miss sound peace  
there quiet now once far more but  
safe take outs go ifs swim less wait see  
short then surely hit ins sweet large wide sink  
sooner touch downs then by later for all rain

**Aim**

To practise word pairs with conjunctions

**Language**Word pairs with conjunctions *and, or* and *but***Skills**

Speaking and Listening

**Materials**

One copy of the worksheet per pair of students

**Answers**

- 1 short and sweet
- 2 safe and sound
- 3 ifs or buts
- 4 now and then
- 5 far and wide
- 6 slowly but surely
- 7 peace and quiet
- 8 more or less
- 9 sink or swim
- 10 sooner or later
- 11 give and take
- 12 ins and outs
- 13 (come) rain or shine
- 14 touch and go
- 15 there and then
- 16 ups and downs
- 17 hit and miss
- 18 wait and see
- 19 By and large
- 20 once and for all

**Pre-activity (5 minutes)**

- Write *sick and exhausted* on the board. Elicit from students what the problem is (it should be *sick and tired*). Ask why we can't change the words for other synonyms (because it's a fixed phrase).
- Write the following on the board. Ask students to work in pairs to identify the mistakes.  
*benefits and cons, peace and silence, now and never*  
(Answers: **pros** and cons, peace and **quiet**, now **or** never)

**Procedure (25 minutes)**

- Explain that students are going to play in pairs and take turns to find appropriate word pairs, and the appropriate conjunction (*and, but, or*).
- Put students into pairs. Give each pair a copy of the worksheet.
- Students take turns to read out a sentence and ask the other student to rephrase the part in bold using a pair of words from the bottom of the worksheet and a conjunction. The expression will not always replace the expression word for word so they will sometimes need to adjust slightly to make a perfect sentence.
- They should tick the words as they are used and the next student reads out the next sentence.
- The activity continues until all 20 sentences have been read out and rephrased with an appropriate word pair.
- Monitor activity and give guidance as necessary.
- In feedback, ask students to read out the sentences with the expressions from the bottom.

**Extension (15 minutes)**

- Ask students to work in pairs and write a short story using as many of the word pairs as possible. They can think of any context or topic they wish, or they could write a traditional story from their country.
- Pairs can read their story aloud to the class, pausing before each word pair to see if the other students can guess the word pair that is coming.

**Student A Conversation starters**

- 1** Why didn't you tell me you were leaving at the end of the week?
- 2** Have you forgotten it's my birthday tomorrow?
- 3** They should be here in a few minutes.
- 4** I'm pleased you turned them down.
- 5** When are you moving into your new place?
- 6** I've just sold my car for £10,000.
- 7** How did you get on at the audition?
- 8** Have you heard the rumour about our CEO?
- 9** Marcus doesn't look at all well.
- 10** What do you think of gym memberships?

**Student B Responses**

- a** \_\_\_\_\_ it was worth more than that!
- b** \_\_\_\_\_, at the end of the month if all goes well.
- c** \_\_\_\_\_, I thought you already knew. Everyone else does.
- d** Yes, \_\_\_\_\_, she's taking early retirement.
- e** \_\_\_\_\_, it went really well and they offered me the part.
- f** No, \_\_\_\_\_ something isn't right. He should see a doctor.
- g** \_\_\_\_\_, I think they're a complete waste of time and money!
- h** \_\_\_\_\_, I said 'yes'!
- i** \_\_\_\_\_ not! I've booked a table at your favourite restaurant.
- j** \_\_\_\_\_ yes, as the show's just about to start!

**Student B Conversation starters**

- 11** I only got a 2% pay increase this year.
- 12** Are you coming for a coffee after class?
- 13** I have to do lots of overtime this week.
- 14** You're going on the tennis club trip to New York, aren't you?
- 15** I thought you were going to buy that pair of red shoes?
- 16** Do you think everyone's happy with the new proposal?
- 17** We still haven't heard whether Rachel's coming or not.
- 18** Are you sure they understood all the comedian's jokes?
- 19** Did you hear why he was sacked?
- 20** You should still ask for a bonus.

**Student A Responses**

- k** \_\_\_\_\_ she is. She loves Chinese food.
- l** No, I'm not sure they suit me and \_\_\_\_\_ they're too expensive!
- m** I don't think so, but they laughed \_\_\_\_\_.
- n** Yes, and \_\_\_\_\_, he deserved it!
- o** \_\_\_\_\_, I would say most people agree with it.
- p** Yes, I should. \_\_\_\_\_, I did everything they asked me to do and more!
- q** \_\_\_\_\_. I wouldn't miss it for the world!
- r** Well, \_\_\_\_\_ you got one. I didn't get anything!
- s** Well, \_\_\_\_\_ you'll have more money than usual when you get paid.
- t** \_\_\_\_\_ not. I've got so much homework to do.

**Aim**

To practise linking and commenting

**Language**

Adverbs and adverbial expressions for linking and commenting

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet cut into four for each pair of students

**Answers and suggested answers**

- 1 **c** Honestly/Actually/As a matter of fact
- 2 **i** Certainly
- 3 **j** Hopefully/Ideally
- 4 **h** Actually/As a matter of fact
- 5 **b** Ideally/Hopefully
- 6 **a** Surely
- 7 **e** As a matter of fact/Actually
- 8 **d** apparently
- 9 **f** obviously/if you ask me
- 10 **g** Personally/Basically/Actually/As a matter of fact
- 11 **r** at least
- 12 **t** Probably
- 13 **s** at least
- 14 **q** Absolutely/Certainly/Definitely
- 15 **l** anyway
- 16 **o** By and large
- 17 **k** Presumably/Hopefully
- 18 **m** all the same/anyway
- 19 **n** if you ask me/honestly
- 20 **p** After all/If you ask me

**Pre-activity (5 minutes)**

- Write *Liverpool* and *Manchester United* on the board. Ask students what they know about them. Then write the sentence *Liverpool are the most successful club in England.* on the board. Ask if students agree. Then say *Actually, Manchester United have been English champions more often.*
- Ask if students can think of other commonly confused facts. Tell them to say the common assumption, then make the correction if the rest of the class can't.

**Procedure (25 minutes)**

- Explain that students are going to play in pairs and take turns to find appropriate responses using adverbs and other expressions to comment or link sentences.
- Put students into pairs. Give Student A two tinted quadrants and give Student B two white quadrants.
- Explain that they will take turns to be the conversation starter or the responder. Point out that the responder has to find an appropriate response on their worksheet and complete the gap with an appropriate adverb or adverbial expression to link or comment. Point out that the responses make sense even without the gaps being filled.
- Students take turns to read out a sentence and ask the other student to respond.
- The activity continues until all 20 sentences have been read out, half by Student A and half by Student B.
- Monitor activity and help as necessary.

**Extension (15 minutes)**

- Ask students to make up new dialogues including at least one of the adverbs or adverbial expressions.
- Students write up their dialogues and act out the best ones.

	Explain	Complete or not?	Correct
1	a He's the national tennis coach. b He's a national tennis coach.	What _____ delicious food!	Both of children like playing football.
2	a I have few close friends. b I have a few close friends.	There are three different colours. Please choose one of _____.	It tastes fantastic, but I can't possibly eat most of it!
3	a Neither of us believed her. b None of us believed her.	You are _____ only person she'll listen to.	Almost each car in the car park was new.
4	a Both meals were very enjoyable. b Each meal was very enjoyable.	A bus comes _____ ten minutes.	The life can be very difficult at times.
5	a The teacher's arrived. b A teacher's arrived.	Are you ready? Let's have _____ lunch.	I never have no time to see my friends.
6	a He said goodbye to each of his colleagues when he left. b He said goodbye to all of his colleagues when he left.	I've got two pairs! I can lend you _____ one.	My brother works in hospital.
7	a Have you eaten all the cake? b Have you eaten the whole cake?	They look just like _____ another, don't they?	They're moving house a week after next.
8	a I've just found a pair of gold earrings. b I've just found a couple of gold earrings.	Which of these keys opens the door? _____ of them, I'm afraid.	Would you like a bread with your soup?

### Aim

To practise using articles and determiners

### Language

Articles *the, a, an, no article* + *each, every, none, etc.*

### Skills

Speaking and Listening

### Materials

One copy of the worksheet for each group of three students

## Answers

### Explain

- 1 *He's the national tennis coach* means he is the only one. *He's a national tennis coach* suggests he is one of a number.
- 2 *Few* suggests not many at all and is negative. *A few* suggests a small number, but in a positive sense.
- 3 *Neither* is for just two people. *None* is for more than two.
- 4 *Both* suggests there were just two meals. *Each* suggests there was a number of meals.
- 5 *The* means a particular teacher, whereas *a* is indefinite.
- 6 *Each* suggests he said goodbye on an individual basis, whereas *all* suggests he did it in one go.
- 7 *All* suggests they've eaten all the remaining cake (but not necessarily the whole cake). *The whole* refers to eating all the cake in its entirety.
- 8 *A pair* refers to two which go together, whereas *a couple* just means two, which may or may not match.

### Complete or not?

- 1 What delicious food!
- 2 There are three different colours. Please choose one of **them**.
- 3 You are **the** only person she'll listen to.
- 4 A bus comes **every** ten minutes.
- 5 Are you ready? Let's have lunch.
- 6 I've got two pairs! I can lend you one.
- 7 They look just like **one** another, don't they?
- 8 Which of these keys opens the door? **None** of them, I'm afraid.

### Correct

- 1 Both of **the** children like playing football. / Both children like playing football.
- 2 It tastes fantastic, but I can't possibly eat **all** of it!
- 3 Almost **every** car in the car park was new.
- 4 Life can be very difficult at times.
- 5 I never have (**any**) time to see my friends.
- 6 My brother works in **a/the** hospital.
- 7 They're moving house **the** week after next.
- 8 Would you like (**some**) bread with your soup?

## Pre-activity (5 minutes)

- Write on board the sentence *I am teacher.* and elicit from the class where the mistake is. Compare *I am a teacher.* and *I am the teacher.* and elicit ideas from the class. Write *I like teachers.* on the board and elicit ideas from the class about how to make the sentence more accurate, e.g. *I like most teachers. I like all teachers. I like every teacher.* Compare meanings.

## Procedure (25 minutes)

- Explain that students are going to look at articles and determiners and are going to play a game to practise them.
- Put students into groups of the three and give them one worksheet each. Ask them to cover the table apart from the headings. Tell them what the headings mean. EXPLAIN means they have to explain the difference in meaning between two sentences. COMPLETE OR NOT? means they have to complete a sentence with the correct word, or leave as it is if it is already correct. CORRECT means they have to find the mistake in the sentence and correct it.
- For each round (1–8), each of the three students in a group must choose a different category. In round 1, Student A chooses a category first, then Student B, then Student C. In the second round Student B chooses first, then Student C, then Student A. And so on.
- The game starts by revealing the first row (1) and each student must complete their square in turn. The aim is to go from 1–8 completing each square on all the lines.
- Ask students to check each other's answers and decide whether the answers are correct. The winner is the student with the most correct answers.
- Monitor and assist where necessary.
- Have a class feedback session and focus on any areas that caused problems.

## Extension (15 minutes)

- In pairs, ask students to write five sentences which include articles and determiners. They should leave a space in the sentence where the determiner goes (e.g. *Are you going to \_\_\_\_\_ cinema tonight? I don't watch \_\_\_\_\_ TV.*).
- Once they've written five sentences, they exchange them with another pair and try to complete the sentences.
- They then check with the original pair to see if their answers were the same as the original. Note that in some cases there may be more than one correct answer (e.g. *I don't watch much/enough/any TV.*). Students should discuss whether the answers given are grammatically correct and whether it changes the meaning of the sentence.



it's the  
story of  
my life

get a life

kill time

third time  
lucky

no time  
to lose

a cushy life

in the  
nick of time

stand the  
test of time

anything for  
a quiet life

that's life

get a new  
lease of life

not  
before time

any old time

it's high time

for the  
time being

come to life

dead on time

you can  
bet your  
life on it

take your  
time

better luck  
next time

**Aim**

To practise expressions using *life* and *time*

**Language**

Expressions with *life* and *time*

**Skills**

Speaking and Listening

**Materials**

One copy of the worksheet cut up in a set of 20 cards for each group of four students

**Pre-activity (5 minutes)**

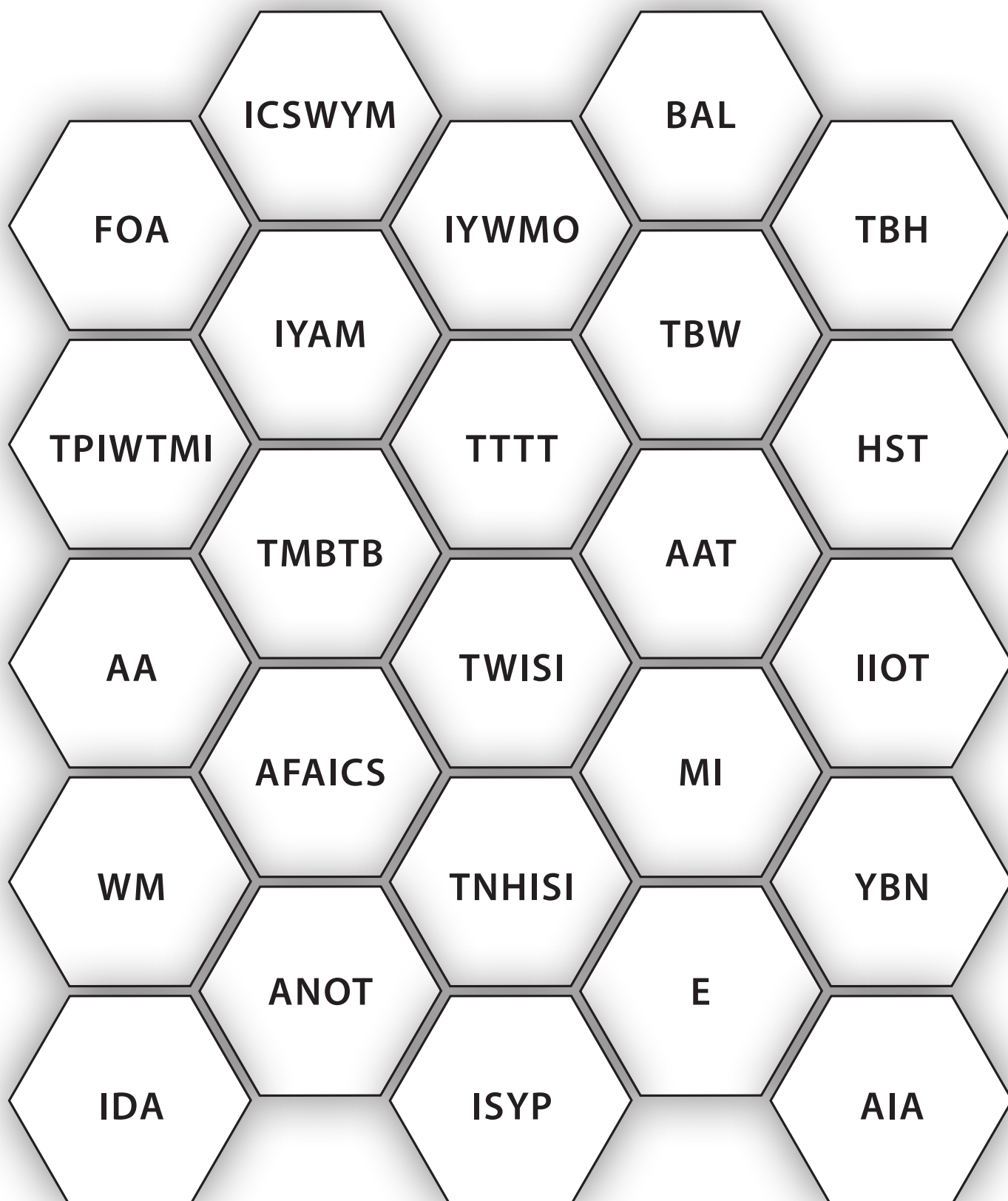
- Tell the class a short story about a recent trip where you did lots of fabulous things and try to elicit the comment *You had the time of your life*. Elicit from students what it might mean – you really enjoyed yourself.
- Brainstorm other expressions using either *life* or *time*, and ask for examples of when you might use them.

**Procedure (25 minutes)**

- Explain that students are going to play in teams and take turns to explain expressions or idioms with *life* and *time*.
- Put students into groups of four. Give each group a set of 20 cut-up cards, which they should place face down on the table. They take turns to turn over a card, making sure the others cannot see the expression. They have to explain or illustrate the expression without using any of the words on the card.
- The first person in the group to correctly guess the expression wins the card. The game continues until all the cards have been turned over and explained.
- The winner is the person who has won the most cards.
- Monitor and make notes of expressions that they have the most difficulty with. You can help the describer if necessary, and focus on the problem expressions with the whole class during the feedback session.

**Extension (15 minutes)**

- Put students in pairs. They are going to write a short story with one of the expressions as the title of the story. They should choose a title that they think they can write an interesting story about (e.g. *Third time lucky!* *In the nick of time!* *Anything for a quiet life!*).
- Give them time to plan their story, making notes about people, places and the events in the story.
- They then write their stories. You could add to the challenge if necessary by telling them the expression needs to be the final line of the story.
- You could either ask pairs to read out their stories, display in the classroom, or ask students to upload to a class website.



**Aim**

To play a board game to practise expressions for making a point

**Language**

Expressions that help to make your point

**Skills**

Speaking and Listening

**Materials**

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

**Answers**

FOA	First of all
ICSWYM	I can see what you mean
IYWMO	If you want my opinion
BAL	By and large
TBH	To be honest
TPIWTMI	The point I want to make is
IYAM	If you ask me
TTTT	To tell the truth
TBW	To begin with
HST	Having said that
AA	Above all
TMBTB	That may be true, but
TWISI	The way I see it
AAT	And another thing
IIOT	Isn't it obvious that ... ?
WM	What's more
AFAICS	As far as I can see
TNHISI	That's not how I see it
MI	Most importantly
YBN	Yes, but nevertheless
IDA	I disagree, actually
ANOT	And not only that
ISYP	I see your point
E	Exactly
AIA	All in all

**Pre-activity (10 minutes)**

- Write the following sets of initials on the board:

IMHO

LOL

FWIW

- Ask students if they know what they mean, and where they might see such sets of initials (Answers are: *In my humble opinion, Laughing out loud, For what it's worth*)
- In pairs, students discuss any other common sets of initials they might know.

**Procedure (25 minutes)**

- Explain that students are going to play a game in which they have to identify expressions for making a point from the sets of initials in the worksheet.
- Point out that these are not necessarily common sets of initials but rather a revision of the expressions from exercises 3 and 4 of the Student's Book.
- Divide students into groups of four, and divide each group into two teams: A and B. Give each group a copy of the worksheet, and make sure that teams have different coloured pens to mark the hexagons they win.
- Explain the rules of the game. Team A must create an unbroken line of hexagons going across the board horizontally, and Team B must do the same going down vertically. The first team to create an unbroken line wins the game. Hold up the worksheet and give some examples of possible lines to demonstrate that the line doesn't have to be straight across or straight up, as long as they connect.
- Explain that teams take turns to choose a hexagon and identify the expression from the initial letters provided. If they are correct, they 'win' the hexagon and mark it with their colour. The other team can no longer use this hexagon. If they get it wrong, they lose their turn and the hexagon remains unmarked and available for the other team.
- Point out that this is a game of strategy, and teams can deliberately choose hexagons to block their opponent's progress.
- Monitor and help as necessary while students are playing.
- Stop the activity when one team in each group has won.

**Extension (15 minutes)**

- Brainstorm a list of topics that are either currently in the news, or that your students are particularly interested in. Write these clearly on the board. You should aim to have between five and ten topics listed.
- Put students into groups of three. They choose one of the topics to discuss. Student A should begin the discussion, Student B should generally agree with Student A, and Student C should generally disagree. Ask them to use a variety of expressions to help them make their point.
- After two minutes or so, they choose a different topic and assign themselves different roles. Continue in this way until they've all had a chance to be Student A, Student B and Student C.

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