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American ENGLISH FILE

Teacher's Book

Christina Latham-Koenig
Clive Oxenden

with David Jay
Beatriz Martín García

Paul Seligson and Clive Oxenden are the original co-authors of
English File 1 and *English File 2*

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Syllabus checklist

		Grammar	Vocabulary
	1		
4	**A What motivates you?**	discourse markers (1): connectors	work
8	**B Who am I?**	*have*	personality; family
12	**COLLOQUIAL ENGLISH 1** Family secrets, On the street		
	2		
14	**A Whose language is it?**	pronouns	language terminology
18	**B Once upon a time**	the past: narrative tenses, *used to*, and *would*	word building: abstract nouns
22	**REVIEW AND CHECK 1&2**		
	3		
24	**A Don't get mad, get even!**	*get*	phrases with *get*
28	**B History goes to the movies**	discourse markers (2): adverbs and adverbial expressions	history and warfare
32	**COLLOQUIAL ENGLISH 2&3** Fact or fiction?, On the street		
	4		
34	**A Breaking the silence**	speculation and deduction	sounds and the human voice
38	**B Lost in translation**	adding emphasis (1): inversion	describing books
42	**REVIEW AND CHECK 3&4**		
	5		
44	**A Are there 31 hours in a day?**	distancing	time
48	**B Do you have *Affluenza?***	unreal uses of past tenses	money
52	**COLLOQUIAL ENGLISH 4&5** Women and money, On the street		

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Pronunciation	Speaking	Listening	Reading
word stress and rhythm	Talking about jobs	Happiness at work	I didn't get where I am today without...
rhythm and intonation	Describing personality Debate family topics	*The Family of Carlos IV*	Personality types
sound–spelling relationships	The English language	Non-native speakers of English and their experiences	Whose language?
word stress with suffixes	Talking about childhood	Earliest memories	When we were young
words and phrases of French origin	Top 10 breakup lines *Love by Numbers*	Extracts from *Love by Numbers*	50 ways to say goodbye
stress in word families	A movie you enjoyed Historical movies	*Titanic* and *Braveheart*	*History Goes to the Movies*
consonant clusters	Noise levels Everyday strangers	Noise levels around New York City	It drives me crazy! Breaking the silence
words with "silent" syllables	Describing books	Interview with a translator	First and last lines quiz Lost in Translation
linking	Talking about multitasking Time questionnaire	The time bandits	Multitasking = 31/7 The great myth of multitasking
ea and *ear*	Talking about *affluenza*	Relationship between money and happiness	*Affluenza* review An article from *Family Secrets*

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		Grammar	Vocabulary
	6		
54	**A Help yourself**	verb + object + infinitive or gerund	compound adjectives
58	**B Can't live without it**	conditional sentences	phone language; adjectives + prepositions
62	**REVIEW AND CHECK 5&6**		
	7		
64	**A Who's in control?**	permission, obligation, and necessity	word formation: prefixes
68	**B Just any old bed?**	verbs of the senses	place and movement
72	**COLLOQUIAL ENGLISH 6&7** Art and artists, On the street		
	8		
74	**A Trick or treatment?**	gerunds and infinitives	health and medicine; similes
78	**B A moving experience**	expressing future plans and arrangements	travel and tourism
82	**REVIEW AND CHECK 7&8**		
	9		
84	**A Pets and pests**	ellipsis and substitution	the natural world
88	**B A recipe for disaster**	nouns: compound and possessive forms	preparing food
92	**COLLOQUIAL ENGLISH 8&9** Cooking around the world, On the street		
	10		
94	**A The promised land?**	adding emphasis (2): cleft sentences	words that are often confused
98	**B Sports on trial**	comparison	word building: adjectives, nouns, and verbs
102	**REVIEW AND CHECK 9&10**		

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Pronunciation	Speaking	Listening	Reading
intonation in polite requests	Talking about self-help books	Self-help books	*Yes*!
sounds and spelling: /ʃ/, /tʃ/, /ʒ/, /dʒ/	Describing obsessions	People's obsessions	Has our cell phone use gone a little too far? Are we hooked on addiction?
intonation in exclamations	Discussing proposed laws Talking about the QI quiz	The QI quiz	Is the Nanny State out of control?
extra stress on important words	Talking about art	Installation art	*In a Season of Calm Weather*
word stress	Medical myths Discussing alternative medicine	Surprising facts and misleading myths	Trick or treatment?
homophones	Wonders of the World Discussing travel preferences and experiences	Extreme commuting A journey to remember	*My 25,000 Wonders of the World*
weak and strong pronunciation of auxiliary verbs and *to*	Animal debates	When animals become pests	Pets and owners "become more alike over time"
-ed adjective endings and linking	Plan a dinner Discussing your last supper	Food disasters	*My Last Supper*
intonation in cleft sentences	Conversation starters Discussing immigration	Personal immigration experiences	Double Face
homographs	Workouts	An interview with a sports journalist	Battle of the workouts Foul Play

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Introduction

American English File Second Edition is an integrated skills series that gets students talking – in class, and everywhere.

Our goal with this Second Edition has been to make every lesson better and more student- and teacher-friendly. We've created a blend of completely new lessons, updated texts and activities, and refreshed and fine-tuned some favorite lessons from *New English File*.

In addition to Student Book Lessons A and B, there is a range of material that you can use according to your students' needs and the time and resources you have available:

- Colloquial English video and exercises (also available on the audio CD, class DVD for home-study)
- Review and Check pages, with reading and listening (also available on the audio CD for home-study)
- Photocopiable Grammar, Vocabulary, Communicative, and Song activities (in the Teacher's Book).

STUDY LINK Online Practice, Workbook, iChecker, and the Pronunciation app provide multimedia review, support, and practice for students outside of class.

The Teacher's Book also suggests different ways of exploiting many of the Student Book activities depending on the level of your class.

What do Advanced students need?

When students reach an advanced level of English they are, by definition, highly proficient users of the language. As a result, learners typically feel very positive about the language and their classes, but it can be hard to make them feel they are actually improving their English. We believe that advanced learners are best motivated by a strong focus on *lexis*, both in terms of expanding their knowledge of phrases, idioms, and collocation and in developing an awareness of levels of formality and informality (register). Equally important is the need to engage and stimulate students through meaningful, and motivating contexts and topics – "advanced" should not mean "dull and over-serious" – and through setting clear aims and challenging tasks.

Grammar, Vocabulary, and Pronunciation

At any level, the basic tools students need to speak English with confidence are Grammar, Vocabulary, and Pronunciation (G, V, P). In *American English File* Second Edition, all three elements are given equal importance. Each lesson has clearly stated grammar, vocabulary, and pronunciation goals. This keeps lessons focused and gives students concrete learning objectives and a sense of progress.

Grammar

Advanced students need

- to be able to use a wide range of structures to express different concepts.
- to be able to use more sophisticated grammar structures with fluency.
- to develop awareness of the register of different grammatical structures in order to use them appropriately.

At this level students will have already studied most of the common grammatical structures. However, the more complex structures such as past modals need revising and several new advanced structures, such as inversion and ellipsis, will be introduced. Grammar is often presented functionally, e.g., the structures to use for distancing, or for adding emphasis, which allows students to revise and extend certain structures without feeling that they are retracing their steps. There is always a focus in the **Grammar Bank** on the register of structures to make students aware of the different levels of formality and informality.

The photocopiable Grammar activities in the Teacher's Book can be used for practice in class or for self-study.

Vocabulary

Advanced students need

- systematic expansion of their vocabulary in a wide range of lexical areas.
- to enrich their vocabulary by focusing on idioms, synonyms, and collocation.
- to focus on the register of lexis to enable them to use the appropriate word or phrase according to the context or situation.
- to further develop their ability to "build" new words by adding affixes.

At this level, expanding students' vocabulary is the most visible and motivating measure of their progress. Every lesson in *American English File* 5 has a clear lexical aim.

Many lessons are linked to the **Vocabulary Banks** which help present and practice high-frequency, topic-based vocabulary in class and provide a clear reference bank designed to aid memorization.

All reading activities and many listening exercises include a new feature, **Lexis in Context**, which focuses on useful words and expressions that come up in the text or listening script.

Pronunciation

Advanced students need

- "fine-tuning" of pronunciation of difficult sounds.
- to continue to develop their instinct for spelling – pronunciation rules and patterns.
- to be able to use natural rhythm and intonation in conversation.
- to develop awareness of how sentence stress can convey meaning, e.g., contrastive stress.
- to be able to use phonetic symbols in their dictionary to check pronunciation.

Every lesson has a pronunciation focus, which often prepares students for a speaking activity, or by analyzing features of authentic speech helps them both to understand and pronounce better.

The pronunciation focus is linked to the **Sound Bank**, the *American English File* system of learning the phonetic symbols through "sound pictures" which illustrate an example word for each sound.

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Speaking

Advanced students need

- up-to-date, stimulating topics to get them talking and exchanging opinions.
- practice in more extended speaking, e.g., role-plays and debates.
- the key words, phrases, and idioms necessary to discuss a topic.
- practice in recognizing and using discourse markers in speech.
- to improve accuracy as well as further developing their fluency.

Every lesson in *American English File* 5 gives students many opportunities to speak and put into practice grammar, vocabulary, and pronunciation that have been worked on earlier in the lesson.

Photocopiable Communicative activities can be found in the Teacher's Book. These include pair-work activities, role-plays, debates, discussions, and quizzes.

For students who have time to do further practice, there are extra speaking activities available in **Online Skills**.

Listening

Advanced students need

- motivating, integrated listening material.
- achievable tasks with the right level of challenge.
- exposure to longer listenings and to a wide variety of accents.
- regular exposure to authentic and colloquial spoken language.

For many students, listening is still the hardest skill. *American English File* 5 has motivating listening texts and tasks, which are challenging but hopefully always achievable and which expose students to a wide variety of accents, both native and non-native.

Most of the listenings in *American English File* 5 are unscripted, and there is often a focus on features of natural speech such as hesitation, or saying the same thing in different ways. The Colloquial English lessons give students further practice in listening to unscripted authentic speech.

For students who have time to do further practice, there are extra listening activities available in **Online Skills**.

Reading

Advanced students need

- exposure to a wide variety of totally authentic texts.
- challenging tasks which help them read better.
- to develop an awareness of register.
- practice in guessing the meaning of unknown lexis.

Many students need to read in English for their work or academic studies, or may want to read about their personal interests on English websites. Reading also plays an important part in helping to extend students' vocabulary and to consolidate grammar. In *American English File* 5 reading texts are taken from a variety of real sources (newspapers, magazines, the Internet) and have been chosen for their intrinsic interest, which we hope will stimulate students to want to read them and will help spark classroom discussion.

For students who have time to do further practice, there are extra reading activities available in **Online Skills**.

Writing

Advanced students need

- clear models of common text types, including ones required in international exams.
- regular practice in planning, organizing, writing, and checking.
- to develop an ability to vary register according to the context and text type.
- a focus on "micro" writing skills, e.g., writing a good introduction, topic sentences.

The ever growing amount of email communication and Internet-based writing (e.g., blogs, etc.) continues to raise the importance of writing skills. Students at this level may also be thinking about taking standardized exams where writing quickly and accurately is a vital skill. *American English File* 5 has seven writing lessons, now two pages as opposed to one page in the lower levels. These have two parts, a first stage where students analyze a model, focusing on useful language for each text type as well as micro skills such as writing introductions or topic sentences, and then a second stage where students plan the content before starting to write.

For students who have time to do further practice, there are extra writing activities available in **Online Skills**.

Colloquial English

Advanced students need

- regular exposure to authentic colloquial speech.
- to be able to deal with different speeds and accents.
- to expand their knowledge of high frequency colloquial phrases and idioms.

In the five *Colloquial English* lessons students listen to unscripted and authentic English. The lessons consist first of an interview with a person who is an expert in his / her field (one of the File topics). In the second part of the lesson students hear street interviews where people answer questions related to the lesson topic. There is also a focus on "Useful phrases" where students listen again and complete high-frequency expressions used in spoken English.

The Colloquial English lessons are also on the ***American English File* 5 DVD** which teachers can use instead of the audio CD. Using the **DVD** will make the lessons more enjoyable and will help students to understand faster speech with the help of paralinguistic features.

Review

Advanced students need

- regular review.
- motivating reference and practice material.
- to feel a sense of progress.

The higher the level, the harder it is to see your progress. Advanced students need to feel that they are increasing their knowledge, improving their skills, and using English more fluently and effectively. At the end of every even File there is a Review & Check section, which reviews the grammar and vocabulary of each File. These pages are designed to be used flexibly according to the needs of your students. The photocopiable Grammar, Communicative, and Vocabulary activities also provide many opportunities for recycling. Students can also review and consolidate after each lesson using the iChecker.

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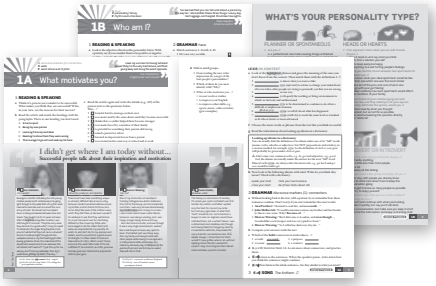
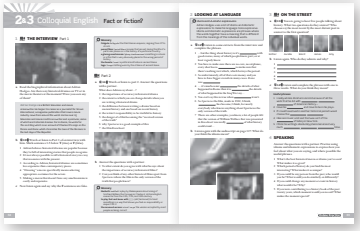
Student Book Files 1–10

The Student Book has ten Files, or units. Each File is organized like this:



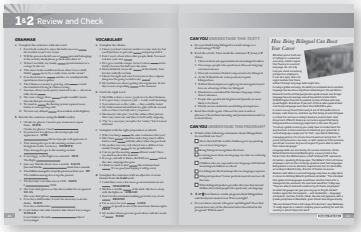
A and B lessons

Each file contains two four-page lessons that present and practice **Grammar**, **Vocabulary**, and **Pronunciation** with a balance of reading and listening activities, and a lot of opportunity for speaking. These lessons have clear references to the Grammar Bank, Vocabulary Bank, and Sound Bank at the back of the book.



Colloquial English

After every odd-numbered File, there is a two-page lesson that teaches high-frequency, everyday English that expands on the topics and language used in the Files. Integrated into every Colloquial English lesson is an interview with an expert and on-the-street interviews which can be found on the *American English File 5 DVD*.



Review & Check

After every even-numbered File, there is a two-page section reviewing **Grammar** and **Vocabulary** of each File and providing **Reading** and **Listening** challenges to show students what they can achieve.

The back of the Student Book

The lessons contain references to these sections: Communication, Writing, Listening, Grammar Bank, Vocabulary Bank, and Sound Bank.

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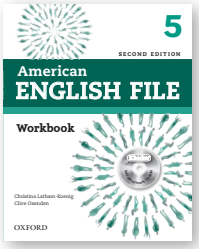
Workbook

For practice after class



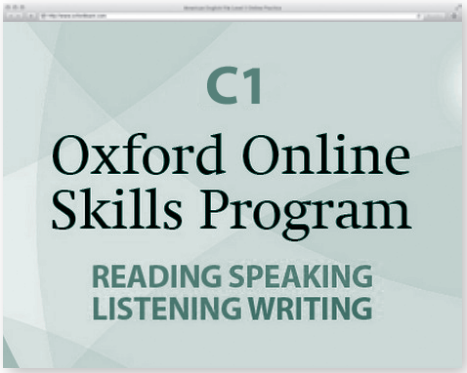
- All of the Grammar, Vocabulary, Pronunciation, and Colloquial English
- Extra reading
- A listening exercise for every lesson
- Pronunciation exercises with audio
- Useful words and phrases
- Audio for Pronunciation and Listening exercises (on iChecker)

iChecker CD-ROM

Each workbook is packaged with an iChecker CD-ROM for students to check their progress and receive immediate feedback.

- A Progress Check with 30 multiple choice questions for each File
- A Dictation exercise for each File
- All of the audio for the Workbook listening and pronunciation activities

Online Practice



There is an access card on the inside back cover of each Student Book. Students register for engaging LMS-powered practice and receive immediate feedback:

- A flexible and extensive program of extra skills practice to support students.

Pronunciation app

Students can purchase an engaging app through the iTunes or Google Android online stores for tablet- or phone-based practice. Students can learn and practice the sounds of English:

- Individual sounds
- Sounds in useful phrases
- Speak and record

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For teachers

Teacher's Book

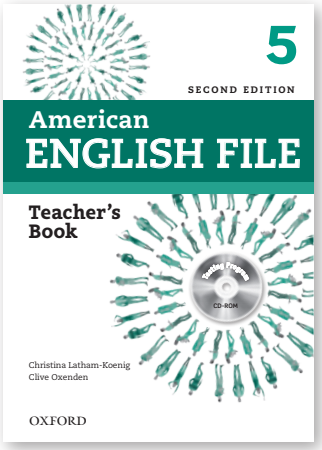
Detailed lesson plans for all the lessons, including:

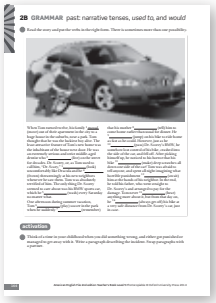
- an optional "books-closed" lead-in for every lesson
- **Extra idea** suggestions for optional extra activities
- **Extra challenge** suggestions for exploiting the Student Book material in a more challenging way if you have a stronger class
- **Extra support** suggestions for adapting activities or exercises to make them work for students who need extra support

Extra activities appear in blue type so you can see at a glance what is core material and what is extra when you are planning and teaching your classes.

All lesson plans include keys and complete audioscripts.

Seventy pages of photocopiable activities are in the Teacher's Book.

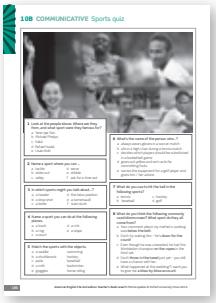




Grammar

see pages 138–160

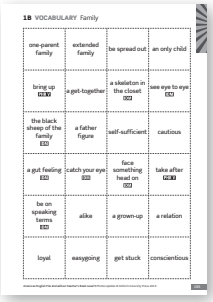
- An activity for every Grammar Bank, which can be used in class or for self-study extra practice
- An Activation section to help students use the new language in class



Communicative

see pages 161–186

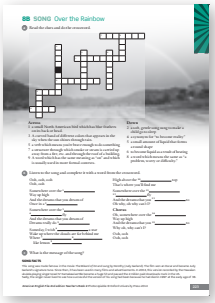
- Extra speaking practice for every A and B lesson



Vocabulary

see pages 187–212

- Extra practice of new vocabulary, for every Vocabulary Bank



Songs

see pages 213–225

- A song for every File
- Provides the lyrics of the song, with listening tasks

iTools – bring your classroom to life

- The Student Book, Workbook, and Teacher's Book (photocopiables only) onscreen
- All class audio (including songs) and video, with interactive audioscripts
- Answer keys for Student Book, Workbook, and Teacher's Book
- Resources including Grammar PowerPoints, maps, and a CEFR Mapping Guide

Testing Program CD-ROM

- A Quick Test for every File
- A File Test for every File covering G, V, P, Reading, and Listening
- An Entry Test, two Progress Tests, and an End-of-Course Test
- A and B versions of all the main tests
- Audio for all the Listening tests

Class Audio CDs

- All of the listening materials for the Student Book

DVD

Colloquial English

- A long interview that goes with the Colloquial English lessons in the Student Book

On the street

- Short real-world interviews to accompany the Colloquial English lessons

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G discourse markers (1): connectors
V work
P word stress and rhythm

1A What motivates you?

Lesson plan

The dominant theme of this first lesson is personal motivation. In the first half of the lesson famous people write about what inspired them or drove them to succeed in life. The context provides an opportunity for SS to discuss their own motivation to succeed in work, study, or in becoming fluent English speakers.

The four reading texts have been selected from the regular feature in *The Times* newspaper. Examples from the text provide a lead-in to the grammar focus, which is on connectors expressing reason, result, purpose, and contrast. In the second half of the lesson the focus moves to what motivates people to feel happy at work and SS hear about a survey that established the top ten factors. They then listen to an interview with a woman who works for *innocent drinks,* a UK company whose employees are among the happiest workers in that country, according to a recent survey.

SS then expand their lexis with advanced expressions related to work and job satisfaction. Pronunciation focuses on word stress and rhythm, and the lesson ends with a speaking activity where SS describe jobs they would love or hate to do.

There is an Entry Test on the *Testing Program CD-ROM,* which you can give the SS before starting the course.

STUDY LINK
- **Workbook** 1A
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** Discourse markers (1) *page 141*
- **Communicative** Did I get the job? *page 167* (instructions *page 161*)
- **Vocabulary** Work *page 192* (instructions *page 187*)
- **Song** *The Anthem page 216* (instructions *page 213*)

Optional lead-in—the quote

- Write the quote at the top of *page 4* on the board (books closed) and the name of the author or have SS open their books and read it.
- Point out that G.K. Chesterton (1874–1936) was an English journalist, novelist, poet, and philosopher, most remembered today for his Father Brown detective stories.
- Ask SS whether they identify with Chesterton's opinion or disagree, and try to get a short discussion going about the usefulness of advice from parents, teachers, and friends. Try to elicit some anecdotes about people who have followed or ignored advice (particularly regarding studies and work) and what happened. Contribute your own experiences if you have any.

1 READING & SPEAKING

a Focus on the task and point out that SS can either talk about someone they know personally or a famous person they admire. You could demonstrate the activity by talking about someone yourself first.

Have SS talk about their person with a partner first and then get feedback from individual SS. Try to establish, and write on the board, some common reasons for success, e.g., being really determined, being very ambitious, having financial support, etc.

b Focus on the article and point out that this was a regular feature in *The Times* newspaper (a well-known UK newspaper).

Focus on the four photos and find out if SS know any of the people. Set a time limit, and have SS read the article once and match the headings to the paragraphs. Then give SS time to compare and discuss their answers with a partner before checking answers.

1 D	2 B	3 E	4 A

c Focus on the task and give SS time to read the article again and write the initials of the person next to each question. Again, give time for SS to compare answers before eliciting them from the class.

1 MW	3 PC	5 PC	7 JM
2 AP	4 JM	6 MW	8 AP

d Put SS in small groups of three or four. Focus on the questions and have SS discuss them. You could appoint someone in each group to organize the answering of the questions. Monitor while the groups are discussing the questions, helping with vocabulary and noting down any general problems.

Find out from some SS what impression they got of the four people's personalities and who of the four people in the article they identified with most and why. Also get brief feedback from the class about what / who motivates SS in the different areas of their lives.

LEXIS IN CONTEXT

e This is the first of a regular exercise-type focusing on useful lexical items that occur in reading and listening texts. Point out to SS that in this type of exercise, they should get into the habit of making sure the form of the word matches the definition, e.g., verb in the base form, noun in the singular, etc.

Focus on the first part of the task, emphasizing the importance of trying to guess the meaning of words and phrases from the context. Get SS, in pairs, to look at each highlighted phrase one-by-one, and try to guess its meaning. Set a time limit for this.

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When the time limit is up, focus on the second part of the exercise where SS now check their guesses by matching the highlighted phrases to definitions 1–7. Check that SS understand the abbreviations IDM (= idiom) and PHR V (= phrasal verb). Focus also on *sb* in 6 and elicit that it stands for *somebody, sth* stands for *something*, and that when phrasal verbs are separable, this is how they are presented in a dictionary, e.g., *pay sb back.*

Remind SS that they should write the verbs in the base form (without "to"), and that if there is a pronoun, e.g., *my,* they should change it to *your* (which is how a dictionary presents definitions).

Give SS time to complete the exercise and compare in pairs before checking answers.

1 know your own mind	5 grit your teeth
2 stick to your guns	6 fill sb in (on)
3 in a sense	7 catch up
4 your comfort zone	

You may want to point out / elicit that:
– *stick to your guns* has its origins in warfare where the expression meant not to abandon your artillery (= heavy weapons, e.g., cannons) when under enemy attack. Highlight that the idiomatic meaning of sticking to your beliefs despite opposition is considered a positive quality.
– *grit your teeth* also has a literal meaning of pressing your teeth together that you could demonstrate to the class.
– *catch up (with someone)* also has a literal meaning of running or walking faster to reach someone who is in front of you (e.g., Don't wait for me, I'll catch up with you later.).

f This exercise encourages SS to use reading texts to help extend their vocabulary. Give SS a few minutes to choose five more words or phrases, which they think would be useful to learn. Have them compare their choices with a partner before getting some feedback from the class. Emphasize the importance of writing down new lexis in context, e.g., *I was a determined and rebellious kid* with the meaning of the word alongside it.

You may want to systematically ask SS to choose more words or phrases to learn after each reading or listening text, even if this is not one of the lesson stages.

Extra support

- At this point you could go through the text pointing out useful words and expressions and eliciting meaning and pronunciation. For text 3 you may need to explain the idiom *work like a real trouper* (= work very hard; a trouper is a member of a theatrical company) and the use of *no ... whatsoever* (= none at all).

g Focus on the **Looking up idioms** box and go through it with the class. The rule of thumb regarding looking up idioms in the dictionary is to look under one of its "full" words (e.g., noun or adjective, etc.) and if it isn't there, then try under the other word(s).

Highlight that if it is an idiom involving a very common verb, e.g., **get,** then you will need to look under the next "full" word, e.g., *get into trouble* would be under *trouble.* However, a phrasal verb like *get along with sb* would be under *get.*

Highlight also that when SS look up an idiom, it is a good idea to copy down, as well as the definition, a clear example if one is given.

This would be a good time to make sure that your SS have a good monolingual advanced dictionary such as the *Oxford Advanced American Dictionary*, as well as a good bilingual dictionary.

h This exercise gives SS practice with looking up idioms. If SS don't have dictionaries with them in class, you could assign this for homework or choose SS to look up each word within a time limit.

Before they begin, ask SS where in the dictionary they would expect to find the idioms: *speak your mind* and *cross your mind* should be under the respective verbs, *speak* and *cross; mind your own business* and *be of two minds* should be under *mind.*

Check answers.

speak your mind = to say exactly what you think in a very direct way
mind your own business (informal) = to think about your own affairs and not to ask questions about, or try to get involved in, other people's lives and problems, etc.
I was minding my own business and *Mind your own business!* are both informal, but the second one, when said to sb else, is rude.
cross your mind = to come into your mind, occur to you, e.g., *It never crossed my mind to ask him how his father was.*
be of two minds about something = to be unable to decide what you think about sb or sth, or whether to do sth or not

Extra challenge

- Ask SS to use their dictionaries to find more idioms with *mind,* which they think are useful.

2 GRAMMAR

discourse markers (1): connectors

a Focus on the task. Remind SS not to look at the text and give them a few moments to try and remember more or less how the sentences continue.

Possible answers
1 the nuns thought I was stupid.
2 my clothes / the way I dressed.
3 it was hard for me
4 tell him (the good and bad things) about my day.

Extra support

- You could do this as a whole class activity, eliciting the sentences from the class.

b Have SS look back at the text to see if they were right. Check answers, and tell them what the exact words were.

c Draw SS' attention to the bold connecting expressions in sentences 1–4 and have them complete the task.

2 because of	3 to	4 even though

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d Tell SS to go to **Grammar Bank 1A** on *page 138.* If your SS have not used the American English File series before, explain that all the grammar rules and exercises are in this part of the book.

Focus on the term *discourse markers.* Explain to SS that discourse markers are words and expressions, often adverbs or adverbial expressions, that help you to understand:

– the connection between what a speaker is saying and what has already been said.

– the connection between what a speaker has said and what he / she is now going to say.

– what the speaker thinks about what he / she is saying.

Tell SS that here they are focusing on discourse markers that express connections (those that give information about a speaker's attitude are focused on in **3B**).

Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any queries.

Additional grammar notes

- In this lesson, SS review discourse markers in these four areas (reason, result, purpose, and contrast), and learn some more sophisticated expressions, e.g., *due to / owing to, yet,* etc. There is also a strong focus on register to enable SS to use these markers appropriately. Highlight that using a variety of discourse markers will make their English sound more advanced.
- Focus on the exercises for **1A**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise. When checking answers to b, ask SS which sentences are formal.

a 1 as
2 so that
3 in spite of
4 Nevertheless
5 though

b 1 because of
2 so
3 but
4 to
5 though
6 due to (formal)

c 1 In spite of our seats being a long way from the stage, … / In spite of the fact that our seats were a long way from the stage, we enjoyed the play.
We enjoyed the play in spite of our seats being a long way from the stage. / …in spite of the fact that our seats were a long way from the stage.
2 We were really late because of the heavy traffic.
3 I took the price tag off the bag so that she wouldn't know how much it had cost.
4 Keep the receipt for the sweater in case your dad doesn't like it.
5 Even though Susanna is an only child, she isn't at all spoiled.
6 Prices have risen due to increased production costs.

Tell SS to go back to the main lesson on *page 5.*

e 1 2 This exercise highlights the way discourse markers help a listener predict how a sentence will continue. Focus on the task and demonstrate the activity by playing the first sentence (or the first two), and then pausing the audio to elicit possible continuations from the class. Accept any that make sense and write them on the board. Point out that later SS will hear how the original sentences finish.

Play the audio, pausing after each sentence for SS to write down how they think it might continue. Highlight that the idea is to guess logical continuations rather than the exact words of the original sentence.

1 2
1 Demand for new cars is falling, and as a result…
2 Even though we'd only just met, …
3 The picnic was canceled at the last minute because of…
4 She didn't tell him what she really thought of his new suit so as not to…
5 Despite not getting very good reviews, the movie…
6 The accused is only 12 years old and therefore he…
7 The flight is delayed until 12:25 due to…
8 I want to find a job closer home so that I don't…

f 1 3 Check answers by eliciting possible endings for each sentence 1–8 and writing them on the board. Then play the audio, pausing after each sentence for SS to compare the original with the guesses on the board.

1 many workers have lost their jobs.
2 we felt as if we'd known each other forever.
3 the terrible storm.
4 hurt his feelings.
5 was a huge commercial success.
6 cannot be named.
7 technical problems.
8 have to spend so much time commuting.

1 3
1 Demand for new cars is falling, and as a result many workers have lost their jobs.
2 Even though we'd only just met, we felt as if we'd known each other forever.
3 The picnic was canceled at the last minute because of the terrible storm.
4 She didn't tell him what she really thought of his new suit so as not to hurt his feelings.
5 Despite not getting very good reviews, the movie was a huge commercial success.
6 The accused is only 12 years old and therefore he cannot be named.
7 The flight is delayed until 12:25 due to technical problems.
8 I want to find a job closer home so that I don't have to spend so much time commuting.

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3 1 4 SONG *The Anthem* ♫

This song was originally made famous by the American rock band Good Charlotte in 2003. For copyright reasons, this is a cover version. If you want to do this song in class, use the photocopiable activity on *page 216*.

1 4

The Anthem
(Yeah, here we go)
It's a new day, but it all feels old
It's a good life, that's what I'm told
But everything, it all just feels the same

At my high school, it felt more to me
Like a jail cell, a penitentiary
My time spent there, it only made me see

That I don't ever wanna be like you
I don't wanna do the things you do
I'm never gonna hear the words you say
And I don't ever wanna, I don't ever wanna be, you

Chorus
Don't wanna be just like you
Oh what I'm saying is, this is the anthem
Throw all your hands up,
You, don't wanna be you

Go to college, a university, get a real job,
That's what they said to me
But I could never live the way they want
I'm gonna get by, and just do my time, out of step while, they all get in line
I'm just a minor threat so pay no mind

Do you really wanna be like them?
Do you really wanna be another trend?
Do you wanna be part of that crowd?
'cause I don't ever wanna
I don't ever wanna be, you

Chorus

Shake it once that's fine
Shake it twice that's okay
Shake it three times you're playing with yourself, again.

You, don't wanna be just like you
What I'm saying is this is the anthem
Throw all your hands up
Y'all got to feel me, sing if you're with me
You, don't wanna be just like you
(Just like you)
This is the anthem
Throw all your hands up
Y'all got to feel me
Sing if you're with me

never lose your anthem (whoa-oh)
never lose your anthem (whoa-oh)
never lose your anthem (whoa-oh)
never lose your anthem

4 SPEAKING & LISTENING

a Focus on the task and go through the ten factors making sure SS understand everything, especially *human resources* (= department in a company that deals with employing and training people), *rewarding* (= makes you happy and satisfied because you think it is a job that is worth doing), and *supportive* (= who support you, e.g., give help, encouragement, or sympathy).

Set a time limit for SS, in pairs, to discuss the factors and to try to agree on the two most and least important. Point out that they will later find out what the order was in the original survey.

Then get some feedback from pairs of SS and see if there is any kind of consensus. Do not tell them the answers at this stage.

The two most important factors are:
1 Having friendly, supportive co-workers.
2 Doing enjoyable work.
The two least important factors are:
1 Having your achievements recognized.
2 Earning a competitive salary.

Extra idea

- If you have a class where some SS work (or have worked) and others are studying, you could divide the class into these two groups before subdividing into pairs or small groups. Then you could later contrast the possibly different perspectives of the two groups.

b Focus on the task and go through the statements before giving SS a few minutes to discuss them and mark them probably true or probably false. You could get some quick feedback from the class to see what the general view is on each factor.

c 1 5 Play the audio for SS to check their answers to **a** and **b**. Play the audio again as necessary. You could pause the audio after John says *Apparently not* (see the break in the script), and check answers to **a** before playing the rest of the audio and checking the answers to **b**.

Check answers and find out whether SS were surprised by any of the results of the survey and why.

1 T	5 T
2 F	6 F
3 F	7 T
4 F	

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1 5

(audioscript in Student Book on *page 123*)
H = host, J = John

H Welcome to *Workplace* and on today's program we're looking at the results of two recently published surveys, which both deal with the same topic – happiness at work. John, tell us about the first survey.
J Well, this was done by a human resources consulting firm, who interviewed more than 1,000 workers, and established a top ten list of the factors that make people happy at work. The most important factor for the majority of the people interviewed was having friendly, supportive co-workers.
H Mm..hm.
J In fact, 73 percent of people interviewed put their relationship with co-workers as being the key factor contributing to happiness at work, which is a very high percentage. The second most important factor was having work that is enjoyable per se, that is people actually liking what they do.
H Uh-huh.
J The two least important factors were having your achievements recognized, and surprisingly, earning a competitive salary.
H I see. So we're not mainly motivated by money?
J Apparently not.
H Any other interesting information in the survey?
J Yes, for example 25 percent of the working people interviewed described themselves as "very happy" at work. However, 20 percent of employees described themselves as being "unhappy."
H That's an awful lot of unhappy people at work every day.
J It is, isn't it? And there were several more interesting conclusions revealed by the survey. First of all, small is beautiful: people definitely prefer working for smaller organizations or companies with fewer than a 100 employees. We also find out that, generally speaking, women were happier in their work than men.
H Yes, we're a miserable bunch, aren't we?
J And part-time workers, who only work four or five hours a day, are happier than those who work full-time. The researchers concluded that this is probably due to a better work–life balance.
H Are bosses happier than their employees?
J Yes, perhaps not surprisingly, the higher up people are in a company, the happier they are. So senior managers enjoy their jobs more than people working under them.
H Uh-huh. Does the period of time you spend with the same company affect how happy you are?
J Well, according to the survey, happiness declines the longer people stay with the same company or organization. The most contented people were those who'd been with a company for less than two years, and the least contented were those who'd been in the same place of work for more than ten years.
H So you can stay too long in the same place.
J So it seems. And lastly, according to the survey, apparently the happiest workers of all are those who are 55 years old or older, probably because they feel they're working at the peak of their abilities.
H But I guess they haven't spent more than ten years in the same job.
J Exactly. So how long have you been here, Michael?
H Eight years! Maybe I should start thinking about looking for a new job...

d Focus SS' attention on the photos and ask them to read the text *Working where the grass is always greener* and find out whether they would like to work for *innocent drinks* or not and why.

e **1 6** Tell SS that they are going to hear the second part of the radio program they listened to earlier, in which an employee of *innocent drinks,* Becka Walton, is interviewed.

Focus on the two questions and tell SS that the first time they listen to the interview they just have to try and answer these questions.

Play the audio once, playing it again only if most SS seem to be struggling, and elicit answers to the questions. Check answers.

1 Yes, she does.
2 People work long hours (because they are passionate about their jobs).

1 6

(audioscript in Student Book on *page 123*)
H = host, B = Becka Walton

H The second survey we're looking at on today's program is a *Sunday Times* survey that was all about the best UK companies to work for. Apparently, one of the best small companies to work for is *innocent drinks*. Well, I have with me in the studio Becka Walton, who works for *innocent drinks*. Becka, tell us what made you apply for the job at *innocent*.
B Well, I've always really liked them as a company, I've always followed their website and their weekly newsletter, I've always thought they would be people that I would like to work for, so it was just a matter of keeping an eye on their jobs page and waiting for a position that I thought I could do.
H Now, in a recent survey about what makes people happy at work, *innocent* was listed as one of the top companies to work for. You obviously think it is a happy company. Now why do you think that?
B Well, I can see how we would have scored very highly on that scale, I think there's a really big emphasis on a team environment at work, we're all mixed up so nobody sits according to the group of people that they work with, which means that you get to make friends in different areas of the business. Everybody's aware of the projects that people are working on, the pressures that they're under, so it makes for a really good team environment. I think that's important.
H And how does that compare with other companies that you've worked for?
B Oh, I haven't really worked for any big companies before – *innocent* is the biggest company that I've worked for. I know friends of mine complain about really stuffy work environments, but the atmosphere at *innocent* is really informal, things are pretty relaxed and a lot of my friends are surprised that we don't have to dress up to come to work, often people don't even wear shoes, and we have a grassy floor in our office, and it's just kind of a relaxed place to work.
H What would you change about the company if there was something that you could change?
B Oh, I, I'm not really sure how to answer that question, I think that, a thing that does come up when we survey people is the work–life balance, I think people are really passionate about their jobs, and that's a good thing, but it can lead to people working very long hours.
H So you're overworked?
B I wouldn't go that far, but it would be easy to be overworked, yes.
H You're obviously very happy with your work, but is there a high staff turnover rate? Do people generally stay for a long time?
B I know that Daisy, my first manager, was the first female employed by the company. She stayed for ten years which is a long time, so I think that shows she was pretty happy. Obviously we have people on short-term contracts, but as a general rule I would say that people are happy and people do tend to stay at *innocent* for a pretty long time.
H OK, in the other survey, the one about the ten things that make people happy at work, the issue of a competitive salary was the last on the list. What's your view on that?

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B Well, I've thought about that and I hope it doesn't make me sound shallow, but I struggled to think of ten things that were more important than the money. I mean, it's important to maintain a good work–life balance and to, I suppose, have fun at work and to enjoy the people you work with, but I think it's really important to feel like the financial compensation for what you do is adequate.
H Mm...hm. OK. And finally, I should ask you, do you drink smoothies yourself and if you do, are they always *innocent*?
B I really love, I *really* love smoothies and if I didn't, it would be the wrong place for me to work, and, naturally, they're always *innocent* smoothies. I think the working environment is reflected in the passion that we all have and I think that's because we know we have a really good product.
H Thank you very much, Becka Walton.

f Play the audio again, this time pausing after each question and answer (see spaces in the script) to give SS time to write their answers to each question. You could have SS compare their answers in pairs. Play the audio again if necessary.

1 She had always liked them as a company (and followed their website and weekly newsletter).
2 They mix people up from different departments so you make friends with people in different areas of the business (and are therefore aware of the projects others are working on and the pressures they are under).
3 Employees don't have to dress up to go to work / people often don't wear shoes / there is a grassy floor in the office.
4 People tend to stay at the company for a long time.
5 No, she thinks it's important to feel like you are adequately financially rewarded for what you do.
6 She loves smoothies and always drinks *innocent* smoothies. (She thinks that she and her co-workers feel passionate about their work because they know they have a good product.)

g Have SS go to *page 123* and play the audio a final time with SS reading the script. Get feedback about any words and phrases that SS found difficult to hear when they previously listened, and deal with any vocabulary problems.

Finally, focus on the **Listening to English in the media** box and go through it with the class. This would be a good time to find out what SS are listening to outside class in terms of news websites, language learning websites, movies on DVD, etc., and for SS to "exchange notes" on what they find useful or what problems they might be having.

h Ask the question to the whole class and try to elicit some different opinions.

Digital extra idea

- You could show the class the *innocent drinks* website at http://www.innocentdrinks.co.uk/.

5 VOCABULARY work

a Focus on the task and give SS time to complete it. Don't check answers yet.

b 1 7 Explain to SS that they will hear the answers in some brief extracts from the Becka interview so they need to listen carefully. Play the audio for SS to check their answers. Check, and elicit the meaning of the phrases from the class.

1 D *short-term contracts* (= work contracts that are for a short span of time, usually just a few months. Opposite: long-term contracts)
2 A *work–life balance* (= the relative amount of time people spend at work and the time they spend on other aspects of their lives, e.g., family and hobbies. People try to achieve a good work–life balance.)
3 E *work environment* (= the physical conditions existing where you work, e.g., behavior of co-workers and superiors, level of comfort, noise, etc.)
4 C *staff turnover* (= the rate at which employees leave a company and are replaced by other people. We talk about high / low staff turnover.)
5 B *competitive salary* (= a salary that is good compared to those offered by similar companies)

1 7
1 ...obviously we have people on short-term contracts...
2 ...a thing that does come up when we survey people is the work-life balance...
3 I think the work environment is reflected in the passion that we all have.
4 I know that Daisy, my first manager, was the first female employed by the company.
5 You're obviously very happy with your work, but is there a high staff turnover rate? Do people generally stay for a long time?
6 OK, in the other survey, the one about the ten things that make people happy at work, the issue of a competitive salary was the last on the list.

c Tell SS to go to **Vocabulary Bank *Work*** on *page 158*. Focus on section **1 Adjectives describing a job** and have SS do it individually or in pairs. Check answers and elicit / model the pronunciation of tricky words as necessary.

1 D	3 C	5 E
2 B	4 F	6 A

Highlight:
– the difference between a *challenging job,* which tests your abilities and energies in a positive way, and a *demanding job,* which tests the same things but has negative connotations. *Rewarding* is a synonym of *satisfying* but with an even more positive meaning. It suggests the work is hard, but worth it. Point out that the adjective comes from the noun *reward* (= sth you are given for doing sth good, working hard, etc.).
– that *monotonous* and *repetitive* are very similar in meaning, but *monotonous* stresses that a job is both repetitive and boring.

Now focus on section **2 Nouns that are often confused** and have SS do it individually or in pairs. Check answers and elicit / model the pronunciation of tricky words as necessary.

1 position	8 staff, employees
2 profession	9 employer
3 career	10 staff
4 salary	11 training
5 wage	12 qualifications
6 bonus	13 skills
7 perks	

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Highlight that:
– *career* refers to the series of jobs that a person has in a particular area of work, usually involving more responsibility as time passes, e.g., a career in journalism. It can also refer to the period of your life that you spend working, e.g., He had a long career as a tennis player.
– *position* is usually used when talking about having or applying for a specific job in an organization.
– *profession* usually refers in a general sense to jobs that require special training or qualifications, e.g., the medical profession.
– *wage* = the money paid weekly to do a job, whereas *salary* = the money that you are paid monthly or bi-monthly to do a job, especially professional employees.
– *bonus* = an extra amount of money that is added to your wage / salary as a reward, e.g., a productivity bonus.
– *perks* = an advantage you get from a company or employer in addition to the money you earn, e.g., a company car. In formal English, e.g., in a job description, you can also use *benefits* as a synonym.
– *staff* = all the workers employed in an organization considered as a group, e.g., Only the company staff can use the employee cafeteria. It usually takes a singular verb.
– *employees* = the workers seen as individuals.
– *employer* = a person or company that pays people to work for them.
– *skills* = particular abilities required in a job, whereas *qualifications* usually refers to professional exams passed.
– *training* = the process of learning the skills you need for a particular job.

Now focus on section **3 Collocations** and have SS do it individually or in pairs. Check answers and elicit / model the pronunciation of tricky words as necessary.

1 charge, deal, responsible, off
2 team, opportunity, advancement, promoted
3 raise, temporary, short-term, security
4 fired, run, part-time
5 off, out, prospects, volunteer, unpaid, experience

Highlight especially:
– dependent prepositions in phrases like *in charge of, deal with,* etc.
– the difference between *good job prospects* and *good opportunities for advancement* (= good possibilities of future promotion).
– the difference between *get a promotion* (= be given a higher position in the company) and *get a raise* (= be paid more than before).
– the difference between *off work* (= temporary absence because of sickness or personal reasons) and *out of work* (= you don't have a job or have lost the one you had).
– the difference between a *temporary job* (= a job you may do only for a few months; opposite a permanent job) and a *part-time job* (= a job where you only work some hours a day; opposite a full-time job).
– the difference between *being fired* (= made to leave your job because you did it badly / did something wrong, etc.) and *being laid off* (= losing your job because a company / employer no longer has work available for you).

Finally, focus on the instruction "Can you remember the words on this page? Test yourself or a partner."

Testing yourself

- You can suggest that for **Adjectives describing** a job, SS cover sentences 1–6 and look at sentences A–F and try to remember the adjectives. For **Nouns that are often confused,** they can cover the Noun column while looking at the sentences and saying the missing words. For **Collocations,** SS can look at the bold words and phrases and remember their meaning.

Testing a partner

- Alternatively, SS can take turns testing each other. **B** closes the book and **A** defines or explains a word for **B** to try and remember, e.g., a verb that means you lose your job because the company no longer has work for you to do (be laid off). After a few minutes, SS can change roles.
- In a monolingual class, SS could also test each other by saying the word in their L1 for their partner to say in English.
- SS can find more practice of these words and phrases on the iChecker CD-ROM that accompanies the Workbook.

Tell SS to go back to the main lesson on *page 7.*

d This is a quick review exercise on the lexis SS have just studied in the **Vocabulary Bank**. Give SS time to explain the differences between the pairs to each other, before going over their answers.

For answers see key for exercise c.

6 PRONUNCIATION

word stress and rhythm

Pronunciation notes

- Encouraging SS to improve their control of word stress is still important at this level as misplaced stress on an individual word can cause a breakdown in communication. Stressing the right words in a sentence will help SS speak English with a good rhythm and make them sound more fluent. Remind SS that we stress the content words in a sentence and do not usually stress the structure words (personal pronouns, articles, conjunctions, etc.). This gives English its characteristic beat or rhythm, sometimes referred to as the "music of English."

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a Focus on the task and give SS time to underline the stressed syllables in the bold words.

See underlining in audioscript 1.8

b 1 8 Play the audio sentence by sentence, pausing after each one for SS to check their answers. Elicit answers from the class.

1 8
1 I managed to get a **challenging** and **motivating** job.
2 I don't have any **qualifications** or **experience.**
3 There's no **job security** and I could be **laid off**.
4 I've had a very **rewarding career** in publishing.
5 The job has a **competitive salary** and excellent **benefits**.
6 It's a **stimulating work environment** with good **opportunities for advancement.**
7 The **employees** don't enjoy the work since it's very **monotonous.**
8 After she **retired,** she did **volunteer** work at her local hospital.

c Play the audio again. Elicit that SS shouldn't stress the non-content words (they should say them as lightly as possible). They should stress content words as well as stressing the stressed syllable within some of these words.

Put SS in pairs and tell them to practice saying the sentences.

Extra support

- Play the audio sentence by sentence and have SS copy the rhythm by saying each sentence.

7 SPEAKING

a Focus on the task and go through the questions. You could demonstrate the activity yourself by talking about two jobs you would love / hate to do and why. Give SS a few minutes to prepare their answers to the questions.

b 1 9 Focus on the task and play the audio once. Check answers to the first question. Elicit the reasons why the man would love to be an archaeologist and the woman would hate to be a hairstylist.

(archaeologist) Pros: traveling around the world, visiting exotic places
(hairstylist) Cons: having to stand up all day and touch people's hair, dealing with complaints

Now tell SS to listen again and listen in particular for the noises the two speakers use when they are thinking what they are going to say next. Check answers.

The two noises are "Uh" and "Um."

Encourage SS to use these noises to give themselves time to think rather than a noise they may use in their own language for the same purpose.

1 9
Sp = Speaker
Sp1 Ever since I was a child I wanted to be an archaeologist. I love history, I love reading historical books, I love going to museums, and looking at artifacts and reading where they came from and, you know, when they date back to, and it's just something that I've always wanted to do, the idea of traveling around the world, going to visit, you know, visiting faraway places and doing excavating and stuff has always fascinated me. In fact, a friend of my father-in-law's is an archaeologist, and the tales she tells are absolutely amazing. I think she's in, uh, well, she's somewhere very exotic right now, and I'm always very jealous when I talk to her.
Sp2 The thing I'd hate to do is to be a hairstylist. I can think of absolutely nothing worse than having to stand up all day touching people's hair. And dealing with complaints, and I think that would be my idea of a nightmare. I do know two people who are hairstylists, and both of them have had horror stories where they've completely destroyed somebody's hair. Um...a friend of mine left a perm in someone's hair too long once, and all the hair burned off and it turned orange, what can you do? I mean that's a complete disaster. And the other person just completely messed up a haircut, and the woman threw a fit in the salon and started crying. So I just think it would be terrifying.

c Put SS into groups of three. SS take turns describing the jobs they would love to do and explain why, etc. Monitor and help with any vocabulary SS need.

d SS now do the same for the jobs they would hate to do.

e Get feedback from each group to find out which of the jobs that were described sounded the most attractive to the other group members.

If there's time, you could also find out which of the jobs that were described sounded the least attractive to the other group members.

8 WRITING

Tell SS to go to **Writing** ***A job application*** on *page 104*.

This is the first of seven **Writing** lessons; there is one in **File 1A, 2B, 4B, 6B, 7A, 8B,** and **9B**. In today's world of email communication, being able to write in English is an important skill for many SS, and at this level many SS are also preparing to take formal exams, which include writing a paper. We suggest that you go through the analyzing and planning stages in class, but assign the actual writing (the last stage) for homework.

In this lesson the focus is on writing a letter of application. The writing skills focus is on error correction and using appropriate register.

ANALYZING A MODEL TEXT

a Focus on the text type (a job application) and tell SS that in this lesson they will be writing an application for a job. If you apply for a job in the US, you usually send a resume and a cover letter or email, which explains briefly what position you are applying for, who you are, and why you think you are the right person for the job. The same is true if you are applying for a grant or scholarship.

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Focus on the **Key success factors** and go through them with SS.

Now focus on the job advertisement, and give SS time to read it. Then ask SS if they would be interested in applying and elicit opinions.

b Focus on the instructions and the email. You might want to point out to SS that the email has mistakes in it, but that they shouldn't worry about them at this stage. Tell SS to read it quickly, and elicit the contents of the three main paragraphs.

1 Information about qualifications and skills (his studies and his level of English)
2 Information about his work experience
3 Why he thinks he would be suitable for the job

c Focus on the **Improving your first draft** box and go through it with SS.

Focus on **1** and then on the first sentence that has been crossed out (My name is...). Elicit that it is inappropriate (and not done in a letter) since you give your name at the end of the letter. To include it here as well is unnecessary and repetitive. Then tell SS to find the other three inappropriate (this refers to register here) or irrelevant sentences. Have them compare with a partner, and then check answers and elicit whether they are irrelevant or inappropriate.

I made many American friends during this period... (irrelevant)
He is, in fact, distantly related to my mother. (irrelevant)
I would definitely know how to look after myself if I got into a fight! (inappropriate, too informal)

Now focus on **2** and on the crossed out mistake *Miss*. Elicit that as we do not know whether Emma Richards is married or not, the appropriate way to address her is *Ms. Richards*. (Nowadays most women prefer to use this title.)

Set a time limit for SS to find 12 more mistakes. Have SS compare with a partner and check answers.

on the World Music Festival website (line 1.3)
for six months (line 1.7)
an exchange program (line 1.7)
high school (line 1.8)
relevant experience (line 1.10)
handling money (line 1.14)
on occasion (line 1.14)
enthusiastic about world music (line 1.17)
apart from my experience (line 1.19)
calm and patient (line 1.21)
send me some information (line 1.26)
accommodations (line 1.26)

d Ask the question to the class and elicit opinions. (In fact, he probably would be given an interview as, despite some mistakes, the letter is well organized and gives all the necessary information).

e Focus on the task and on the example. Elicit that although they both mean the same thing, the slightly more formal / professional sounding style in *I am writing to apply…* is more appropriate. Take this opportunity also to remind SS that in this kind of letter they should not use contractions.

Then have SS continue individually or in pairs. Check answers.

Extra support

- If you think your SS will have problems remembering the expressions, have them quickly reread the text first.

2 I am a final year student at the University of Campinas and I am pursuing a degree in physical education.
3 I have a high level of spoken English.
4 I have some relevant experience.
5 I was in charge of selling tickets.
6 I would welcome the chance to be part of this event.
7 I believe I would be suitable for the job advertised.
8 If you require any further information, I would be happy to provide it.
9 I would be grateful if you could send me some information about accommodations.
10 I look forward to hearing from you.

Highlight that these phrases would be appropriate, with the relevant adjustments, in most letters of application (e.g., for a grant).

Extra idea

- Test SS on the phrases by saying the informal phrase and having them say the more formal one.

PLANNING WHAT TO WRITE

a Focus on the task. Set a time limit for SS to read the advertisement and make notes.

b Now have SS compare with a partner. Then get feedback from individual SS.

Finally, go through the tips with SS.

Extra support

- If you think your SS may have forgotten how to begin and end letters, elicit the rules from them and write them on the board.
- If you know the name of the person you're writing to, begin *Dear* + title + last name. If not, begin *Dear Sir* or *Dear Madam*.
- End your letter with *Sincerely*.
- If you are writing a letter rather than an email, print your name underneath your signature.

WRITING

Go through the instructions and assign the writing for homework.

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G *have*
V personality; family
P rhythm and intonation

1B Who am I?

Lesson plan

This lesson has two main contexts. The first half of the lesson focuses on assessing personality using a quiz based on similar ones devised by psychologists. SS review previously learned words and phrases to describe personality and learn some new ones. The grammar focus is on different uses of *have* (e.g., *have* as a main and auxiliary verb and its special use in phrases such as *have your photo taken*). In the second half of the lesson, the focus changes from self to family. The context is the story behind a famous Goya painting of the Spanish royal family. This leads to SS expanding their vocabulary related to family before discussing family related issues in general and talking about aspects of their own family. SS are encouraged to use more sophisticated expressions for agreeing and disagreeing, and the pronunciation focus is the rhythm and intonation of these expressions.

STUDY LINK
- **Workbook** 1B
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** *have page 142*
- **Communicative** The family *page 168* (instructions *page 161*)
- **Vocabulary** Family *page 193* (instructions *page 187*)

Optional lead-in—the quote

- Write the quote at the top of *page 8* on the board (books closed) and the name of the author or have SS open their books and read it.
- Point out that Maya Angelou (1928–) is an American writer, famous in particular for her autobiography, *I Know Why the Caged Bird Sings.*
- Ask SS if they agree whether the three situations the writer gives are a good way to assess someone's personality. Ask SS if they can think of any other situations that are a good guide to someone's personality.

1 READING & SPEAKING

a Put SS into pairs and focus on the task. First, tell them to decide if they think the adjectives describe positive or negative qualities and to give reasons. Set a time limit for this.

Check answers by eliciting the meaning (and pronunciation) of the adjectives one by one, and whether the class thinks they are usually positive or negative qualities.

cautious /ˈkɔʃəs/ = not taking any risks. Can be positive or negative according to the situation.
conscientious /kɑnʃiˈɛnʃəs/ = taking care to do things carefully and correctly. Usually positive if not taken to extremes, though can imply a lack of imagination.
curious /ˈkyʊriəs/ = having a strong desire to know about things and people, interested in things. Usually positive. Compare with *nosy* = being too interested in other people's affairs.
easygoing = relaxed and happy to accept things without getting angry or worried. Usually positive.
independent = confident, without needing help from other people. Usually positive.
logical = thinking and acting in a sensible and rational way. Usually positive.
loyal = remaining faithful to sb or to a company or cause and supporting them / it. Usually positive.
mature /məˈtʃʊr/ = behaving like an adult and in a sensible way. Positive.
quiet = tending not to talk very much. Often considered a negative quality.
rebellious = unwilling to obey rules or accept normal standards of behavior, clothing, etc. Usually negative, but can be positive, e.g., some people think teenagers should be a little rebellious.
self-sufficient /sɛlf səˈfɪʃnt/ = not needing other people's help or company. Positive.
sensitive = aware of and able to understand other people's feelings or easily offended or hurt. The first meaning is positive, but the second is negative.

Now have SS tell each other if they would use any of the adjectives to describe themselves.

b Focus on the questionnaire and point out that this is based on similar questionnaires used by psychologists. Give SS time, in pairs, to circle their own answers to the questions 1–3. Then tell them to turn to **Communication *What can you see?*** on *page 118* and follow the instructions. Try to have them do this without giving them time to read the options in question 4. When time is up, tell them to answer question 4. Then give them time to answer the rest of the questions. Monitor and help with any words or expressions SS can't guess from the context.

c Tell SS to go to **Communication *Who am I?*** on *page 118*. Here they follow the instructions to identify their personality type (Big Thinker, Counselor, etc.). Finally, they read the description of their personality type.

Have SS ask their partner for his / her personality type and read their description, too. SS then tell each other how accurate they think the description is.

Extra idea

- As a final light-hearted activity, tell SS they are going to take a psychological test. Tell them to close their books. Then tell them to write down the first three adjectives of personality that come to their minds.
- Then tell them that the first adjective they have written is how they see themselves, the second is how others see them, and the third is how they really are.

LEXIS IN CONTEXT

d Focus on the **Collocation** box and go through it with the class. Highlight the importance of recording common combinations of words, e.g., *a rough itinerary* (= an approximate list of the places you will go to on

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a trip). Point out that *rough* also collocates with *idea, sketch,* etc. with the same meaning.

Now focus on the task and give SS time to complete the exercise and compare their answers with their partner. Check answers.

1 plan	3 make	5 go with	7 tell, hurt
2 get	4 catches	6 face	8 keep

e Now have SS ask each other questions 1–8 to recycle the collocations.

f Give SS a few minutes to look back at the questionnaire and choose five more words or phrases they think will be useful for them to learn. Have SS compare the words / phrases they have chosen with their partner and then get some feedback from the class.

2 GRAMMAR *have*

a Focus on the task and highlight that sentences A–H all contain an example of the different uses of the verb *have*. When SS have completed the task, check answers.

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

b Focus on the questions and give SS a few minutes to answer them. Check answers.

1 a) *have* is a main verb in A, B, D, G, and H.
b) *have* is an auxiliary verb in C, E, and F.
2 When *have* is a main verb, you use an auxiliary verb (*be, do, will / would,* etc.) to make questions and negatives, e.g., *Do you have any money? I didn't have my car serviced yesterday because I didn't have enough time.*

c Tell SS to go to **Grammar Bank 1B** on *page 139.* Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any queries.

Grammar notes

- The verbs *have* and *have to,* because of their different meanings and uses, are verbs that even advanced SS sometimes have doubts about. Here the uses and meanings are pulled together and reviewed.
- When explaining that *have* in its meaning of *possess* is a stative verb, you may want to go into the concept of stative verbs in more detail, explaining that they are verbs that refer to states or conditions that continue over a period of time, not actions, and are not usually used in continuous tenses (e.g., *we have a new car* NOT *we are having a new car*).
- Common stative verbs include mental and emotional states, e.g., *believe, know, like,* and *love,* sense verbs, e.g., *see, hear, smell,* and other verbs that describe a state, e.g., *belong, agree, seem, include, possess,* etc. You may want to refer SS to a grammar book for a more complete list.
- Focus on the exercises for **1B** and have SS do them individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a 1 ✓
2 ✓
3 Does your husband have to work tomorrow...
4 ✓
5 How long have you had...
6 ✓
7 ... had many problems...
8 I haven't had...
9 Do we have...

b 1 doesn't have any brothers or sisters.
2 to have a family photograph taken every year.
3 visitors to this site have to wear a hard hat.
4 has a really long last name.
5 doesn't have the right qualifications for this job.
6 don't have to do it now.
7 had a good time.
8 have you been having problems at school?
9 ...to have the central heating system fixed...

Tell SS to go back to the main lesson on *page 8.*

d This is a grammar activation exercise. Demonstrate the activity by telling SS if the first sentence is true for you and why (not). Then have SS go through each statement one by one and take turns to say if they are true for them or not and why. Monitor and help.

Get some feedback from the class by asking some SS whether a sentence was true for them or not.

3 LISTENING & SPEAKING

a *The Family of Carlos IV* was painted by the Spanish painter Francisco de Goya between 1800 and 1801. Goya was employed as the royal painter at the time that he painted this portrait of the Spanish royal family. However, rather than paint the traditional flattering portrait, it is believed that Goya's intention was to paint the Spanish royal family "as they really were." The painting can be seen in the Prado Museum in Madrid.

Focus on the painting and the task. Give SS, in pairs, time to discuss and answer the questions. Make sure SS understand *heir to the throne* in 1, and elicit that heir is pronounced /ɛr/, and is another word in the small group of words beginning with a silent h.

Digital extra idea

- You could show SS the painting and zoom in on the people as you focus on them. Google *wikimedia commons* and in the search box type *Goya* or *La familia de Carlos IV.*

b 1.10 Tell SS that they should imagine that they are in the Prado Museum looking at the painting and listening on headphones to the audio guide, in English, giving information about Goya's famous painting.

Play the audio once all the way through for SS to answer the questions. Have them check their answers in pairs and play the audio again as necessary. Check answers.

Extra support

- You could pause the audio after each person is mentioned to give SS a little more time to assimilate the information they are hearing (see spaces in the audioscript).

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1 The man who is second from the left in the group (Prince Fernando is number 3)
2 The king's sister (number 4) is the old woman behind Prince Fernando.
The king's brother (number 10) is the old man behind the king.
3 There are two theories:
a) She may be Princess Maria Amalia, one of the King's daughters, who had died in childbirth three years before the picture was painted. She's looking away because she is dead.
b) The other (more popular) theory is that she represents the woman that Crown Prince Fernando would marry in the future. In this case she is looking away because she didn't actually exist at that time.
4 The queen's brother is second from the right (number 12).
5 Goya made the Queen, Maria Luisa, (number 7) the central figure in the painting because she had a very strong personality and she completely dominated her husband the King.
6 He is the painter, Goya.

1 10

(audioscript in Student Book on *page 123*)
In the spring of 1800, the court painter, Francisco de Goya was commissioned by the Spanish King Carlos IV, direct ancestor of King Juan Carlos, to paint a portrait of the royal family. At the time, the royal family was all staying at the summer palace of Aranjuz, near Madrid. First on the left is Prince Carlos, the King's second son, and next to him is his older brother Prince Fernando, who was the heir to the throne. Fernando grew up hating his parents, especially his mother, but in fact, he took after his mother in that he was very vain and authoritarian, and when he eventually became king he was extremely unpopular. The old woman just behind Prince Fernando is Maria Josefa, the King's sister. Single and childless, she died shortly after the painting was finished. Next to Maria Josefa is a young woman whose face we cannot see because she is looking away, and she is the "mystery person" in this painting. There are two theories about her identity. One theory is that she is Princess Maria Amalia, one of the King's daughters, who'd died in childbirth three years before the picture was painted. The fact that she's looking away would be to show that she was, in fact, dead. However, the other more popular theory is that she represents the woman that Crown Prince Fernando would one day marry. It would have been important to put her in the picture to show that the Prince would marry one day, and have a son to carry on the dynasty. If this theory is true, the woman would be looking away because she didn't actually exist at that time. In fact, Fernando did marry, not once but four times. The young girl next to the mystery woman is Princess Maria Isabel, the King's youngest daughter. She went on to marry and had twelve children. Next to her is the Queen, Maria Luisa. Goya made her the central figure in the painting because she had a very strong personality, and she completely dominated her husband the King. As a young woman she had been very beautiful. In middle age, as she is here, she was still very vain. She tried to compensate for the fact that her beauty was fading by wearing exquisite dresses and jewelry, as we can see in the picture. The little boy with the Queen is her youngest son, Prince Francisco. He was a very sensitive boy and he suffered all his life due to the fact that he looked incredibly like one of his mother's lovers. As a result, people assumed that he was not the King's son. The King, who is standing next to him, was a weak man. Although he came to the throne full of ideas and dreams, his wife and his advisors made sure that he never managed to achieve any of them and he died frustrated and disappointed. The King's brother is standing behind him, and on his right, although you can only actually see part of her head, is the King's eldest daughter Carlota. Her parents arranged a marriage for her when she was very young. She was an ambitious girl and eventually became Queen of Portugal. The final group of three figures shows the Queen's brother, Don Luis de Parma, his wife, Maria Luisa and their first child, a baby boy. In fact, Maria Luisa was not only Don Luis's wife, she was also his niece, as she was the King's second daughter. In fact, Don Luis was supposed to have married the King's eldest daughter, Carlota, but he fell in love with Princess Maria Luisa, who was lively and intelligent, and he insisted on marrying her. The royal family didn't all pose together for the painting – it would have taken too long. Instead Goya made individual studies of each family member and later used them to create this work. The painting took him two years to complete, and it was the last royal portrait he ever painted. Incidentally, he included himself in the painting – he is standing in the background on the left, behind the two princes. Carlos IV called this painting "the family all together picture," and it was originally hung in the Royal Palace in Madrid.

c Focus on the task and point out that a letter can be used more than once. Play the audio again as necessary. Check answers and then elicit any other pieces of information about the painting that SS can remember.

1 D 2 A, D 3 A 4 C 5 E

Extra support

- If there's time, have SS listen again with the audioscript on *page 123*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

d Focus on the task and give SS time to do a quick diagram of their "family portrait." Suggest they do the people as outline silhouettes that they could number and on a separate piece of paper list who the people are. You could demonstrate the activity by doing a diagram of your own family portrait on the board and telling SS about the people.

e SS take turns to show the diagram to their partner and talk about who each person is, saying a little bit about them. Encourage SS to talk about each person's personality to recycle adjectives and expressions describing personality.

4 VOCABULARY family

a Focus on the task and give SS a couple of minutes to complete it in pairs, or you could just elicit the answers from the whole class.

6 and 12	niece and uncle (SS may also say sister-in-law and brother-in-law, as her uncle married one of her sisters.)
8 and 4	nephew and aunt
13 and 9	grandson and grandfather

b Tell SS to go to **Vocabulary Bank *Family*** on *page 159*. Focus on section **1 21st century families in the US** and go through the four paragraphs with the class eliciting the meaning and pronunciation of the bold expressions.

Highlight:
– the difference between a *stepbrother | -sister* and a *half-brother | -sister*. A *stepbrother* is the son of your *stepmother | stepfather*, e.g., the woman married to your father or man married to your mother but who is not your biological parent. A *half-brother | -sister* is a boy or girl who has either the same mother or same father as you. Elicit also *stepson | -daughter*.
– a *single parent* = a man or woman who is bringing up a child alone.

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– a *father figure* could either be your real father or another male who acts as an emotional substitute and role model for a child who has no father.
– *great-grandparents* are the parents of your grandparents; *great-great-grandparents* are the parents of your great-grandparents. Elicit also *great-grandson / -daughter.*

Focus on section **2 Describing families** which tests common collocations related to family. Give SS time to choose the correct option and then check answers. Remind SS not to write the correct word in the sentences as later they can test their memory by covering the circled option and looking at the sentence.

1	takes after	7	brought up
2	distant	8	grew up
3	an only	9	grown
4	alike	10	relationship
5	close	11	relatives
6	✓	12	ancestors

Highlight:
– the pronunciation of *close* /kloʊs/ as an adjective and compare with the pronunciation of *to close* /kloʊz/ as a verb. *A close family / friend* suggests intimacy and trust as well as enjoyment in each other's company.
– the difference between *take after* and *look like* (*take after your father* means to look or behave like your father; *look like your father* means to have a similar appearance to your father, but it cannot be used to express similarities in behavior).
– the meaning of *bring up* (= to care for a child and teach him / her how to behave). Compare with *educate* (= teach sb at school, college, etc.). Teach the noun *upbringing* and also the verb *raise,* which is common in AmE as a synonym for *bring up.*
– the difference between *grow* (= increase in size) and grow up (= develop into an adult), e.g., My children are all grown up now.
– the meaning of *relations* (= the way in which friends, partners, countries, etc., behave toward one another).
– the difference between *ancestors* (= a person in your family who lived a long time ago) and *descendants* (= children, their children's children, and all the people who live after them who are related to them).

Now focus on section **3 Family idioms** and give SS time to match idioms 1–8 to meanings A–H. Check answers and make sure SS are clear about the meaning of the idioms.

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

Finally, focus on the instruction "Can you remember the words on this page? Test yourself or a partner."

Testing yourself

- For **21st century families in the US,** SS can look at the bold expressions again and try to remember their meaning. For **Describing families,** they can cover the pairs of words and look at the fill-in sentences again and try to remember the missing word or expression. For **Family idioms,** they can cover sentences 1–8 and try to remember the idioms by reading meanings A–H.

Testing a partner

- See Testing a partner *page 18.*

SS can find more practice of these words and phrases on the iChecker.

Tell SS to go back to the main lesson on *page 11.*

c Focus on the quiz, which recycles vocabulary SS have just learned. Set a time limit for SS to take it in pairs and check answers.

1 great-grandmother
2 extended family
3 single-parent family
4 A *stepbrother* is the son of your stepmother / stepfather, e.g., not your biological parent.
A *half-brother* is a boy who has either the same mother or same father as you.
5 A *nuclear family* is a family that consists of a mother, father, and children.
An *extended family* is a family group that includes not only parents and children but also uncles, aunts, grandparents, etc.
6 *take after your father* means to look or behave like your father; *look like your father* means to have a similar appearance to your father.
7 My sister and my cousin aren't on speaking terms.
8 My brother and I don't see eye to eye about politics.
9 Who wears the pants in their marriage?
10 I'm sure they have a few skeletons in their closet.

d This is a vocabulary activation exercise. Give SS time, in pairs or small groups, to answer the questions. Encourage SS to give as much information as they can. Monitor the pairs / groups and keep the activity going until most groups seem to have answered all the questions.

5 PRONUNCIATION & SPEAKING rhythm and intonation

a Put SS into small groups of three or four and focus on the task. Give SS time to choose what they want to debate and make brief notes. Make sure that they choose different topics within the group. Monitor and help with any words or phrases SS need.

Pronunciation notes

- SS at this level can usually express an opinion with some fluency, but can still often sound rather flat or abrupt when they agree or disagree with someone else's opinion. Exercise **c** focuses on using a lively and polite intonation, and the right stress, when SS use the kind of high frequency phrases given in exercise **b**.

b 1.11 Focus on the phrases and make sure SS know what they mean. Play the audio and have SS underline the stressed syllables. Check answers.

See underlining in audioscript 1.11

Play again as necessary. Then have SS repeat the phrases, copying the rhythm and intonation. Play the audio again, pausing after each phrase and having individual SS say the phrase.

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1 11

1 I definitely agree.
2 I totally agree.
3 That's what I think, too.
4 Absolutely!
5 I see your point, but...
6 I see what you mean, but...
7 I agree up to a point, but...
8 I completely disagree.
9 I don't agree at all.

c Set a time limit for each debate, e.g., 5–8 minutes. SS take turns opening the debate on the subject they made notes on. The student opening the debate should give their opinion on the topic and try to give a clear reason(s) to justify their point of view. Then the rest of the group gives their opinions and the debate ensues. When the time limit is up, say, *Next debate!* and another student opens the next debate in their group, etc. Remind SS before they start to try to use the agreeing / disagreeing expressions in exercise **b** during the debates.

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COLLOQUIAL ENGLISH

1 Family secrets

Lesson plan

This is the first in a series of five Colloquial English lessons, where SS practice listening to authentic unscripted speech. Each of these lessons picks up on one of the topics of the preceding File, and consists of a studio interview with a person who has some expertise or experience related to the topic, and then some shorter street interviews where members of the public give their opinions about the same topic. In both parts of the lesson there is a focus on colloquial expressions used by the speakers.

We suggest that TT let SS listen a final time while reading the audioscripts. This will let them see what they did / didn't understand, and help them to further develop their awareness of features of spoken English such as elision, false starts, discourse markers, hesitation devices, etc.

In the first part of this lesson the person interviewed is David Torchiano, an amateur genealogist who has spent many years researching his family tree. He first outlines how to go about this kind of research and then talks about his own research and the discovery he made about his ancestors and how he felt about it. In the second part of the lesson, people on the street are asked how much they know about their own family tree, whether they have ever done any research into their ancestors, and if there is anyone in their family they would like to know more about.

These lessons are on the *Class DVD, iTools*, and *Class Audio* (audio only).

STUDY LINK

- **Workbook** 1 COLLOQUIAL ENGLISH Family secrets

Testing Program CD-ROM

- **File 1 Quick Test**
- **File 1 Test**

Optional lead-in (books closed)

- Write the following definitions on the board (or read them aloud) and have SS write the words individually and then check with a partner. All the words occur in the listening and 1–3 are recycled from the **Vocabulary Bank**.

1 a diagram that shows the relationship between members of a family over a long period of time (family tree)
2 a person in your family who lived a long time ago (ancestor)
3 an uncle of your mother or father (great-uncle)
4 the study of family history (genealogy)

Check answers making sure SS can pronounce genealogy (/dʒiniˈɑlədʒi/) and elicit the person who does research into family history (a genealogist).

1 VIDEO THE INTERVIEW Part 1

a Books open. Focus on the photo and the biography. Ask the question to the whole class and elicit opinions.

Students' own answers

Extra support

- You may want to pre-teach some other words and phrases before SS listen to the interview (see audioscript 1.12).

b 1 12 Focus on the task and play the audio or video (**Part 1**) once the whole way through for SS to mark the sentences **T** (true) or **F** (false).

Check answers.

1 F 2 F 3 F 4 T 5 T

1 12

(audioscript in Student Book on *page 124*)

I = interviewer, D = David Torchiano

I Where did your family originate from?
D My mom's side of the family is from what is now Croatia. When she was born it was in between Italy and Yugoslavia. And my dad's side of the family is from Italy.
I Why did you start researching your family tree?
D The reason that I started researching was because I have two older sisters and they're both ten and eleven years older than me. So, growing up I actually never met my dad's parents, my grandparents on my father's side. And my grandparents on my mother's side were very old. Luckily my grandmother lived until she was a hundred but I didn't really get to know my grandfather that well. So, just out of curiosity I was trying to understand my immediate family, my grandparents and in talking to my mom, in talking to my father, just kind of learning that they themselves lead very interesting kind of journeys over here. And the more that I went to look into it, the more interesting the stories became to me.
I When you start researching, what's the first step the first thing you do?
D The first thing that I do when researching, or the first thing that I did when I started researching, for me it was very organic and I just started talking to my parents. And then they started talking, or, they introduced me to family I had met when I was a child but I talked to my cousin who's a judge in Italy, or my cousin in the Bronx who knows my dad's side of the family. So that was kind of my immediate. And then I started to branch out from there using Ancestry.com or you know, different resources. You know, even just going to the public library and seeing if I could dig up documents that way.
I In practical terms, how important is the Internet in researching family history?
D I think the Internet obviously is extremely important. I mean, it just makes finding information and being able to look at so many different resources so much easier. Something that would take probably months or a year you could probably do in a few days or a few weeks online. And just the communities of people that you can be introduced to that have done similar things to you, I think that's a huge benefit as well. So you can start talking to people who give you advice, you know, just going to message boards and seeing what people have done in the past. And a lot of times hurdles that you might come across, they have already solved them for you, they have hints for you about how to get past them. So, I think that's, to me has been the biggest help.

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I How far back have you been able to trace your family?
D I've been able to go back about four generations with my family. I'm still searching and still talking with some family members in Italy about what information they know and trying to use local offices there to see if I can get marriage licenses, and birth certificates of my grandparents and their parents. But, it's, the further back you go it becomes a little bit more difficult. So, I'm at about four generations now.

c Play the audio or video again, pausing if necessary, for SS to make notes. Have SS compare with a partner, and then check answers, making sure (where relevant) SS say why an answer is false.

1 F (David says: And my grandparents on my mother's side were very old and luckily my grandmother lived until she was a hundred but I didn't really get to know my grandfather that well.)
2 F (David says: I just started talking to my parents.)
3 F (David says: I mean, it just makes finding information and being able to look at so many different resources so much easier.)

VIDEO Part 2

a 1.13 Focus on the task and give SS time to read the questions. Play the audio or video once (**Part 2**) and tell SS just to listen. Then give SS time to discuss the questions and tell each other what they understood. Now play the audio or video again, pausing after each answer to give SS time to make notes and compare with their partner again. Play the audio or video again as necessary and check answers.

1 He says it was like he was walking through history.
2 It was a very emotional moment for him.
3 He says his great uncle was heroic to move to the US at 15 and work to bring the rest of his family.
4 His mother left Croatia illegally and sought political asylum.
5 His parents didn't speak the same language when they met.
6 He recommends talking to your family first before starting your research.

1.13
(audioscript in Student Book on *page 124*)
I = interviewer, D = David Torchiano
I Why did you go to Ellis Island?
D I felt, I feel Ellis Island was a good place because it was such a hub of activity and there is so much information that is at your disposal so again, it kind of allows you to see when your family came here, it's that initial stepping stone that they started with.
I How did you feel when you went there?
D It was the first time that I had been to Ellis Island and having grown up in New York that's kind of quite surprising that I had never been there. For me it was just, I felt like I was kind of walking through history a little bit and having it, it was much different, when, you know, my great uncle was coming through, but it, you kind of still get the sense of the hope and the freedom that you know, knowing that my immediate family was trying to just leave such poverty and, you know, really seeing that American dream and having that hope, you kind of just get that sense of so many people were coming through here and this was just like I finally made it and you kind of feel that as you're walking around.
I And what did you find out about your family there?
D When I went to Ellis Island I was able to find on my dad's side when his great uncle came over a lot of the documentation that, or the documentation when he actually came over.
I And how did that make you feel when you found that?
D When I came across his documentation it was a very emotional moment. It made the whole, it made an aspect of the story very concrete for me just knowing that he, you know, did come across and he kind of went through the hallways of Ellis Island and you know, it allowed me to create in my own mind a very specific concrete event that happened. So, often times when you're doing research it can be very abstract and you're just kind of learning a piece of this and a piece of that. But seeing something very physical just kind of brought it home for me.
I And your dad's great uncle helped the rest of the family to come?
D My dad's great uncle actually sponsored the majority of my dad's family to come over so along with my grandparents, my uncle, my father, my other dad's, the other side of my father's family, his cousins, their parents, so he was the, kind of the first person that you know, when he came over he was I believe fifteen and just kind of working in the streets, working as an ice vendor, working construction. And slowly but surely he was able to bring the majority of the family, who at the time was living in Southern Italy which at that time there wasn't much going on in Southern Italy, to come over and you know, plant roots in New York.
Without him, I mean, I probably wouldn't be here 'cause my dad would have never come over and then my mom. So, you know, I think the courage that he had to come over, especially by himself, and to bring the rest of my family over was something very heroic to do.
I During all the research which you did into your family tree did you find out anything which surprised you?
D I did find some surprising stories. When my mom left, she had a passport just to go visit her sister in Italy and she basically left the country illegally and she seeked political asylum in Italy and she had to live in a refugee camp for about a year. And my aunt at the time, they wouldn't allow her a passport so she had to basically cross the border running through the woods with her two kids in the middle of the night. So, you know, as you start to just hear these even first account stories, second account stories, you know, just very interesting to understand the difficulties that your family had to go through sometimes to just create a better life for, you know, at the time they didn't know I was gonna be around.
I And what did you find out about how your parents met in New York?
D In talking to my parents, when my mom came over in 1960 and my father came over in 1961, even though they had very similar cultures they also had very, a lot of differences. So they didn't actually speak the same language and having met in English school I thought, you know, that was pretty surprising. Even though they both lived in New York it kind of brought a sense of how New York and the US really is a melting pot. And, you know, it took a little while for them to kind of, well, I guess my mom to warm up to my dad. But once they understood that a lot of their cultural backgrounds were very similar, you know, the whole family started to hang out and my mom became very close with my would be grandmother, or her would be mother-in-law.
I What would you say to somebody who is thinking of researching their family tree?
D I would recommend for anybody looking to start, who is possibly thinking about doing some research into family history to just start talking to your family. That's how I started and it's very easy, assuming that your family is there and they have the history. You know, it's, it's a way to just kind of start and for me it's led down this path where I've decided to you know, research further and further. But I also did feel it was a bit of an obligation for me to understand so that I can pass it along to my kids and to my grandchildren. Because, you know, if I just would have never started asking my mom, I wouldn't be able to tell my kids about my uncle's coming over from you know, into, to America in the nineteen twenties and you know, working as an ice vendor, or my great uncle rowing across, you know, in the middle of the night to escape Yugoslavia. So to me it's led to a lot of information that now I've, you know, I can pass along, and, you know, to me it's, that, that aspect is important.

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b Have SS look at the glossary. Go through it with the class eliciting from them how to pronounce the words and phrases.

Focus on the three questions. Have SS answer in pairs and then get feedback from the whole class, or do this as an open-class discussion.

2 LOOKING AT LANGUAGE

a 1 14 This exercise gives SS intensive listening practice in deciphering phrases where words are often run together, and introduces them to some common phrasal verbs used in spoken English. Focus on phrases 1–7 and give SS time to read them. Play the audio, pausing after the first phrase and replaying it as necessary. Elicit the missing words, and then the meaning of the whole phrase. Repeat for the other six phrases.

Check answers.

1 *look into* (= examine something)
2 *branch out* (= start to do an activity that you have not done before, especially in your work or business)
3 *dig up* (= discover information about someone or something)
4 *came over* (= traveled from one place to another, usually over a long distance)
5 *came across* (= met or found someone or something by chance)
6 *going on* (= happening)
7 *hang out* (informal = spend a lot of time in a place)

1 14

1 And the more that I went to **look into** it, the more interesting the stories became to me.
2 And then I started to **branch out** from there using Ancestry.com or you know, different resources.
3 You know, even just going to the public library and seeing if I could **dig up** documents that way.
4 ...I was able to find on my dad's side when his great uncle **came over** a lot of the documentation that, or the documentation when he actually **came over**.
5 When I **came across** his documentation it was a very emotional moment.
6 And slowly but surely he was able to bring the majority of the family, who at the time was living in Southern Italy which at that time there wasn't much **going on** in Southern Italy...
7 ...you know, the whole family started to **hang out** and my mom became very close with my would be grandmother, or her would be mother-in-law.

Extra support

- If there's time, have SS listen again with the audioscripts on *page 124*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

b Focus on the question and have SS answer in pairs and then get feedback from the whole class, or do this as an open-class discussion.

3 VIDEO ON THE STREET

a 1 15 Focus on the task and play the audio for SS to answer the questions. Have them compare their answers with a partner and then write the answers on the board.

Questions
1 How much do you know about your family tree?
2 Have you ever researched it?
3 Is there someone in your family that you would like to know more about?

Brent and Aurelia have personally done some research into their family tree. Tim seems to know least about it.

1 15

I = interviewer, B = Brent, A = Aurelia, J = James, T = Tim

Brent
I How much do you know about your family tree?
B My family tree? Uh...I don't know a whole lot about my family tree, but I do know that my relatives came from Scotland about three generations ago.
I Have you ever researched it?
B I have researched it a little bit. I found out recently that my family was booked on the Titanic actually at one point. And then due to the measles they had to bail at the last minute and get a new boat.
I How did you find that out?
B My brother researched my family tree when he went to Ellis Island and discovered some interesting facts about our family.
I Is there someone in your family that you would like to know more about?
B I would love to know more about my ancestors, for sure.
I Why?
B Because it would be interesting.

Aurelia
I How much do you know about your family tree?
A I know a fair amount about my family tree. I know that my father's side of the family is from Scotland and my mother reigns from Hungary and that's where most of our family from that side is from.
I Have you ever researched it?
A I've done a little bit of research into the Scottish side of my family. I know that I had a set of twins in my family from there that moved to Canada when they were just small boys.
I Is there someone in your family that you would like to know more about?
A I would like to know more about my great-grandfather. He was one of the twins that moved to Canada. His parents died of some sort of famine that I don't know much about and I'd love to research that.

James
I How much do you know about your family tree?
J I know a bit about my family tree. I know that my mom's side of the family comes from Italy originally—two generations back. And my dad's side of the family is from Ireland and Wales. My dad's actually from England, but his family's from Ireland and Wales.
I Have you ever researched it?
J I didn't research it personally. My mother and her sister have researched her family pretty far back. So I know a bit from them. And on my dad's side of the family I have immediate family from those places so that's how I know.
I Is there someone in your family that you would like to know more about?
J I'd like to know more about my great-grandfather, I think. He was a jockey in Ireland and I think he had a pretty interesting life.

Tim
I How much do you know about your family tree?
T I wouldn't say I know too much extensively about my family tree. I know I'm Polish and French Indian. But I only know up to my grandparents. I've never really researched into the history of my family or my family tree that much.
I Is there someone in your family that you would like to know more about?
T Um...probably my grandfather on my father's side. He died when I was pretty young. And I know he had a lot of hobbies that I'd be interested in, but I didn't really get a chance to spend a lot of time with him.

b Focus on the task and give SS time to read questions 1–7. Play the audio again all the way through and then give SS time to try and answer the questions. Then play it again pausing after each speaker for SS to check their answers. Play again as necessary. Elicit and check answers.

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1 Brent (speaker 1)
2 Aurelia (speaker 2)
3 James (speaker 3)
4 Brent (speaker 1)
5 Aurelia (speaker 2)
6 Tim (speaker 4)
7 James (speaker 3)

c 1 16 Focus on the phrases and give SS time to read them. Play the audio, pausing after the first phrase and replaying it as necessary. Elicit the missing words, and then the meaning of the whole phrase. Repeat for the other three phrases.

1 *bail out* (= informal way of saying to leave a place, especially quickly)
2 *fair amount* (= large in size or amount or quantity)
3 *pretty far back* (= informal way of saying some time ago in the past)
4 *up to* (= as far as, not past a certain point)

1 16
1 ...due to the measles they had to bail out at the last minute.
2 I know a fair amount about my family tree.
3 My mother and her sister have researched her family pretty far back so I know a bit from them...
4 I only know up to my grandparents.

Extra support

- If there's time, provide SS with the audioscript and have SS listen again, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

4 SPEAKING

Have SS ask each other the four questions. Then get some feedback from the whole class.

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G pronouns
V language terminology
P sound–spelling relationships

2A Whose language is it?

Lesson plan

The main topic of the lesson is introduced by an extract from a thought-provoking article that originally appeared in the *Financial Times*. The article questions whether, in the future, English will "belong" more to non-native speakers than to native speakers, and leads to a discussion about how important (or not) grammatical correctness is as most conversations in English nowadays are between non-native speakers of the language.

The grammar focus is on pronouns, reviewing what SS should already know and introducing advanced points such as the use of *they* to refer to a singular subject when the gender of the person is not specified or known. SS then discuss comments from around the world referring to learning and using English.

In the second half of the lesson, SS listen to interviews with two non-native speakers of English, who have lived for many years in the UK, talking about their sometimes amusing experiences as language learners. There is then a lexical focus on terminology used to describe aspects of language, e.g., metaphor, slang, idioms, and register – terms that will be used throughout the course – and this is consolidated through a language quiz.

The pronunciation focus is on common sound–spelling relationships in English and gives TT the opportunity to refer SS to the **Sound Bank** at the back of the book as a reference, also to be used throughout the course.

STUDY LINK
- **Workbook** 2A
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** Pronouns *page 143*
- **Communicative** Language quotes *page 169* (instructions *page 161*)
- **Vocabulary** Language terminology *page 194* (instructions *page 187*)

Optional lead-in—the quote

- Write the quote at the top of *page 14* on the board (books closed) or have SS open their books and read it.
- Elicit / explain that *lingua franca* means a shared language of communication used by people whose main languages are different, and originally referred to a common language (*Frank*) consisting of Italian mixed with French, Spanish, Greek, and Arabic that was formerly spoken in Mediterranean ports.
- Ask SS if they think the quote is serious or ironic (it's ironic). Find out if SS use the expression *lingua franca* in their L1.

1 READING & SPEAKING

a Focus on the task and tell SS to cover the article *Whose language?* Focus on the statements and have SS, in pairs, quickly discuss them and then mark them probably true or probably false.

b Give SS a time limit to read the first half of the article to check their answers to **a.** Check answers, having SS tell you why the statements are true or false.

1 False (Around one-quarter of the world's population can communicate reasonably well in English.)
2 True
3 True

c Focus on the task and give SS, in pairs, a couple of minutes to correct the mistakes. Check answers and find out if SS think they make these kinds of mistakes and how important they think they are.

1 starts
2 a restaurant
3 women ... men
4 advice
5 I called my brother...
6 We discussed global warming...

d Focus on the two questions and then give SS a time limit to read the second part of the article. Check answers.

1 All of them.
2 a The writer thinks grammatical accuracy is important in written English, for example, if you want to get an article published in an academic journal.
  b The writer thinks it does not matter in spoken English, where simply being understood is the main aim, especially as in most cases where both speakers are non-natives.

LEXIS IN CONTEXT

e This would be a good time to highlight that, at this level of English, it is important for SS to develop an awareness of "register," e.g., the level of formality or informality in a piece of writing or speech, and to be able to recognize whether it is appropriate for the situation. The article they have just read, for example, is fairly academic and is written in a formal style, which is appropriate for the subject matter and the target reader. It would also be appropriate language for a lecture on the same subject. However, the same language might sound strange in an informal conversation between friends, where phrases like *conduct business* would sound too formal for the occasion.

- Now focus on the **Being aware of register** box and go through it with the class. Then focus on the task and have SS match the highlighted words in the article to

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their less formal equivalents. Have SS compare their answers in pairs before checking answers.

1	remain	6	omit
2	poor	7	require
3	conduct	8	view
4	adhere to	9	thus
5	notion	10	transcribe

Extra support

- Ask SS to choose five other words or phrases they would like to learn from the article and have them compare their choices. Get some feedback from the class about the words or phrases they have chosen and deal with any vocabulary problems that arise.

f In this exercise SS give their responses to some of the issues raised in the article. Put SS into small groups of three or four and ask them to discuss the questions. Then get some feedback from the whole class.

Alternatively, you could do this as an open-class activity.

2 GRAMMAR pronouns

a Focus on the task and give SS time to mark the sentences right or wrong, and correct the wrong ones. Have them compare their answers in pairs. Check answers. Some SS may correct sentence 1 to *his or her phone,* which would be correct, too, *but their phone* is a neater and more concise way of including both genders.

1	✓	5	talking to each other
2	There used to be, ✓	6	✓
3	✓	7	one another
4	when I shave.	8	✓

The mistake in sentence 5 would probably cause a communication problem since *talking to themselves* has a completely different meaning to the intended meaning of *talking to each other.*

b Tell SS to go to **Grammar Bank 2A** on *page 140*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

Grammar notes

- Advanced SS should be familiar with most of these uses of pronouns; however, the majority have never been overtly focused on, e.g., *one, one another,* the use of *they | their* to mean *he* and *she,* and the emphatic use of reflexive pronouns.
- Focus on the exercises for **1C**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a
1 ✓
2 you
3 ✓
4 herself
5 their
6 ✓ him (or her) might be used, but would imply that you were only talking about a man (or a woman)
7 They

b

1	their, they	5	–
2	herself	6	yourself / yourselves
3	They	7	you / one
4	each other / one another		

c

1	it, There	4	It, It
2	There, It	5	There
3	it	6	It, There

Tell SS to go back to the main lesson on *page 15.*

3 SPEAKING

a 1 17 Focus on the task and give SS time to underline the words that they think have extra stress when you wish to emphasize that something is your own opinion. Then play the audio for them to check their answers. Give SS practice in saying the phrases by playing the audio sentence by sentence and having them copy the stress and intonation.

1 17
1 I'd say that...
2 If you ask me,...
3 Personally, I think that...
4 Personally speaking,...
5 In my opinion,...
6 In my view...
7 I feel that...
8 My feeling is that...
9 As far as I'm concerned...

b Focus on the task, and have SS read the comments about English and learning English. Then set a time limit for SS to discuss them in pairs, saying whether the situation is the same or different in their country and how they feel about it. Encourage SS to use the emphasizing expressions in **a.**

When SS have discussed the five comments, get feedback on each topic from the whole class.

Alternatively, you could have SS discuss a topic for a set time, and then get feedback from the class before moving on to discuss the next topic.

4 LISTENING & SPEAKING

a Focus on the instructions and go through the glossary with the class.

b Focus on the two questions and give SS time to answer them in pairs. Do not ask for feedback at this stage as SS will do it in **c.**

c 1 18 Now play Cristina and Pun's answers to the first question, and pause. Play the audio once more. Then elicit their answers from SS, and ask them who they identify with and why.

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1 **Cristina** is used to both native and non-native speakers of English. However, she sometimes has trouble understanding people from the South (of the US). She also finds it more difficult to understand people on the telephone than face-to-face.
Pun finds native speakers easier to understand because they talk more clearly, except when they talk too fast. However, he feels more confident when speaking to non-native speakers, because he's not so worried about making mistakes.

Now play Cristina and Pun's answers to the second question, and pause. Play the audio once more. Then elicit their answers from SS, and ask them who they identify with and why.

2 **Cristina** says that people don't often correct her, but she doesn't mind when they do. Sometimes she corrects her own mistakes.
Pun likes it when native speakers correct him, but he gets discouraged when people correct him *constantly*.

1 18
(audioscript in Student Book on *page 125*)
I = interviewer, C = Cristina, P = Pun
I Do you find it easier to understand native or non-native speakers of English?
C Well, I've been in the United States for seven years now, and I've been exposed to a lot of different accents, not only people from the United States, but from different parts of the world, so I'm used to it. In terms of regional accents in the US, I still sometimes have trouble with Southern accents...they're a little more challenging for me, because I don't live in the South. The most stressful thing, I think, is talking on the phone, because you don't have the face-to-face interaction, so it can be tricky.
I Do you find it easier to understand native or non-native speakers of English?
P I find native speakers easier to understand, because they speak more clearly than non-native speakers. But, some native speakers can be difficult to understand too because they talk too fast. And even though I can usually understand native speakers better, I have more confidence when I'm talking to a non-native speaker, because I know that *neither* of us speaks perfect English, so I'm not as worried about making mistakes or being embarrassed.

I How do you feel about having your English corrected?
C Well, it hasn't happened much lately, but I don't mind, because that's how we learn, you know, we learn from our own mistakes. Sometimes when I'm tired, I might make a mistake with the third-person form, you know, but usually people are quite tolerant. And sometimes I catch my *own* mistakes, so I'm able to correct myself.
I How do you feel about having your English corrected?
P I love to have native speakers correct my English because it helps to pinpoint my mistake. But some people can overdo it. For example, I had this co-worker at my job, and every time we had a conversation, he used to correct my mistakes – if someone corrects you constantly, you just don't want to speak anymore. But when they give me words that I didn't know before, then it's appreciated.

d Focus on the task, and have SS answer the questions with a partner. Elicit anecdotes and opinions.

e **1 19** Now play the second part of the interview, pausing after they answer the question, *Do you have any funny or embarrassing stories …?* Play the two anecdotes again, and then elicit what they were about.

5 **Cristina** had a misunderstanding once when a friend suggested that she and others meet at a place called *Hideout*. She thought he'd said *High Doubt*, and the mix-up caused a lot of confusion.
Pun sometimes misunderstands idioms. He didn't know the expression *get a foot in the door* and took it literally until a classmate explained the meaning. He was also confused by the phrase *sugar-free*, which he took to mean "the sugar is free."

Digital extra idea

- Go to Google images and type the word *kite* to show images of both meanings of *kite*.

Repeat for the last question, and elicit answers.

6 **Cristina** finds American English sports idioms tricky because she's not familiar with American sports. She also finds English spelling challenging.
Pun has difficulty putting the correct stress on new words. He also thinks he monitors his own speech too much and worries about making mistakes.

1 19
(audioscript in Student Book on *page 125*)
I = interviewer, C = Cristina, P = Pun
I Do you have any funny or embarrassing stories related to misunderstanding someone?
C Yes, this happened a few years ago. I was trying to organize an evening out with some friends, and one of my friends picked a place for all of us to meet, and he said, "Let's all meet at Hideout." He meant H-I-D-E-O-U-T, you know, like a hiding place, which was the name of a bar. But I completely misunderstood him and thought he said "high doubt," two words, like H-I-G-H D-O-U-B-T. So, this caused a lot of confusion, because I passed on the information to a bunch of other people and everybody got extremely confused and we couldn't find the place. We had to call him to find out where it was, and then we all figured out that I had misunderstood and gotten the name of the place wrong. Yeah, it took us a while, but in the end we all got together and had a good laugh. So it all worked out.
I Do you have any funny or embarrassing stories related to misunderstanding someone?
P Yeah, usually related to idioms. For example, I once took a business course, and the professor liked to use the phrase, "get a foot in the door." I didn't know what that expression meant and kept thinking, why do we need to put a foot in the door? Then a classmate told me it doesn't mean you REALLY stick your foot in the door, it means you initiate, or start, something...And here's another one: "sugar-free." I knew that "free" means no cost, but I kept seeing "sugar-free" things in stores. I thought that "sugar-free" meant they put in *more* sugar, like *extra* sugar, and it was free to the customer. But instead, it meant there was NO sugar at all. I was really surprised by that.

I Is there anything you still find difficult about English?
C I find that certain idioms related to sports don't come easily to me because I don't know anything about baseball or basketball or American football, and there's quite a few idioms in American English that come from those sports, like "hit it out of the park" or "slam dunk." So even though I do understand them in context, I don't use them, because I don't always see the connection...Oh, and spelling. Romanian is a phonetic language, so spelling isn't necessarily as important as it is in English. Sometimes I have to write words out in English, maybe because I'm a visual learner. I have to visualize the letters in my head before I can spell the word.
I Is there anything you still find difficult about English?
P Hmm. Sometimes when I read a new word, I'm not sure where to put the stress, for example, I'll say STAtistics instead of staTIStics. And I always used to say aCAdemic... for the word acaDEMic. You see, the Thai language is very different from English, so sometimes it's hard. But mostly my problem is that I'm constantly monitoring my own speech because I'm afraid of making mistakes.

Finally, ask the class which of the two speakers they found easier to understand and elicit reasons.

5 VOCABULARY language terminology

a Focus on the task and tell SS to read the eight definitions first before they try to match them to the words in the list. Have SS check their answers in pairs before eliciting the answers from the class. Make sure

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SS can pronounce all the words and phrases correctly and have them mark the stress on the multi-syllabic words.

1 an idiom	5 slang
2 collocation	6 colloquial
3 register	7 a synonym
4 a phrasal verb	8 a metaphor

b This quiz recycles language terminology and also lexis from the lessons in the File. Set a time limit and have SS, in pairs, take the quiz. Check answers.

1 Idioms
1 refuse to change your mind about something even when other people are trying to convince you that you are wrong
2 say exactly what you think in a very direct way
3 were determined to continue despite the difficult circumstances
4 don't agree with each other
5 is the dominant partner

2 Phrasal verbs

1 catch up	4 bring up
2 put off	5 grow up
3 take after	

3 Synonyms and register
a (and b)

1 E (one is more formal)	5 H (omit)
2 D (consequently)	6 C (however)
3 F (owing to)	7 A (adhere to)
4 B (benefits)	8 G (require)

4 Collocation

1 completely	4 distant
2 security	5 hurt
3 close	

6 PRONUNCIATION sound–spelling relationships

Pronunciation notes

- At this level, SS usually have a well-developed ability to predict the pronunciation of new words from their spelling and it is important to encourage them to do this every time they learn a new word. However, it is also important for SS to be able to use a dictionary to check pronunciation in the case of words that have a very irregular sound–spelling relationship.
- SS who have previously used *American English File* will be familiar with the "sound pictures" used throughout the course to provide SS with a clear model of all the sounds of American English and to familiarize them with the phonetic symbol for that sound. If your SS have not used *American English File* before, this would be a good time to introduce them to the **Sound Bank** on *page 168*.
- The exercise below is to help remind SS about common sound–spelling "rules" in American English and, in some cases, exceptions to those rules.

a Focus on the information box and go through it with the class, highlighting that English pronunciation is a lot less irregular than many people may think.

Focus on the task and give SS, in pairs, time to mark the sentences S if all the pink letters make the same sound or D if one word is different, in which case they should circle the different sound.

b 1 20 Play the audio, pausing after each sentence for SS to check their answers, playing the audio again as necessary. Then check answers, eliciting the rule in each case and any more exceptions that SS can think of.

1 *heir* /ɛr/
Rule: the letter *h* is almost always pronounced /h/. Common exceptions: *heir, honest, honor, hour, exhausted, rhythm*
2 *power* /ˈpaʊər/
Rule: the letters *ow* are often pronounced /oʊ/ as in *blow, window, below,* but are also often pronounced /aʊ/ as in *frown, towel, now.* ! Occasionally, the same letters have different pronunciations according to the meaning, e.g., *row* /raʊ/ (= argument), but *row* /roʊ/ (= a line of seats).
3 *river* /ˈrɪvər/
Rule: the letter *i* + consonant + *e* is usually /aɪ/. Common exceptions: *river, give, live* (the verb), *since, liver,* etc.
4 *whose* /huz/
Rule: the letters *wh* are almost always /w/, but occasionally /h/, e.g., *whose, who, whole.*
5 All the same pronunciation
Rule: the letter *j* is always pronounced /dʒ/.
6 *machine* /məˈʃin/
Rule: the letters *ch* are occasionally /ʃ/, e.g., *machine, chef, cliché,* or /k/, e.g., *chemistry, architect,* but almost always /tʃ/.
7 *sure* /ʃʊr/
Rule: the letter *s* at the beginning of a word is almost always /s/.
Common exceptions: *sugar* and *sure* where the *s* is pronounced /ʃ/.
8 All the same pronunciation
Rule: the letters *aw* are always /ɔ/.
9 *work* /wərk/
Rule: the letters *or* are usually /ɔr/, but occasionally /ər/, e.g., *work, word, world.*
10 *require* /rɪˈkwaɪər/
Rule: the letters *ir* are almost always /ər/, but are pronounced /aɪər/ when followed by an *e*.

1 20

1	/h/	hurt	heir	adhere	hardly	himself
2	/oʊ/	throw	elbow	lower	power	grow
3	/aɪ/	alike	despite	river	transcribe	quite
4	/w/	whenever	why	whose	where	which
5	/dʒ/	jealous	journalist	reject	job	enjoy
6	/tʃ/	change	achieve	machine	catch	charge
7	/s/	salary	satisfying	spontaneous	synonym	sure
8	/ɔ/	awful	saw	flaw	drawback	law
9	/ɔr/	short	corner	work	ignore	reporter
10	/ər/	firm	dirty	third	T-shirt	require

c This exercise shows how SS can use their instinct to predict pronunciation from spelling and can also use the phonetic script in a dictionary to check their guess.

Focus on the task and have SS cover the phonetics and definitions. Tell SS to guess the pronunciation from the spelling of the words and elicit what they think. Then tell SS to uncover and check the pronunciation by looking at the phonetic transcription.

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G the past: narrative tenses, *used to* and *would*
V word building: abstract nouns
P word stress with suffixes

2B Once upon a time

Lesson plan

The main context of the lesson is childhood memories. The theme is explored first through extracts, in which famous people write about their childhood. The grammar focus here is on past forms. SS review narrative tenses (simple past and continuous, and past perfect and continuous) for describing specific incidents in the past. They also review *used to* to describe repeated past actions and learn an alternative form, *would* + infinitive. The first half of the lesson ends with oral and written practice talking about childhood, where SS put into practice what they have just learned.

In the second half of the lesson SS listen to an interview about a new book that talks about research that has been done about our earliest memories (what age we have them and what they usually consist of) and SS talk about their own first memories. Finally, there is a lexical and pronunciation focus on abstract nouns, e.g., childhood, boredom, fear, etc.

STUDY LINK
- **Workbook** 2B
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** Past: narrative tenses, *used to,* and *would page 144*
- **Communicative** Childhood questionnaire *page 170* (instructions *pages 161–162*)
- **Vocabulary** Abstract nouns *page 195* (instructions *pages 187–188*)
- **Song** *Kid page 217* (instructions *page 213*)

Optional lead-in—the quote

- Write the quote at the top of *page 18* on the board (books closed) and the name of the author or have SS open their books and read it.
- Point out that Sam Ewing (1921–) is an American writer and broadcaster.
- Ask SS what they think the writer was trying to say in the quotation. Find out if any SS have left their own hometown and if so what they miss and why.

1 READING

a Focus on the task and the texts and point out that they are extracts from a book called *When We Were Young,* where different people, including several well-known writers, describe aspects of their childhood. Set a time limit for SS to read the extracts and match the correct heading to each one.

You may also want to give some more background information about some or all of the contributors to the article:

C.S. Lewis (1898–1963) was a close friend of J.R.R. Tolkien. His best-selling children's book, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe,* was made into a movie in 2005.

Kofi Annan (1938–) was the very active and popular head of the United Nations from 1997–2006.

Mitsuko Uchida (1948–) is a Japanese-born musician now living in the UK. She is an award-winning classical pianist who has played solo and with orchestras around the world.

Jung Chang (1952–) is a Chinese-born writer now living in London, famous for her autobiography *Wild Swans,* in which she was highly critical of the Chinese communist regime of Mao Tse-tung, causing the book to be banned in China.

Agatha Christie (1890–1976) will be familiar to SS as one of the world's best-selling authors of hundreds of detective novels. A play based on one of her books, *The Mousetrap,* is the longest running play in history.

Anaïs Nin (1903–1977) A French writer who is most famous for her journals which span nearly 60 years of her life. For a time she was the partner of the American writer Henry Miller.

Sydney Poitier (1927–) is an American-born Bahamian actor. He was the first African-American actor to win an Academy Award for Best Actor in 1963.

Give SS time to compare their answers in pairs before checking answers. You might want to explain that in English, *professor* usually means a college teacher, but here Kofi Annan uses it to refer to a high school teacher.

1 Fears	5 Food
2 School	6 First love
3 Ambitions	7 Washing
4 Toys and games	

LEXIS IN CONTEXT

b Focus on the information box and remind SS about "register," e.g., the style and level of formality (formal, informal, or neutral) of a piece of writing, and how a good dictionary will give important information about the level of formality of words and phrases. Highlight the importance of recording this information and remind them, in the case of very formal / literary words to also note down the neutral synonym, e.g., in the case of *specter* (formal), they should also note down the neutral or normal word, *ghost.* They should also do the same if, for example, the word in the text had been *spook,* a very informal word for *ghost.*

Focus on the task and give SS time to read the texts again and find the synonyms (numbers 1–7 refer to the extract where they will find the word). Check answers, highlighting that *specter* would rarely be used

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in modern, nonliterary language, and that *skinny* has connotations of being unhealthily thin.

1 specter
2 outlook on
3 lucrative
4 splendid, liable to, no wonder, skinny
5 misery
6 scold
7 dissolve

Highlight the prepositions after *outlook (on)* and *liable (to)*.

c This exercise encourages SS to use reading texts to help extend their vocabulary. Give SS a few minutes to choose five more words or phrases, which they think would be useful to learn. Get them to compare their choices with a partner before getting some feedback from the class. Emphasize the importance of writing down new lexis in context, e.g., *The latter was beyond comparison* with the meaning of the word alongside it.

You may want to systematically ask SS to choose more words or phrases to learn after each reading or listening text, even if this is not one of the lesson stages.

d Focus on the questions and assign SS a time limit to answer them. Some of the questions require some interpretation rather than straight comprehension. Have them compare their answers with a partner before checking answers. Deal with any vocabulary doubts SS may have.

1 Insects, e.g., spiders
2 Perhaps it made him think that you should always try to see "the bigger picture" rather than get distracted by small details.
3 From the Hans Christian Andersen story "Little Match Girl" and from her teacher.
4 Because of its action – it moved in all directions that made riding it very exciting.
5 They wanted her to become a piano teacher.
6 They pretended to let her go without saying anything because they thought it was amusing.
7 She probably didn't have enough money to buy a scrub board.

e Focus on the task and have SS do it in pairs. You could either have SS cover the texts and remember together or have student A cover the text and try to remember while student B (text uncovered) checks and prompts.

Now open the discussion to the whole class, by asking *Which paragraph reminds you most of your childhood?* and eliciting responses and reasons.

2 GRAMMAR the past: narrative tenses, *used to,* and *would*

a Focus on the task and give SS a couple of minutes to answer the questions with a partner. Check answers.

1 Paragraphs 2 and 6
2 Paragraphs 1, 3, 4, 5, and 7

b Focus on the task and again give SS a few moments to answer it with a partner before eliciting suggestions.

Paragraph 6: past simple (*was, arranged, watched,* etc.), past perfect *(had been scolded)*, past continuous *(was waiting)*
Paragraph 7: simple past *(came, had, washed)*, used to *(used to take, used to be, used to use)*, *would* + base form *(would do, would beat, would sort of dissolve / float out, would be gone)*

c Tell SS to go to **Grammar Bank 2B** on *page 141*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

Grammar notes

- SS should be totally familiar with narrative tenses, though they may still have problems differentiating between past perfect and continuous. They should also be very familiar with *used to* for past habitual or repeated actions. The structure that may be new to them is the use of *would* + infinitive. It is important to stress to SS that the simple past, *used to,* and *would* are alternative structures to use when describing repeated past actions, and that varying structures will make their language sound more fluent and advanced.

Focus on the exercises for **2B**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a
1 was sitting, had been crying
2 ✓
3 ✓, had died
4 didn't use to look
5 ✓, ✓
6 had crashed, was pouring

b
1 spent / would spend / used to spend
2 had died
3 cooked / would cook / used to cook
4 took / would take / used to take
5 was invited / had been invited
6 told
7 was going
8 tried
9 got
10 decided
11 was sleeping
12 wanted
13 had been told
14 climbed
15 saw
16 had been asking
17 refused / had refused
18 heard
19 realized
20 had gotten up
21 was coming
22 opened
23 had caught
24 had forbidden

Tell SS to go back to the main lesson on *page 19*.

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3 SPEAKING & WRITING

a 1 21 Focus on the task and play the first extract and elicit the phrase the speaker uses to refer to her age (From the age of about seven till I was 16...). Then play the rest of the audio for SS to write down the rest of the phrases, playing the audio again as necessary.

Check answers and highlight that:
– you can say *When I was small…* instead of *When I was little...*
– *kid* is more informal than *child*.
– you can also say *As a child…* instead of *When I was a child*.

2 When I was little...
3 When I was a young child...
4 When I was in elementary school...
5 When I was a kid...

1 21
1 From the age of about seven till I was 16 I went to an all-girls school in Connecticut...
2 When I was little, and actually still now, I was absolutely terrified of spiders...
3 When I was a young child, I used to have a lot of nightmares...
4 When I was in elementary school, I used to hate school meals...
5 When I was a kid, we always used to go on vacation to the countryside...

Extra challenge
- Have SS write down the whole sentence for each person. Then focus on the phrase used to refer to the speakers' ages.

b Focus on the task and make it clear to SS that they have to talk about habitual actions. Demonstrate the activity by talking about some of the headings yourself. Then have SS, in pairs, take turns talking about each heading. Highlight that they should be using past forms / *used to* and *would* + infinitive to describe their experiences.

c Focus on the instructions and highlight that this time they should use narrative tenses to describe a specific incident they can remember from their childhood.

Give them some thinking time to choose a heading and an incident.

Monitor and support, helping SS with vocabulary and correcting any wrong use of tenses. Fast finishers could choose another heading and describe another incident from their childhood.

d Focus on the task, which you could either do in class or assign for homework. The paragraphs could be displayed in the classroom or on the class website if you have one.

e **Writing**

Tell SS to go to **Writing** ***An article*** on *page 106*.

In this lesson the focus is on writing an article. The writing skills focus is on choosing a good title, paragraphing and discourse markers, and on making your writing more interesting by using synonyms and a richer range of vocabulary. This lesson does not have a **Useful Language** section; since the content of an article will vary depending on the title, it is difficult to pinpoint any often recurring language.

ANALYZING A MODEL TEXT

a Focus on the text type (an article) and tell SS that they may want to write an article for an English language magazine or website or they may be required to do this for an exam. There are certain tips and strategies that SS will learn in this lesson that will help them to write good articles.

Focus on the **Key success factors** and go through them with SS.

Focus on the task, and have SS, in pairs, discuss what factors they might include if they were writing about their country, e.g., the way schools have changed. Get feedback and write their ideas on the board.

b Set a time limit for SS to read the article and see what ideas were included, and also to choose a title. Get feedback about which title they prefer and why.

The best title is probably *Changing childhood,* which sounds more interesting and engaging than *How childhood has changed. My childhood* is not appropriate because the article is about childhood in general.

c Now have SS read the article again and answer the questions with a partner. Check answers. When checking answers to 4, elicit that the discourse markers used are either to introduce the main ideas (*First,* etc.) or to express cause and result (*As a result, This is due more than anything to,* etc.).

1 The direct question engages the reader and tells him / her exactly what the article will be about.
The question is answered in the conclusion.
2 The first paragraph focuses on the writer's memories of his childhood, and gives examples of how he spent his free time, e.g., playing outside, playing board games with his brothers and sisters, etc.
3 Families are smaller and there are more only children because parents both work nowadays, or can't afford more than one child. As a result, children spend a lot of time alone. Children don't play outside anymore because parents think playing outside is dangerous. Children play more on their own because the popular toys today are computer and video games, which you can play without another person.
4 SS should have underlined *First, As a result, Another major change, This is due more than anything to the fact, so, Finally.*

d Focus on the task and give SS time to find the synonyms. Have them compare with a partner and then check answers.

1 these days, today
2 boys and girls, youngsters, young people
3 by themselves, on your own
4 pastimes

Now go through the **Using synonyms** box. Stress that it isn't that you can't repeat a word or phrase (*children* is used six times), but that also using *youngsters, boys and girls,* etc., makes the vocabulary more varied.

You may want to suggest that SS could use a thesaurus.

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e Focus on the task and have SS try to do it without looking back at the article. Then check answers.

1 dramatically	5 hardly ever
2 neighborhood children	6 could possibly afford
3 racing	7 idyllic
4 hazardous	

Extra challenge

- You could elicit other synonyms that the writer could have used, e.g., 1 hugely, 2 local children, 3 dashing / rushing, 5 scarcely, etc.

Finally, go through the **Using richer vocabulary** box with SS.

PLANNING WHAT TO WRITE

a Focus on the task and article titles, and give SS time to choose a topic to brainstorm in pairs. Get brief feedback from different pairs for the three different topics. Then tell them to individually choose the two or three changes that they would focus on in their article. Get feedback asking SS why they have chosen these changes.

b Finally, have SS individually think of titles for their article, and compare / discuss them with a partner. Get feedback and help SS to improve their titles where appropriate. Finally, go through the tips with SS.

WRITING

Go through the instructions and assign the writing for homework.

4 LISTENING & SPEAKING

a 1 22 Focus on the task and play the audio once the whole way through for SS to number the emotions. Play the audio again as necessary. Check answers.

surprise 3
sadness 5
fear 2
disappointment 4
happiness 1

1 22
(audioscript in Student Book on *page 125*)

I = interviewer, Sp = speaker

I What's your earliest memory?
Sp1 I was born on the Atlantic coast of New England, and my earliest memory is swimming between my mother and my father in the Atlantic Ocean.
I Oh, wow.
Sp1 Because I swam before I could walk. And it was wonderful.
I How amazing! How old were you then?
Sp1 I think I was like, actually, I must have been really, really young, maybe, maybe I'd already walked by that point, I must have been one and a half when I had that memory. Really young, it was really, it was a beautiful experience then, and remembering it makes me very happy.
Sp2 My earliest memory is of being completely by myself, lost in what seemed to be a great big forest, it probably wasn't. I was about 18 months old and we were living in Virginia, which is where I was born, and I was on a kind of a path in the middle of a really, really dark forest and I remember looking behind me and it was just darkness and big dark trees and the same ahead of me, and just having this feeling of being completely on my own, and calling out for my sister, Lynn, who was seven years older than me, who was supposed to be watching me and not being able to find her.
Sp3 I guess I was about three or maybe four, and I remember sitting on my father's shoulders and we were going to the zoo and there was an elephant, and the elephant took my ice cream.
Sp4 I remember it was 1966 and I was sitting at a bus stop with my grandmother, and I'd been given a brand new dime, it was brand new, it was so shiny, and it was beautiful, and I remembered deciding then and there that this was going to be my earliest memory, I was going to remember this day in 1966 when I was sitting there with this brand new dime. And then I remember the bus came, and when we went to get on, my grandma was a dime short, so that was the end of my dime.
Sp5 One of my very earliest memories is pulling away in a car looking out of the window seeing our dog Sam through a window, whimpering and looking really sad like he was already missing us. We were basically having to say goodbye to Sam because we were moving to an apartment where they didn't allow dogs. So we were having to say goodbye to him, and it was very sad, he was like whining and whimpering in his new home and we were pulling away. It was horrible.

b Focus on the questions. Point out that not all the speakers say exactly how old they were. Play the audio again for SS to answer the questions. You could pause between each extract to give SS more time. Have SS compare in pairs before checking answers.

1 **Age**: 1½ **Memory**: swimming in the Atlantic Ocean with her mother and father
2 **Age**: About 18 months old **Memory**: being lost in a forest and not able to find her older sister
3 **Age**: 3 or 4 **Memory**: visiting the zoo with her father and an elephant took her ice cream
4 **Age**: doesn't say **Memory**: being given a brand new dime by his grandmother, but then having to give it to the bus driver because his grandmother didn't have enough money to pay for the fare
5 **Age**: doesn't say **Memory**: saying goodbye to the family dog who they were leaving behind in his new home

Extra support

- If there's time, have SS listen again with the audioscript on *page 125*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

c Tell SS that they are going to hear an interview in which someone will talk about a book about memory called *How Memory Shapes our Past* by Professor Douwe Draaisma, a Dutch professor and expert on memory.

Have SS, in pairs, discuss questions 1–5, all of which will be answered in the interview. Get some feedback from the class, but don't check answers at this stage.

d 1 23 Play the audio for SS to check their answers to the questions. Play the audio again as necessary. Check answers. Find out if SS were surprised by anything they heard in the interview. You could also ask if, as a result of what they have heard, they think that any of the memories in **a** may not be true memories.

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Extra support

- Pause the audio where indicated in the audioscript (see spaces) to give SS time to note their answers.

1 b (2–4 years)
2 Because we don't have a clear sense of ourselves as individuals and because we usually can't use the past tense yet.
3 a) strong emotions, e.g., happiness, unhappiness, pain, surprise, fear
b) the birth of a baby brother or sister, a death, or a family visit. Festive celebrations.
4 Mostly visual
5 Because they might not be real memories but something someone has told us or we have seen in a photo.

1 23
(audioscript in Student Book on *page 125*)

H = host, J = John Fisher

H Are our first memories reliable, or are they always based on something people have told us? What age do most people's first memories come from? John Fisher has been reading a fascinating new book about memory by Professor Draaisma called *How Memory Shapes our Past*, and he's going to answer these questions for us and more. Hello John.
J Hello.
H Let's start at the beginning. At what age do first memories generally occur?
J Well, according to both past and present research, 80 percent of our first memories are of things that happened to us between the ages of two and four. It's very unusual to remember anything that happened before that age.
H Why is that?
J There seem to be two main reasons, according to Professor Draaisma. The first reason is that before the age of two, children don't have a clear sense of themselves as individuals – they can't usually identify themselves in a photograph. And you know how a very small child enjoys seeing himself in a mirror, but he doesn't actually realize that the person he can see is in fact himself. Children of this age also have problems with the pronouns *I* and *you*. And a memory without *I* is impossible. That's to say, we can't begin to have memories until we have an awareness of self.
H And the second reason?
J The second reason is related to language. According to the research, first memories coincide with the development of linguistic skills, with a child learning to talk. And as far as autobiographical memory is concerned, it's essential for a child to be able to use the past tense, so that he or she can talk about something that happened in the past, and then remember it.
H I see. What are first memories usually about? I mean, is it possible to generalize at all?
J Early memories seem to be related to strong emotions, such as happiness, unhappiness, pain, and surprise. Recent research suggests that three quarters of first memories are related to fear, to frightening experiences like being left alone, or a large dog, or having an accident – things like falling off a swing in a park. And of course this makes sense, and bears out the evolutionary theory that the human memory is linked to self-preservation. You remember these things in order to be prepared if they happen again, so that you can protect yourself.
H Are first memories only related to emotions, or are there any specific events that tend to become first memories?
J The events that are most often remembered, and they are always related to one of the emotions I mentioned before, are the birth of a baby brother or sister, a death, or a family visit. Festive celebrations with bright lights were also frequently mentioned, much more frequently than events we might have expected to be significant, like a child's first day at school. Another interesting aspect is that first memories tend to be very visual. They're almost invariably described as pictures, not smells or sounds.
H First memories are often considered unreliable, in that perhaps sometimes they're not real memories, just things other people have told us about ourselves or that we have seen in photos. Is that true, according to Professor Draaisma?
J Absolutely! He cites the famous case of the Swiss psychologist, Jean Piaget...

e **1 24** This exercise gives SS practice in understanding a short narrative by focusing on the key "content" words in the story (e.g., the words that the speaker will tend to stress more strongly). Listening for "key" words is an important aspect of understanding native speakers and especially understanding rapid speech.

Tell SS that they are going to hear a short anecdote about the first memory of the famous Swiss psychologist, Jean Piaget. The first time they listen they should just write down any words they hear. Play the audio once.

Now play the audio again for SS to try and fill in the rest of the story. Have them compare with their partner and see if they can retell the story together.

Finally, elicit the story from the class and write it on the board.

Suggested key words in bold
He was **sitting** in his **stroller** as a one-year-old **baby**. A **man tried** to **kidnap** him. He remembered his **nanny fighting** to **save** him. His **parents gave** her a **reward** (a watch). **Years later** when he was **15**, the **nanny** wrote his parents a **letter** and **returned** the **watch**. She **confessed** that she had **made up** the whole story.

1 24

H = host, J = John Fisher

H First memories are often considered unreliable, in that perhaps sometimes they're not real memories, just things other people have told us about ourselves or that we have seen in photos. Is that true, according to Professor Draaisma?
J Absolutely! He cites the famous case of the Swiss psychologist, Jean Piaget. Piaget had always thought that his first memory was of sitting in his stroller as a one-year-old baby when a man tried to kidnap him. He remembered his nanny fighting the kidnapper to save him. The nanny was then given a watch as a reward by Jean's parents. But many years later, I think when Jean was 15, the parents received a letter from the nanny in which she returned the watch to them. The nanny, who was by now an old woman, confessed in the letter that she'd made up the whole story, and that was why she was returning the watch. Of course Jean had heard the story told so many times that he was convinced that he'd remembered the whole incident.

f Focus on the task and go through the talking points. If you have a good early memory story to tell, contribute it at this point.

Put SS in pairs or small groups of three or four. Tell SS to take turns talking about any of the topics where they have a clear memory and are happy to recount it. If you have time, you could find out whether anyone has a funny / surprising / dramatic memory to retell to the whole class.

5 VOCABULARY & PRONUNCIATION

word building: abstract nouns; word stress with suffixes

a Focus on the information in the box about abstract nouns and elicit some examples from the class, e.g., love, jealousy, hunger, attraction, etc.

Focus on the task making it clear that to form some of the nouns, SS will have to add a suffix and for others (the final column) SS have to form a new word instead

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of adding a suffix. Do the first two words *adult* and *afraid* with the whole class as examples.

In pairs, give SS time to complete the task. Check answers.

+ hood
adulthood, childhood, neighborhood
+ ship
friendship, membership, partnership, relationship
+ dom
boredom, freedom, wisdom
+ ness
happiness, kindness, sadness, sickness
+ tion
celebration, competition, imagination
word changes
afraid – fear, ashamed – shame, believe – belief,
dead – death, hate – hatred, lose – loss, poor – poverty

b 1 25 Focus on the task and tell SS to use their instinct to underline the stressed syllables in the words. Then play the audio for them to check their answers. Elicit which suffix ending(s) can cause the stress to change.

See answers in audioscript 1.25

The endings *-hood, -ship, -dom,* and *-ness* never affect the stress of the word they are added to.

Multisyllable nouns ending in *-ion* are always stressed on the syllable before the ending. This sometimes causes the stress to shift, e.g., *celebrate – celebration, inform – information,* but not always, e.g., *express – expression.*

You may want to point out that the same rule applies to words ending in *-ian,* e.g., *electrician, magician,* etc.

1 25
1 adult – adulthood
2 celebrate – celebration
3 compete – competition
4 free – freedom
5 happy – happiness
6 relation – relationship

Now have SS go back to the chart in **a** and practice saying the words correctly. Make sure they know where to stress the words that don't have a suffix, e.g., *belief, poverty,* etc.

c Focus on the task and set pairs a time limit to complete the quotations. Sometimes more than one abstract noun will make sense in a quotation, but the idea is for SS to try and guess the original words. Check answers.

1	hatred	3	happiness	5	poverty	7	sickness
2	Fear	4	Imagination	6	boredom	8	freedom

Digital extra idea

- You could show the class photos of the people as they look at each quote.

d You could do this exercise in pairs or as a whole-class activity.

6 1 26 SONG *Kid* ♫

This song was originally made famous by the British-American new wave band The Pretenders in 1979. For copyright reasons, this is a cover version. If you want to do this song in class, use the photocopiable activity on *page 217.*

1 26
Kid
Kid what changed your mood
You've gone all sad so I feel sad too
I think I know some things we never outgrow
You think it's wrong
I can tell you do
How can I explain
you don't want me to

Kid my only kid
You look so small you've gone so quiet
I know you know what I'm about
I won't deny it
But you forgive though you don't understand
You've turned your head
You've dropped my hand

All my sorrow, all my blues
All my sorrow

Shut the light, go away
Full of grace, you cover your face

Kid gracious kid
Your eyes are blue but you won't cry
I know angry tears are too dear
You won't let them go

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1&2 Review and Check

The File finishes with two pages of review that focuses on the grammar, the vocabulary (including Lexis in Context), a reading passage, and a listening passage. These exercises can be done individually or in pairs, in class or at home, depending on the needs of your SS and the class time available. If SS do them in class, check which SS are still having problems, or any areas that need further review.

Testing Program CD-ROM

- **File 2 Quick Test**
- **File 2 Test**

GRAMMAR

a 1 though 2 their 3 would 4 there 5 one 6 as 7 herself 8 so 9 have / get 10 because

b 1 to have them repaired
2 If one learns a few phrases,
3 despite the heavy traffic / despite the traffic being heavy / despite the fact that the traffic was heavy
4 was canceled due to the fog
5 see each other
6 by themselves
7 haven't seen him since
8 so as not to be recognized
9 we won't have to do the dishes
10 I would take

VOCABULARY

a 1 teeth 2 mind 3 run 4 pants 5 guns 6 terms

b 1 career 2 part-time 3 alike 4 half-sisters 5 take after 6 synonym

c 1 of 2 off, up 3 up 4 off 5 in 6 with, on

d 1 neighborhood 2 fear 3 friendship 4 loss 5 Freedom 6 wisdom

CAN YOU UNDERSTAND THIS TEXT?

a Suggested answer: Being bilingual is an advantage. You are more valuable in the workforce. You are likely to earn more money and be promoted to a management position if you are bilingual.

b 1 T
2 T
3 T
4 F (Bilingualism is not an absolute requirement, but it is desirable, according to Wendi Colby, director of human resources.)
5 T
6 T
7 T
8 F (Wellesley says, "We see demand from a full range of industries.")

CAN YOU UNDERSTAND THIS PROGRAM?

a Students' own answers

b [✗] More than half the world's children grow up speaking two or more languages.
[✗] Being bilingual strengthens the brain.
[✗] For bilinguals, the brain keeps the two languages separate.
[✗] Bilingual speakers' brains perform mental exercises all the time.

1 27

H = host (Renee Montagne), J = Judy Szentkiralyi, P = Paul Szentkiralyi, G = Gretchen Cuda-Kroen, Ha = Hannah Szentkiralyi, Ja = Janet Werker , E = Ellen Bialystok

H This is MORNING EDITION from NPR News. I'm Renee Montagne. In today's health segment, people with rare diseases help each other using the Internet. But first, in an increasingly interconnected world, speaking more than one language is becoming common. Approximately one out of five Americans speak a language other than English at home. Around the world, as many as two-thirds of children are brought up bilingual. And it turns out that being bilingual is also good for the brain. Reporter Gretchen Cuda-Kroen has the story.

J (Foreign language spoken)

P (Foreign language spoken)

G Judy and Paul Szentkiralyi both grew up in the U.S. bilingual – speaking Hungarian with their families and English with their peers. And when they married they knew they wanted to raise their children speaking both languages. So their two daughters, Hannah and Julia, heard only Hungarian from mom and dad at home.

Ha (Foreign language spoken)

G Then came school and learning English. Judy recalls Hannah's first few months with the new language.

J When she did go to preschool that accent was very thick. She's counting like vun(ph), two, tree. And by the time maybe four or five months went by it was totally gone.

G Most people were supportive, but not everyone. Judy's husband Paul recalls an uncomfortable confrontation Judy once had in a local grocery store.

P I remember one time you came home, you said this one lady was, well, when's she going to learn English. It's like, well, when she goes to school she'll learn English.

G The Szentkiralyi's says that people often asked them if their kids got confused or if they fell behind in school. Janet Werker has an answer for them. She's a psychologist at the University of British Columbia who studies language acquisition in bilingual babies. Werker says the idea that children exposed to two languages from birth become confused or that they fall behind is a common misconception.

Ja Growing up bilingual is just as natural as growing up monolingual. There is absolutely no evidence that bilingual acquisition leads to confusion and there is no evidence that bilingual acquisition leads to delay.

G Werker and other researchers say the evidence to the contrary is actually quite strong. Being bilingual, they say, may actually be good for you.
Ellen Bialystok, a psychologist from York University in Toronto, says the reason lies in the way the bilingual mind uses language. No matter what language a person is speaking at the moment, Bialystok says both languages are active in the brain.

E The evidence is very dramatic. Even if you're in a context that's utterly monolingual where you think there's absolutely no reason to think about Chinese or Spanish or French, it is part of the activated network that's going on in your brain.

G This means bilinguals have to do something that's monolinguals don't do. They have to keep the two languages separate. Bialystok likens it to tuning into the right signal on the radio or television – the brain has to keep the two channels separate and pay attention to only one.

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E The brain has a perfectly good system whose job it is to do just that – it's the executive control system. That's what it does. It focuses attention on what's important, and ignores misleading distraction. Therefore, for a bilingual, every time you open your mouth to speak, you recruit this executive control system. It's always used in every sentence you utter. That's what makes it strong.

G Bialystok says that constantly engaging this executive control function is a form of mental exercise, and some researchers, including herself, believe that this can be beneficial for the brain. Bilingual speakers have been shown to perform better on a variety of cognitive tasks, and one study Bialystok did found that dementia set in 4–5 years later in people who spent their lives speaking two languages instead of one.

E They can get a little extra mileage out of these cognitive networks because they have been enhanced throughout life.

G And the advantages of bilingualism may be due to more than just mental fitness. Bialystok says there's some preliminary evidence that being bilingual may physically remodel parts of the brain.

For NPR News, I'm Gretchen Cuda-Kroen in Cleveland.

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G *get*
V phrases with *get*
P words and phrases of French origin

3A Don't get mad, get even!

Lesson plan

This lesson deals with the topic of relationships – first SS discuss a light-hearted list of "best breakup lines" before reading the true stories of how three women got revenge on their boyfriend / husband, who left them or was unfaithful to them. Then in pronunciation they look at French words and expressions (e.g., *rendezvous*), which are commonly used in English but pronounced in a way that is close to their French pronunciation. There is then a lexical focus on verbs and idioms related to the verb *get*, probably the most versatile verb in English.

In the second half of the lesson SS discuss certain often-asked questions about relationships such as "Do opposites attract?" and "Should you try to get back in touch with an ex?" Then they listen to a journalist talking about academic research that has been done about these topics and the statistical evidence available. The grammar focus is also on different meanings of *get*, and the lesson ends with a questionnaire that recycles both lexical and grammatical examples of this verb.

STUDY LINK
- **Workbook** 3A
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** *get page 145*
- **Communicative** Reconciliation? *page 171* (instructions *page 162*)
- **Vocabulary** *get* phrases *page 196* (instructions *page 188*)
- **Song** *50 Ways to Say Goodbye page 218* (instructions *page 213*)

Optional lead-in—the quote

- Write the quote at the top of *page 24* on the board (books closed) and the name of the author or have SS open their books and read it.
- Point out that Ivana Trump (1949–) is a Czech-born Olympic skier, who emigrated to the US where she met and married Donald Trump, the American real-estate millionaire. When they divorced, Ivana is reported to have won a settlement of more than 20 million dollars.
- Point out that *mad* in American English means *angry* and ask SS what they think Ivana meant in this quote (don't get angry, get as much money, property, etc., as you can) and whether they think it is good advice. You could also ask SS whether they think it is right that spouses of wealthy people often receive huge divorce payments from their ex-partner even when they weren't married for very long.

1 READING & SPEAKING

a Focus on the task and have SS decide, in pairs, which they think are the best / worst breakup lines. Get feedback from the class.

Extra challenge

- Alternatively, you could start the lesson with books closed and ask SS for their own ideas of the best breakup lines. Write these on the board before opening books and comparing SS' ideas with the ones in **1a**.

b Focus on the three stories and the title *50 Ways to Say Goodbye*, and elicit the meaning (there are many ways to breakup with your significant other). Read aloud the quote "Revenge may be wicked..." and elicit its meaning (Revenge is bad but people can't help themselves.). Establish that all three stories involve a woman taking revenge on her ex-partner / husband. You may want to tell SS that the composer mentioned is Michael Nyman.

Focus on the gist reading task and the five questions. Set a time limit for SS to read the three stories. Tell SS not to worry about the meaning of every word or try to guess the missing words, but just to find out exactly how the woman took revenge in each case and why.

Get feedback from SS about which act of revenge was the most ingenious / satisfying, etc.

Students' own answers

LEXIS IN CONTEXT

c Focus on the task and give SS time to complete it. Have SS compare their answers with a partner before checking answers. Where useful, elicit the meanings of some of the wrong options. Check answers.

1	b dumped (informal)	7	b created
2	a turning	8	c crowning
3	c ridiculed	9	a get over
4	a replaced	10	c take
5	a unwillingly	11	b mutual
6	c posted	12	b fuel

d Focus on the task and elicit from the class what the first number (50) refers to (*50 Ways to Say Goodbye*, a song by Train and *50 Ways to Leave Your Lover*, a song by Paul Simon). Then have SS continue in pairs, telling them to look back at the stories if they can't remember. Check answers.

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107 – the number of women to whom Sophie Calle sent her ex-boyfriend's email
30 – the number of emails the famous composer used to send Jane Slavin every day before he suddenly broke off contact with her
more than 100 – the number of emails the famous composer sent "Lucia"
6 – the number of months Stephanie had been seeing Jason when they decided to make their relationship exclusive
1 – Jason was having a love affair, not with just one woman, but there were more
3 – the number of women Jason was meeting on the side

Digital extra idea

- Go to YouTube and type Sophie Calle in the search box. The clip called *52nd Venice Biennale 2007* shows people going around the exhibition. Or Google *Sophie Calle paramnesic pleasures* and watch an interview where Sophie Calle explains what she did and why; you can also see her work. Only the first half of the interview is relevant. You might want to warn SS that Sophie has a strong French accent.

e Focus on the sayings, and elicit their meanings.

Revenge is sweet = people enjoy taking revenge
Revenge is a dish best served cold = it is better not to take revenge in the heat of the moment, but later
In revenge, woman is more barbarous than man = women are more cruel in their revenge than men
An eye for an eye makes the whole world blind = taking revenge harms you as much as the other person

Then elicit from the class which saying they think best suits each story and why. You could also ask SS if there are any sayings about revenge in their country.

Extra support

- Ask SS to choose five other words or phrases they would like to learn from the stories and have them compare their choices. Get some feedback from the class about the words or phrases they have chosen and deal with any vocabulary problems that arise.

2 PRONUNCIATION words and phrases of French origin

Pronunciation notes

- Throughout the centuries a feature of English has been that it has always borrowed words from other languages (called "loan words"), typically where there is not an English word available to describe, e.g., a custom, type of food, a technology, which has been imported from another country. Common examples of loan words are *sauna* (from Finnish), *pasta* (from Italian), and *robot* (from Czech). The pronunciation of these words is usually anglicized. However, there is a large group of French loan words and phrases, most of which are pronounced in a similar way to the way a French person would say them, e.g., *nouveau riche* /nuvoʊ 'riʃ/ (an expression to describe a person who has recently become rich and likes to show it off in a very obvious way). An advanced dictionary will give these words and phrases and their pronunciation.

a Focus on the information box and go through it with the class. Then give SS time to complete the task and elicit the meaning of the words and phrases. At this stage do not worry about pronunciation.

1 *faux pas* /foʊ 'pɑ/ = an action or remark that causes embarrassment because it is not socially correct
2 *déjà vu* /deɪʒɑ 'vu/ = the feeling that you have previously experienced something that is happening to you now
3 *avant-garde* /ɑvɑnt 'gɑrd/ = new and very modern, sometimes surprising or shocking
4 *entrepreneur* /ɑntrəprə'nər/ = a person who makes money by starting and running businesses, especially if this involves taking financial risks
5 *cliché* /kli'ʃeɪ/ = a phrase that has been used so often it loses its meaning and interest
6 *bouquet* /bu'keɪ/ = a bunch of flowers arranged in an attractive way
7 *fiancé* /fi'ɑnseɪ/ = the man that a woman is engaged to (*fiancée* for a woman)

a 2 2 Play the audio once all the way through, and then sentence by sentence for SS to repeat the French word or phrase. Then have individual SS say the sentences.

Extra challenge

- You could write on the board all or some of the following French words / phrases used in English and ask SS to tell you what they mean and how they are pronounced: *apéritif, art nouveau, au pair, bourgeois, café, chauffeur, connoisseur, croissant, cuisine, décor, denouement, genre, Grand Prix, piste, raconteur, sabotage*, etc.

2 2
1 I made a real faux pas when I mentioned his ex-wife.
2 When we were introduced I had a sense of déjà vu, though I knew we'd never met before.
3 For our first date, he took me to an avant-garde music concert– there was no second date.
4 She's engaged to a well-known local entrepreneur.
5 I know it's a cliché, but it really was love at first sight.
6 On our anniversary, he always buys a huge bouquet of flowers – he's so predictable!
7 I met Jane's fiancé last night. They told me they're getting married next year.

3 VOCABULARY phrases with *get*

a Give SS a few moments to complete the task and check answers.

a get even b get over

b Tell SS to go to **Vocabulary Bank *get*** on *page 160*. Focus on section **1 Expressions with *get*** and have SS do it individually or in pairs. Check answers and elicit / model the pronunciation of tricky phrases as necessary.

! Remind SS that, since *get* is a very common verb, idioms with *get* are likely to be found in the dictionary under the next full word, e.g., *get on sb's nerves* will be under *nerves*; *get a life* under *life*, etc.

1 *get the impression* = think, have an idea or opinion
2 *get even* = to cause somebody the same amount of trouble or harm as they have caused you
3 *get the chance* = have the opportunity
4 *get the joke* = understand a joke
5 *get to know* = discover what somebody or something is really like

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6 *get a hold of* = make contact with
7 *get rid of* = throw away, make yourself free of somebody / something
8 *get back at* = take revenge on somebody
9 *get in trouble* = find yourself in a situation in which you can be criticized or punished
10 *get out of the way* = move to one side to allow somebody or something to pass

Now focus on section **2 Idioms with *get*** and have SS do it individually or in pairs. Check answers and elicit what the phrases mean.

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

Highlight especially that:
– *Get real* = see things as they really are, don't act in a stupid / unreasonable way
– *Get a life* = used to talk about your own life or to tell somebody to do something more exciting with their life
– *get on somebody's nerves* = to annoy somebody
– *get your act together* = to organize yourself more effectively in order to be able to achieve something
– *get along really well* = to really enjoy each other's company
– *get the short end of the stick* = to be treated unfairly
– *get the message* = understand what somebody is trying to tell you
– *get your own way* = get or do what you want, especially when somebody has tried to stop you

Finally, highlight that all these idioms are informal and that some are rather rude, e.g., *Get a life!*

Now focus on section **3 Phrasal verbs with *get*** and have SS do it individually or in pairs. Check answers.

1 J	4 B	7 E	10 I
2 A	5 C	8 F	11 H
3 D	6 K	9 G	

Highlight that:
– you *get over* a broken relationship, death, sickness, or other trauma.
– *get by* can also be used to mean *manage* in the context of speaking languages, e.g., *I know enough Spanish to get by when I go on vacation there.*

! Remind SS that phrasal verbs with *get* will be found in the dictionary under *get*.

Finally, focus on the instruction "Can you remember the expressions on this page? Test yourself or a partner."

Testing yourself

- For **Expressions with *get*** SS can look at the expressions in the list and see if they can remember what they mean. For Idioms with *get* they can look at sentences A–I and see if they can remember the idioms. For **Phrasal verbs with *get*** they can look at definitions A–K and see if they can remember the phrasal verbs.

Testing a partner

- See Testing a partner *page 18*.

SS can find more practice of these words and phrases on the iChecker.

Tell SS that the expressions taught in this Vocabulary Bank will be recycled in the *get* questionnaire at the end of the lesson, which pulls together lexis and grammar.

Tell SS to go back to the main lesson on *page 25*.

4 2 3 SONG *50 Ways to Say Goodbye* ♫

This song was originally made famous by the American rock band Train in 2012. For copyright reasons this is a cover version. If you want to do the song in class, use the photocopiable activity on *page 218*.

2 3

50 Ways to Say Goodbye
My heart is paralyzed
My head is oversized
I'll take the highroad like I should!
You said it's meant to be,
that it's not you, it's me
You're living now for my own good,
That's cool, but if my friends ask where you are
I'm gonna say:

Chorus
She went down in an airplane
Fried getting suntan
Fell in a cement mixer full of quicksand
Help me, help me, I'm no good at goodbyes!
She met a shark under water
Fell and no one caught her
I returned everything I ever bought her
Help me, help me, I'm all out of lies

And ways to say you died

My pride still feels the sting
You were my everything
Some day I'll find a love like yours (a love like yours)
She'll think I'm Superman
Not super minivan
How could you leave on Yom Kippur?

That's cool, but if my friends ask where you are I'm gonna say

She was caught in a mudslide
Eaten by a lion
Got run over by a crappy purple Scion
Help me, help me, I'm no good at goodbyes!
She dried up in the desert
Drowned in a hot tub
Danced to death at an east side night club
Help me, help me, I'm all out of lies
And ways to say you died

I wanna live a thousand lives with you
I wanna be the one you're dying to
Love...but you don't want to

That's cool, but if my friends ask where you are I'm gonna say
That's cool, but if my friends ask where you are I'm gonna say

Chorus
She was caught in a mudslide
Eaten by a lion
Got run over by a crappy purple Scion
Help me, help me, I'm no good at goodbyes!
She dried up in the desert
Drowned in a hot tub
Danced to death at an east side night club
Help me, help me, I'm all out of lies
And ways to say goodbye

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5 SPEAKING & LISTENING

a Focus on the back cover from the book and establish that this is a real book. Have SS read the "blurb" (e.g., the information on the back cover telling you about the book) and ask why the book is called *Love by Numbers* (Because it contains a lot of academic research using statistics to try to answer common questions about relationships.).

Tell SS, in pairs, to discuss the six questions in the "blurb." Get some feedback from the class regarding their opinions on the topics.

b 2 4 Now tell SS that they are going to listen to the author of *Love by Numbers* talking about some research that has been done. SS have to listen for the answers to the questions in **a** according to the research.

Play the audio once for SS to listen to the answers to the questions and then have them compare answers with their partner. Check answers.

1 Yes. Researchers found that both men and women felt happier and were more committed to each other when their friends approved of their relationship.
2 A car. It is a small and confined space so ideal for an argument.
3 No. Research proves that "like attracts like," e.g., we are generally attracted to people who are similar to us.
4 As good as any other method. According to research, the success rates of relationships that started online are very similar to offline methods of meeting people, such as meeting people at work or socially.
5 Only if you are single. Research showed that single people often got back together successfully with their "lost loves."
6 No. Most people felt anxious and sorry afterward, not happier. Most of all they still felt angry.

2 4

(audioscript in Student Book on *page 126*)

1 No relationship is an island; it's surrounded by friends and family, all of whom have something to say about it. In a study undertaken by Illinois University, researchers found that both men and women felt happier and were more committed to each other when their friends approved of their relationship. When friends tell a couple that they are a good match, and how much they enjoy going out with them, that couple starts believing that they really are a couple. Also when a couple stays together for a while, their two groups of friends start to make friends with each other, and as a result the couple's relationship gets stronger.

2 Cars are small confined spaces, which makes them ideal to fight in. A survey conducted for a driving magazine found that one driver in ten will be arguing with a partner within 15 minutes of starting the trip. About 40 percent of the arguments are caused by men criticizing their partner's driving, and another 10 percent by the man taking control of the car stereo. At least disputes about map reading can now be resolved by GPS!

3 Relationship research would say that it's conclusively proven that like attracts like, in other words that we are generally attracted to people who are similar to us. This research shows that couples usually share religious and political beliefs and are about the same age. They are fairly similar in education, intelligence, and what they think matters in life. Most people also go for someone as good-looking or as plain as they are. You may, however, be familiar with the phrase "love is blind," suggesting that you can fall for anyone, if you get the chance to meet them. But psychologists argue that such "blindness" is temporary: after three months you can "see" again, and then you usually get over the person.

4 Today the Internet is one of the most popular ways for people to find dates. On the one hand, the opportunity to remain anonymous for a while is an advantage. People feel that they can express their emotions more readily online and get to know each other more quickly. On the other hand, people can lie more easily, the most common lies being about weight, age, and of course about already being married. But if you have reasonable expectations, online dating is a good way to start looking for dates. Increase your success by posting a picture and a truthful profile. Online dating agencies advise getting a picture taken that makes you look friendly, rather than seductive. Best of all, use a dictionary when writing your profile. The biggest turn-off, apparently, is profiles with poor spelling. But once you've found a date, will the relationship last? A study in the US of over 3,000 adults found that 15 percent knew someone in a long-term relationship that had started online and according to research the success rates of these relationships are very similar to offline methods of meeting people, such as meeting people at work or at a party.

5 Early loves are incredibly powerful and, with the Internet, increasingly accessible. A survey in *Time* magazine found out that nearly 60 percent of people interviewed still thought about their first loves. Dr. Nancy Kalish of California State University conducted another study which got randomly selected American adults to agree to be interviewed about their first loves. One third said they would reunite with their first loves if they could. Then, by advertising in the media, Dr. Kalish got data on 2,500 first love couples who got back in contact with each other. With the ones who were single when they found their lost loves, things moved quickly with 40 percent of them together again within three weeks, and most of them then getting married (and still together several years later). But there was a different story with the couples who were already in committed, usually happy relationships. Most of these people had casually Googled their old love on a whim with no plan for what to do if they found that person. 80 percent of these people ended up getting involved with their lost love again, and generally they became unhappy as a result. Dr. Kalish strongly warns people who aren't single not to do an online search for lost loves because of the destruction it can cause families and relationships.

6 You've just been dumped by your partner and you want revenge. But will it make you feel better? In a Canadian study, the most popular methods of revenge were flirting with friends or enemies of their ex, damaging their car, or breaking something they own, and writing nasty letters or emails. The question is, what will the revenge achieve? Another study by Stephen Hoshimura at the University of Montana asked people what act of revenge they had carried out, and what they had wanted to achieve, and how they felt afterward. The research showed that most people felt anxious and sorry afterward rather than feeling any happier. But most of all, they still felt angry. It seems that unfortunately, for most people, revenge is *not* sweet.

c Focus on the questions and give SS time to read them. Play the audio, pausing after each section and giving SS time to discuss the answers in pairs. Play again as necessary. Check answers.

1 When friends tell a couple that they are a good match, they help them to believe this is true. Secondly, if both partners' friends begin to make friends with each other, this makes the relationship stronger.
2 Men criticizing their partner's driving, men taking control of the car stereo, and map reading. The last one is becoming less common thanks to satellite navigation.
3 It is only a temporary condition. After about three months the person can "see" again and they see what they don't like in their new partner and stop finding them attractive.
4 Advantages: Being able to remain anonymous, feeling able to express your emotions more easily online, and getting to know the other person more quickly. Disadvantages: People often lie about their weight, age, or marital status.

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Advice regarding profiles you post on a website: Increase your success by posting a friendly rather than seductive photo and a truthful profile. Use a dictionary when composing your profile because poor spelling is the biggest turn-off.
5 A survey in *Time Magazine* found out that almost 60 percent of people interviewed still thought about their first loves. 80 percent of people already in a relationship who got back in touch with a first love ended up getting involved with them again.
6 Flirting with friends or enemies of their ex, damaging their car or breaking something they owned, and writing nasty letters or emails.

Extra support

- If there's time, have SS listen again with the audioscript on *page 126*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

d Open up the discussion to the whole class and elicit different opinions.

LEXIS IN CONTEXT

e 2.5 This exercise focuses on some useful expressions in the listening text and gives SS some practice in listening for a particular phrase.

Play the audio for SS to complete the missing phrases, playing again as necessary. Check answers and elicit the meaning of the phrases.

1 *good match* = being very compatible with "matching" personalities
2 *fall for (somebody)* = (informal) to be strongly attracted to somebody; to fall in love
3 *go for* = be attracted by and try to attract
4 *get over* = stop liking
5 *long-term* = that is long lasting and appears to be permanent
6 *turn-off* = something that stops you from being attracted to something
7 *getting involved* = starting to have a relationship
8 *carried out* = done

2.5
1 When friends tell a couple that they are a good match and how much they enjoy going out with them...
2 ...suggesting that you can fall for anyone, if you get the chance to meet them.
3 Most people also go for someone as good-looking or as plain are they are.
4 After three months you can "see" again, and then you usually get over the person.
5 A study in the US of over 3,000 adults found that 15 percent knew someone in a long-term relationship that started online.
6 The biggest turn-off, apparently, is profiles with poor spelling.
7 80 percent of these people ended up getting involved with their lost love again.
8 Another study by Stephen Hoshimura at the University of Montana asked people what act of revenge they had carried out...

6 GRAMMAR *get*

a Focus on the task and give SS, in pairs, time to answer the questions. Check answers.

1 C 2 B 3 A

b Tell SS to go to **Grammar Bank 3A** on *page 142*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

Grammer notes

- Apart from the many phrases and idioms involving *get*, *get* is also frequently used as a main verb, often as a more informal alternative to another verb, e.g., *get | receive*. In spoken English, *get* is also often used in certain grammatical structures, e.g., as an alternative to *be* in the passive, or instead of *have* in the structure *get something done*. Here all these different uses are pulled together.

Focus on the exercises for **3A**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a		b	
1	becoming	1	got my visa renewed
2	buy	2	get used to driving
3	persuade / convince	3	almost got killed
4	have	4	get my sister to babysit
5	received	5	get all the locks changed
6	take / obtain	6	got lost
7	arrive / be	7	get my eyes examined
8	bring	8	got bitten
9	was		
10	persuade / convince		

Tell SS to go back to the main lesson on *page 27*.

c This exercise activates both the lexical and grammatical uses of *get* in the lesson.

Put the class into pairs. Then have SS read the questionnaire and check ten questions they would like to ask a partner. SS take turns asking each other their questions.

Finally, tell SS to cover the questionnaire and have them ask you some of the questions from memory.

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G discourse markers (2): adverbs and adverbial expressions
V history and warfare
P stress in word families

3B History goes to the movies

Lesson plan

In this lesson the topic is history, as seen through the movies. The lesson begins by introducing the vocabulary of history and warfare through texts describing memorable scenes from historical movies. The pronunciation focus is on shifting word stress in some of the word "families" SS have just learned, and they go on to describe movie scenes of their own to each other. In the second part of the lesson the topic is historical accuracy in movies. SS read the preface to the book *History Goes to the Movies*, and then listen to a movie critic discuss two movies regarding their accuracy. Finally, the discourse markers, which SS have been exposed to throughout the lesson, are focused on and the lesson ends with the grammar put into practice though a communication activity *Guess the sentence*.

STUDY LINK
- **Workbook** 3B
- **Online Practice**
- **iChecker**

Extra photocopiable material

- **Grammar** Discourse markers (2) *page 146*
- **Communicative** Historical movies quiz *page 172* (instructions *page 162*)
- **Vocabulary** History and warfare *page 197* (instructions *page 188*)

Optional lead-in—the quote

- Write the quote at the top of *page 28* on the board (books closed) and the name of the author or have SS open their books and read it. Have SS discuss what they think it means.
- Elicit that the movie *Gone with the Wind*, which is set in the American Civil War (1861–1865), has a famous scene where the heroine, who no longer has any beautiful clothes, makes a dress out of a curtain. What the critic seems to be saying is that the movie glamorized war and made it not seem as horrific as it really is. Ask SS if they think movies tend to glamorize war or not, and elicit examples.

1 VOCABULARY history and warfare

a Focus on the instructions and have SS discuss the movies with a partner. Then open the discussion to the whole class. Finally, tell them that in general, a movie is considered historical when it is based on a real event, or is set in a historical period, so by these criteria all the movies listed are historical.

b Now focus on the photos of movie scenes and ask SS if they have seen any of the movies and remember the scenes. If SS remember them, ask them to describe what happens in each scene.

Focus on the instructions and the words in each list. Tell SS, in pairs, to work together to try to figure out which word goes where, and to guess its meaning from the context. Encourage them to read the texts through once before they fill in the blanks and to guess the meaning of any other new words, e.g., *shield*.

c 2 6 Play the audio, pausing after the first scene to check answers. Elicit from SS what they think the words mean. Repeat for the other two paragraphs.

Braveheart
2 overthrow
3 outnumbered
4 arrows
5 troops
6 victorious

Gone with the Wind
1 Civil War
2 side
3 besieged
4 looted

Spartacus
1 weapons
2 forces
3 rebellion
4 defeat
5 casualties
6 capture

2 6

1 The movie is set in 13th century Scotland. Mel Gibson plays the Scottish rebel William Wallace who tries to overthrow the English who ruled Scotland at that time. One of the most memorable scenes is the Battle of Stirling, when Wallace's army, hopelessly outnumbered, waits in an open field for the English to attack. The English fire thousands of arrows into the air, but the Scots defend themselves with shields. Then the English knights on horseback charge at full speed, but at the last moment, the Scottish troops raise their spears and the English knights are thrown from their horses and killed. A fierce battle then takes place, and Wallace's army is victorious. The scene is not a model of historical accuracy, but with its spectacular special effects and stunts, it's a lot of fun to watch. "They may take our lives, but they will never take our freedom!"
2 *Gone With the Wind*, is based on the best-selling book by Margaret Mitchell. It tells the story of a manipulative woman, Scarlett O'Hara (played by Vivien Leigh), and an unscrupulous man, Rhett Butler (Clark Gable), who carry on a turbulent love affair in the American South during the Civil War. The Confederates, the side Scarlett's family supports, are losing, and Scarlett is living in Atlanta, which is besieged by the Union Army. She escapes and goes home, only to find her mother dead, her father disoriented, and her family home looted. She asks for food, and is told the soldiers have taken everything. In this dramatic scene, Scarlett, starving and desperate, suddenly sees a turnip in the ground. She falls on it, pulls it from the ground and eats it. She then rises from the ground, looks around the ruined land and vows, "As God as my witness, I'll never be hungry again."
3 This epic movie tells the story of the rise and fall of a slave in the Roman Empire. Spartacus (Kirk Douglas) is trained as a gladiator, but he rebels against his Roman owner and escapes. He forms an army of slaves and becomes their leader. Although they have fewer weapons and are less well organized, they win several victories against the Roman forces that are sent to put down the rebellion. But a final, climactic battle just outside Rome results in the total defeat of the rebel army, with heavy casualties on both sides, and the capture of many of the survivors, including Spartacus. Crassus (Laurence Olivier), the Roman general, promises the captives that they will not be punished if they identify Spartacus. In this powerful scene, one by one, each surviving soldier stands and shouts out, "I am Spartacus!" Crassus finally condemns them all.

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d Focus on the instructions. Divide the class into groups of three and give each student a number (1, 2, or 3). Have them reread and memorize the information, and then describe the scene in their own words.

Digital extra idea

- You could show the class a clip of each movie on YouTube.

2 PRONUNCIATION stress in word families

Pronunciation notes

- SS sometimes make mistakes with shifting word stress in word "families" (e.g., *history, historical*) because they tend to stress the same syllable as in the base word. It is important to point out that in many such "families" the stress changes and SS need to check and underline the stress when they come across these words.

a Focus on the information box and go through it with SS. Then give them a few minutes to complete the chart individually or in pairs. Check answers.

See underlining in audioscript 2.7

Elicit /explain the difference between:
– *captive* (= person who has been captured) and *captor* (= person who captures sb)
– *civil* (= connected with the people who live in a country, or with the state) and *civilized* (= well organized socially, with a developed culture and way of life)
– *historical* (= connected with the past, e.g., *historical documents*) and *historic* (= important in history, e.g., *a historic occasion*)

You may want to point out that *loot* can also be a noun when it refers to the object as opposed to the action.

b 2.7 Now give SS time to underline the stressed syllables. Then play the audio once or twice for them to check that they have the right stress. Elicit that the "families" where the stress changes are *civilization, execution, history,* and *rebellion.*

Now ask SS, e.g., *What's the adjective of* history? and elicit *historical* or *historic*. Then have SS test each other in the same way, taking care to stress the right syllable.

2.7
capture captive / captor captive capture
civilization civilian civil / civilized civilize
execution executioner execute
history historian historical / historic
looting looter loot
rebellion rebel rebellious rebel
siege besiege
survival survivor surviving survive
withdrawal withdraw
victory victor victorious

3 SPEAKING & WRITING

a Focus on the information box and go through it with SS.

Put SS in groups of three or four. Focus on the instructions. Remind SS that a historical movie is one set in a historical period or based on a real event, so the term covers a wide range of movies. Try to have the titles of a few well-known historical movies to suggest for SS who are having problems thinking of one.

Give SS time to make notes. Monitor and help with any vocabulary they may need.

b Tell SS to describe their scene to the others in the group, but without mentioning the title of the movie, so that the others can guess it.

Extra challenge

- Tell SS not to name the characters but to refer to them as, e.g., a man, a woman, a soldier, a slave, etc., in order to make it more challenging to guess the movie.

c Set a time limit, e.g., ten minutes, for SS to write their paragraphs, or assign this for homework. Tell them not to name the movie, as you could then hand the descriptions out for SS from different groups to read and identify.

4 READING

a Do this as an open-class question and elicit opinions.

b Focus on the question. Set a time limit for SS to read the text once. Have SS compare with a partner and then check answers.

a

c Have SS read the text again and choose the right answer. When they have finished, have them compare with a partner before checking answers.

1 b 2 c 3 c 4 b 5 c

LEXIS IN CONTEXT

d Give SS time to go through the highlighted words with a partner and check that they know what they mean. Explain the meaning yourself if SS don't have a dictionary handy.

– *female lead* /lid/ = the woman playing the main part
– *premiere* = the first public performance of a movie
– *the final credits roll* = when the list of people involved is shown at the end of the movie
– *plot* = the series of events that form the story
– *dialogue sequences* = a set of conversations
– *screen movies* = show movies (*screen* is a verb here)
– *the big screen* = the movie theater (you might like to point out that TV is sometimes referred to as the small screen)
– *period films* = movies that are set in a particular period of history
– *released* = made available to the public
– *movie review* = a report in which somebody gives their opinion of the movie

e Have SS complete the sentences with some of the highlighted words. Check answers.

1 released
2 big screen
3 final credits
4 plot
5 premiere

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Extra support

- Ask SS to choose five other words or phrases they would like to learn from the text and have them compare their choices. Get some feedback from the class about the words or phrases they have chosen and deal with any vocabulary problems that arise.

5 LISTENING & SPEAKING

a Do this as an open-class question and elicit opinions from SS. If SS come up with a lot of things they think were inaccurate, you could write them on the board.

b 2 8 Focus on the instructions and the gist task. Remind SS that Joseph Roquemore is the author of *History Goes to the Movies*.

Extra idea

- Have SS who have seen the movies predict how many stars he gave each one.

Play the audio once and check answers.

Joseph Roquemore gave *Titanic* three stars and the critic agrees.
He gave *Braveheart* five stars and the critic disagrees – he wouldn't even have given it two stars.

2 8

(audioscript in Student Book on *page 126*)

In the book *History Goes to the Movies*, the author Joseph Roquemore rates movies according to their historical accuracy on a scale of one to five stars – five stars means a movie's very accurate, and no stars means it's very inaccurate. I'm going to look at two of the best-known movies that Roquemore features in his book. The first movie is the Oscar-winning movie *Titanic*, which was directed by James Cameron in 1997. The movie *is* historically accurate regarding the events leading up to the collision with the iceberg – the Titanic was sailing too fast and the captain ignored warnings about ice. The collision and sinking are also very accurately portrayed with amazing special effects.

However, where the movie falls short is in its characterization. I have to say I entirely agree with Roquemore when he criticizes director James Cameron for what he calls "class-conscious overkill." What he means by that is Cameron depicts all the third-class passengers in the movie as brave and good, and all the first-class passengers as selfish, stupid, cowardly, or downright evil. And this can't have been the case. Then a large part of the movie focuses on the love story between Jack, a third-class passenger, played by Leonardo DiCaprio, and Rose, a first-class passenger, played by Kate Winslet. Obviously, these characters and their story are fictitious and were just added, presumably to sell the movie to a younger audience. But many historians have pointed out that a romance between Jack and Rose is totally improbable, because at that time there was complete class segregation on the ship.

Roquemore also criticizes the movie's portrayal of Captain Smith. He's made out to be indecisive and basically useless throughout the disaster. But this contradicts everything which was said about him by survivors of the sinking.

And for me, though, even more indefensible was the movie's portrayal of the ship's First Officer, William Murdoch. On the night of the sinking, he behaved heroically. In his hometown in Scotland there's even a memorial to him, but in the movie he's shown taking a bribe from a passenger (in exchange for a place in a lifeboat), shooting passengers dead, and finally shooting himself in the head. In fact, the movie studio 20th Century Fox, which produced Titanic, was eventually forced to admit that there was no historical evidence that Murdoch did any of these things, and that they'd included these details purely and simply to make the story more interesting. Roquemore gives Titanic three stars, describing it as "Great pyrotechnics – mediocre history." All in all, I think his assessment is about right. The main events are true but the characterization is definitely the weak point of the movie.

Moving on to the second movie, *Braveheart*, this is one of the movies that Roquemore gives five stars for historical accuracy. He gives the movie five stars because despite what he calls some "small fictions" he thinks *Braveheart* is, I quote, "true to the spirit of William Wallace." Well, that may be the case, but I'm afraid I have to take exception to the phrase "small fictions."

The historian Elizabeth Ewan described *Braveheart* as a movie which "almost totally sacrifices historical accuracy for epic adventure." William Wallace is portrayed as a kind of poor primitive tribesman living in a village. In fact, he was the son of a rich landowner and he later became a knight.

You'll remember too that in the movie Mel Gibson wears woad, a kind of blue face paint. Apparently, the Scots stopped wearing woad hundreds of years earlier.

And while we're on the subject of costume, in the movie the Scottish soldiers wear kilts. No surprise there you might think, but in the 13th century, which is when the events of the movie are set, the Scots did not wear kilts, and in fact, they didn't start wearing them until four centuries later.

Another of these "fictions" is that in *Braveheart*, William Wallace has a romance with the beautiful French princess, Isabelle. However, the historical reality is that Wallace never met Isabelle and even if he had, she would only have been nine years old at the time!

Finally, anyone who's seen the movie will remember the famous battle scene. The battle was called the Battle of Stirling because it was fought on Stirling Bridge in Scotland. Basically, the reason why the Scots won the battle is because the English soldiers got trapped on the narrow bridge. In *Braveheart* the bridge does not appear at all in the battle. In fact, Mel Gibson originally planned to film the scene on the actual bridge, but he found that the bridge kept "getting in the way." Apparently, when he mentioned this to one of the Scottish history advisers on the movie, the man's reply was "Aye, that's what the English found."

Mel Gibson defended all the inaccuracies in the movie saying that the movie's version of history was more "compelling cinematically." Admittedly, it *is* a very entertaining movie, and it does give you a strong feeling for William Wallace and how he must have inspired his countrymen, but I don't think you can give this movie five stars or even two stars for historical accuracy.

c Focus on the task, and remind SS to take notes, not try to write full sentences. Play the audio until the end of his comments on *Titanic*. Then pause to give SS time to write. Let them compare notes with a partner and then play the audio again as necessary.

Titanic
All third-class passengers portrayed as brave and good, all first-class passengers as selfish, stupid, cowardly, and evil.
Love story between Jack (third-class) and Rose (first-class) was totally improbable because of class segregation on board.
Capt. Smith portrayed as indecisive and useless, which contradicts everything said about him by survivors.
First Officer William Murdoch shown taking bribes, shooting a passenger, and shooting himself. No historical evidence for this (he is said to have behaved heroically).

Repeat the process for *Braveheart*. Then check answers.

Braveheart
William Wallace portrayed as poor primitive tribesman – in fact son of rich landowner.
Scottish troops wear blue face paint – they had stopped doing this hundreds of years earlier.
Scottish soldiers wear kilts, which didn't happen until four centuries later.
William Wallace has romance with French princess, but he never met her – she would have been nine years old at the time.
The famous battle was fought on Stirling Bridge and this is why the Scottish won because the English got trapped. In the movie it doesn't take place on a bridge.

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Extra support

- If you think your SS might struggle with the length of this recording, you could pause after each inaccuracy is mentioned to give SS more time to take notes and to lighten the memory load (see indented paragraphs in audioscript 2.8).

Finally, ask SS how important they think the inaccuracies are.

d Have SS answer the questions in pairs or do as an open-class question.

Extra support

- If there's time, have SS listen again with the audioscript on *page 126*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

6 GRAMMAR discourse markers (2): adverbs and adverbial expressions

a 2 9 Focus on the instructions and sentences 1–5. Give SS time to read through them. Then play the audio, pausing after each sentence for SS to write the missing word(s).

Check answers, and elicit for each discourse marker what its function is, e.g., what does it indicate the speaker is going to say next?

1 *Obviously* = the speaker will say something that is clearly true or easy to understand
2 *All in all* = the speaker is going to say something having taken everything in consideration
3 *In fact* = the speaker is going to say something that is surprising / unexpected or that contradicts in some way the previous information
4 *Apparently* = the speaker is going to give some information about somebody / something that they have heard / read
5 *Basically* = the speaker is going to give the most important reason (usually without going into details)

2 9
1 Obviously, these characters and their story are fictitious...
2 All in all, I think his assessment is about right.
3 William Wallace is portrayed as a kind of poor primitive tribesman living in a village. In fact, he was the son of a rich landowner.
4 Apparently, the Scots stopped wearing woad hundreds of years earlier.
5 Basically, the reason why the Scots won the battle is because the English soldiers got trapped on the narrow bridge.

b Tell SS to go to **Grammar Bank 3B** on *page 143*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

Grammer notes

- Recognizing discourse markers is an essential part of understanding both written and spoken English. Using them correctly is also an important aspect of communication that enables the reader or listener to follow your ideas.
- SS have already worked on discourse markers (commonly called connectors), which introduce a result, a purpose, a contrast, and a reason in **1A**. Here they focus on a more diverse group. SS should now be familiar with the term *discourse marker*, so when others come up, refer to them that way for SS to add to their knowledge.

Focus on the exercises for **3B**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a		b	
1	Basically	1	on the whole
2	In any case	2	anyway / in any case / besides
3	Obviously	3	After all / I mean
4	I mean	4	Speaking of
5	at least	5	By the way / Incidentally
6	All in all	6	at least / on the other hand
7	By the way	7	Actually
8	Otherwise	8	in other words
9	In fact	9	As far as ... is concerned
10	Speaking of	10	Otherwise

Tell SS to go back to the main lesson on *page 31*.

c Tell SS to go to **Communication *Guess the sentence*** **A** on *page 119*, **B** on *page 121*.

If your SS are not familiar with this type of activity, you may want to demonstrate it. Write the following sentence on a piece of paper: *I didn't win the race, but at least I didn't come last.*

Don't show the sentence to SS. Then write on the board:

I didn't win the race, but at least I _____. (–)

Tell SS that you have this sentence completed on a piece of paper and they have to guess what you wrote. Elicit possible completions with a negative verb. If SS say something different from what's on your paper, e.g., *I wasn't the last one*, say "Almost. Try again." or give a clue until someone says the phrase *didn't come last*.

Now go through the instructions. Emphasize that SS should write their ideas next to the sentence, but not in the blank, and only fill in the blank when they have guessed the sentence correctly.

SS continue in pairs. Monitor and help.

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2&3 Fact or fiction?

Lesson plan

In the first part of this lesson Adrian Hodges, a well-known UK-based screenplay writer, who wrote an episode of the TV historical drama *Rome* is interviewed. He talks about various issues related to the making of historical movies and TV dramas. In the second part of the lesson people on the street are asked in which historical period they would like to have lived and which historical figure they most admire.

These lessons are on the *Class DVD, iTools,* and *Class Audio* (audio only).

STUDY LINK

- **Workbook** 2&3 COLLOQUIAL ENGLISH Fact or fiction?

Testing Program CD-ROM

- **File 3 Quick Test**
- **File 3 Test**

Optional lead-in (books closed)

- Set a time limit and have SS, in pairs or small groups, brainstorm the main problems facing a movie director and screenwriter when making a historical movie or drama.
- Get ideas from the class and write them on the board. After you have played the interview with Adrian Hodges the first time, have SS see which of the problems he mentions and ask them about any others.

1 VIDEO THE INTERVIEW Part 1

a 2 10 Books open. Focus on the photo and the biography. Ask the questions to the whole class and elicit opinions.

Students' own answers

Extra support

- You may want to pre-teach some other words and phrases before SS listen to the interview (see audioscript 2.10).

b Have SS look at the glossary. Go through it with the class eliciting from them how to pronounce the words and phrases. Then focus on the task and play the audio or video (**Part 1**) once the whole way through for SS to mark the sentences **T** (true) or **F** (false).

Check answers.

1 T 2 T 3 F 4 F 5 T

2 10

(audioscript in Student Book on *page 127*)

I = interviewer, A = Adrian Hodges

I You've written a number of screenplays for historical dramas, for example, *Rome*, why do you think there is so much demand for historical drama and film?

A Well, film and TV is always about good stories. I know that seems a fairly obvious thing to say, but the thing about history is it's jam-packed full with good stories, many of which people know, part, or at least vaguely know. If you say, "I'm going to do a film about Robin Hood," you know that part of your audience at the very least will already have some knowledge of that story and they will think, "Oh yeah, I quite like that story, so maybe there's something in there that, for me in that film." And there are many other examples, Rome is a, you know, is a canvas full of stories that have, you know, lasted for 2,000 years. So, you know, many people have vaguely heard about Julius Caesar, some of them know that story very very well, and so on and so on, or Caligula or whoever. So history is just an endlessly useful way of telling great stories from the past in a way that means something in the present. In a perfect world, you get a double hit, you, you tell a classic story, but you also tell it in a way that makes it resonate with the present.

I Are historical films necessarily any more expensive than films set in the modern day?

A Yeah, period is always more expensive. It's just something about the fact that you have to dress the film in a way that you don't have to dress a contemporary film. By "dress" I mean, not just dress people who have to wear costumes that are authentic to the period. If your film is set in 1800 they all have to look as though they were, you know, dressed exactly as in that period. That all costs money. But "dressed" also in terms of the way you make the houses look, the way you make all your decorations look, your furniture, everything has to be authentic to the period. You have to make sure there are no cars, no airplanes, every shot has to be weighed up to make sure that there's nothing in it which, which betrays the period. There's nothing more ridiculous than a period film where you see a glaring anachronism, some detail that's horribly wrong. So unfortunately, all of that costs money and you have to have bigger crowds in many cases. *Rome* was a case in point. We needed big crowds. In the Senate you have to have, a certain number of Senators, all of them have to be dressed in, you know, in togas and so on. So I'm afraid it is just an expensive way of making films, yeah.

c Play the audio or video again, pausing if necessary, for SS to make notes. Have SS compare with a partner, and then check answers, making sure (where relevant) SS say why an answer is false.

3 F (It costs a lot of money to make sure all the costumes, houses, decorations, and furniture look authentic to the time period of the movie.)
4 F ("Dressing" a movie refers to how the costumes, houses, decoration, and furniture look in a movie.)

VIDEO Part 2

a 2 11 Focus on the task and give SS time to read the questions. Play the audio or video once (**Part 2**) and tell SS just to listen. Then give SS time to discuss the questions and tell each other what they understood. Now play the audio or video again, pausing after each

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answer to give SS time to make notes and compare with their partner again. Play the audio or video again as necessary and check answers.

1 He thinks it's more important to make the drama mean something to a modern audience, rather than to be strictly accurate.
2 He thinks you can change details as long as you're honest about the kind of story you're telling.
3 The more recent history is, the more difficult it is not to show it accurately, e.g., it is easier to change details about a drama set in ancient Rome than it is to change details of what happened in a recent war.
4 He thinks a writer only has a responsibility to be historically accurate if that was his intention, e.g., if you have told your audience that you are going to tell the true story of the murder of Julius Caesar. But if you are writing a fictional drama based on the murder of Caesar, then you do not have any obligation to be completely truthful.
5 If a historical movie is the only thing that an audience sees on a particular subject, they may believe that it is the truth since people don't always make the distinction between movies and reality. In that case it is dangerous if the movie is very inaccurate.
6 The movie *Spartacus* is the only one on the subject so most people's knowledge of this historical figure comes entirely from the movie. In fact, very little is known about the real Spartacus (so presumably much of the detail in the movie was invented).
7 *Braveheart* was a very inaccurate movie as most of William Wallace's life was invented. Many people felt it was more about the notion of Scotland as an independent country than it was about historical authenticity. He believes it is a matter of personal taste and he personally enjoyed the movie.

2 11

(audioscript in Student Book on *page 127*)

I How important is historical accuracy in a historical film?
A The notion of accuracy in history is a really difficult one in drama because, well, it's like saying, you know, was *Macbeth* accurate, was a Shakespearean drama accurate. The thing is it's not about historical accuracy; it's about whether you can make a drama work from history that means something to an audience now. So I tend to take the view that in a way accuracy isn't the issue when it comes to the drama. If you're writing a drama, you have the right as a writer to create the drama that works for you, so you can certainly change details. The truth is nobody really knows how people spoke in Rome or how people spoke in the courts of Charles II or William the Conqueror or Victoria, or whoever. You have an idea from writing, from books, plays, and so on. We know when certain things happened, what sort of dates happened. I think it's really a question of judgement. If you make history ridiculous, if you change detail to the point where history is an absurdity, then obviously things become more difficult. The truth is that the more recent history is, the more difficult it is not to be authentic to it.
In a way, it's much easier to play fast and loose with the details of what happened in Rome than it is to play fast and loose with the details of what happened in the Iraq War, say, you know. So it's all a matter of perspective in some ways. It's something that you have to be aware of and which you try to be faithful to, but you can't ultimately say a drama has to be bound by the rules of history, because that's not what drama is.
I Do you think the writer has a responsibility to represent any kind of historical truth?
A Not unless that's his intention. If it's your intention to be truthful to history and you put a piece out saying this is the true story of, say, the murder of Julius Caesar exactly as the historical record has it, then of course, you do have an obligation, because if you then deliberately tell lies about it, you are, you know, you're deceiving your audience. If, however, you say you're writing a drama about the assassination of Julius Caesar purely from your own perspective and entirely in a fictional context, then you have the right to tell the story however you like. I don't think you have any obligation except to the story that you're telling. What you can't be is deliberately dishonest. You can't say this is true when you know full well it isn't.
I Can you think of any examples where you feel the facts have been twisted too far?
A Well, I think the notion of whether a film, a historical film has gone too far in presenting a dramatized fictional version of the truth is really a matter of personal taste. The danger is with any historical film that if that becomes the only thing that the audience sees on that subject, if it becomes the received version of the truth, as it were, because people don't always make the distinction between movies and reality in history, then obviously if that film is grossly irresponsible or grossly fantastic in its presentation of the truth, that could, I suppose, become controversial. I mean, you know, I think that the only thing anybody is ever likely to know about *Spartacus*, for example, the movie, is Kirk Douglas and all his friends standing up and saying, "I am Spartacus, I am Spartacus," which is a wonderful moment and it stands for the notion of freedom of individual choice and so on. So *Spartacus* the film, made in 1962, I think, if memory serves, has become, I think, for nearly everybody who knows anything about Spartacus the only version of the truth. Now in fact, we don't know if any of that is true really. There are some accounts of the historical Spartacus, but very very few and what, virtually the only thing that's known about it is that there was a man called Spartacus and there was a rebellion and many people were, you know, were crucified at the end of it, as in the film. Whether that's irresponsible I don't know, I can't say that I think it is, I think in a way it's, *Spartacus* is a film that had a resonance in the modern era. There are other examples, you know, a lot of people felt that the version of William Wallace that was presented in *Braveheart* was really pushing the limits of what history could stand, the whole, in effect, his whole career was invented in the film, or at least, you know built on to such a degree that some people felt that perhaps it was more about the notion of Scotland as an independent country than it was about history as an authentic spectacle. But you know, again these things are a matter of purely personal taste. I mean, I enjoyed *Braveheart* immensely.

b Have SS look at the glossary. Go through it with the class eliciting from them how to pronounce the words and phrases.

Focus on the two questions. For the second question you could suggest *El Cid, Lawrence of Arabia, Gandhi*. Have SS answer in pairs and then get feedback from the whole class, or do this as an open-class discussion.

2 LOOKING AT LANGUAGE

a **2 12** This exercise gives SS intensive listening practice in deciphering phrases where words are often run together, and introduces them to some common expressions and idioms used in spoken English. Focus on phrases 1–7 and give SS time to read them. Play the audio, pausing after the first phrase and replaying it as necessary. Elicit the missing words, and then the meaning of the whole phrase. Repeat for the other six phrases.

1 *jam-packed full* (= very full or crowded with)
2 *be weighed up* (= considered and looked at very carefully)
3 *a case in point* (= a clear example of the situation being discussed)
4 *to play fast and loose with* (= to treat a person or thing in a way that is disrepectful or that you feel no responsibility for)
5 *you know full well* (= to be very aware of a fact and unable to deny or ignore it)
6 *if memory serves* (= to remember correctly)
7 *pushing the limits* (= to go beyond the limits of what is allowed or thought to be possible)

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2 12

1 ...but the thing about history is it's jam-packed full with good stories, many of which people know, part, or at least vaguely know.
2 You have to make sure there are no cars, no airplanes, every shot has to be weighed up to make sure that there's nothing in it which, which betrays the period.
3 So unfortunately, all of that costs money and you have to have bigger crowds in many cases. *Rome* was a case in point.
4 ... it's much easier to play fast and loose with the details of what happened in Rome than it is to play fast and loose with the details of what happened in the Iraq War...
5 You can't say this is true when you know full well it isn't.
6 So *Spartacus* the film, made in 1962, I think, if memory serves, has become, I think, for nearly everybody who knows anything about Spartacus the only version of the truth.
7 There are other examples, you know, a lot of people felt that the version of William Wallace that was presented in *Braveheart* was really pushing the limits of what history could stand...

Extra support

- If there's time, have SS listen again with the audioscripts on *pages 127*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

b Finally, play the audio or video again. Have SS answer in pairs and then get feedback from the whole class, or do this as an open-class discussion.

3 VIDEO ON THE STREET

a 2 13 Focus on the task and play the audio for SS to answer the questions. Have them compare their answers with a partner and then write the answers on the board.

Questions
1 If you could have lived in another historical period, which period would you choose?
2 Which historical figure do you particularly admire?
a) James (1940s and 1950s)
b) Esther (ancient Rome)

2 13

I = interviewer, E = Esther, A = Aurelia, B = Brent, J = James, A = Amy

Esther
I If you could have lived in another historical period, which period would you choose?
E I would've liked to live in ancient Rome just because it would have been really interesting to see what it was like, how they lived back then.
I Which historical figure do you particularly admire?
E I really admire Abraham Lincoln because of all the work that he did with changing the course of American history with the Civil War and the different laws that he proposed.

Aurelia
I If you could have lived in another historical period, which period would you choose?
A If I could choose another historical period to live in other than my own, I would choose to live in the 1920s because I love jazz music and I love to dance.
I Which historical figure do you particularly admire?
A I admire Oscar Wilde because I love his works and I love to be in his plays.

Brent
I If you could have lived in another historical period, which period would you choose?
B If I could have lived in another historical period, I would choose the Colonial period because, uh, the fashion choices are easier.
I Which historical figure do you particularly admire?
B I admire George Washington because he was a great leader for our country.

James
I If you could have lived in another historical period, which period would you choose?
J I'd probably want to live in New York City in the 40s and 50s. I like jazz music a lot and that was sort of the birth of bebop in New York. So it would have been fun to see Charlie Parker basically create a new style of music.

Amy
I If you could have lived in another historical period, which period would you choose?
A Um, I think it would probably be Victorian period because they always used to dress up so magnificently during the day and I just, I look around the streets nowadays and see people wearing jeans and that seems very normal, so I think it would be very interesting to go back to a period like Victorian England when they dressed very elaborately and see if that's normal and what's casual and what's well dressed. I think that would be really interesting. So nothing historical.
I Which historical figure do you particularly admire?
A Gosh, um...I'm not really sure. I do very much admire Shakespeare. It's probably a very typical answer, but I think his writing's absolutely phenomenal and very much ahead of its time when he was writing it. So I would say that's the most influential person I can think of.

b Focus on the task. Play the audio again the whole way through and then give SS time to answer the questions. Then play it again, pausing after each speaker this time for SS to check and complete their answers. Play the audio as necessary and check answers.

1 Esther: Abraham Lincoln – he worked to change the course of American history.
2 Aurelia: Oscar Wilde – his works and his plays.
3 Brent: George Washington – great leader.
4 James: Charlie Parker – he created a new style of music.
5 Amy: (William) Shakespeare – his writing is phenomenal and very ahead of its time. He was very influential.

c 2 14 Focus on the phrases and give SS time to read them. Play the audio, pausing after the first phrase and replaying it as necessary. Elicit the missing words, and then the meaning of the whole phrase. Repeat for the other four phrases.

1 *changing the course* (= doing things to bring about different outcomes)
2 *works* (= books, pieces of music, paintings, etc.)
3 *Colonial period* (= the time in US history when it was still a British colony)
4 *birth* (= the beginning of a new situation, idea, place, etc.)
5 *absolutely phenomenal* (= extraordinary, impressive)

2 14

1 ...because of all the work that he did with changing the course of American history...
2 I love his works and I love to be in his plays.
3 If I could have lived in another historical period, I would choose the Colonial period...
4 I like jazz music a lot and that was sort of the birth of bebop...
5 I think his writing's absolutely phenomenal and very much ahead of its time...

Extra support

- If there's time, provide SS with the audioscripts, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

4 SPEAKING

Have SS ask each other the five questions. Then get some feedback from the whole class.

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G speculation and deduction
V sounds and the human voice
P consonant clusters

4A Breaking the silence

Lesson plan

This lesson has two main contexts that contrast noise and silence. The first half of the lesson focuses on noises that annoy us in our daily lives, both in the workplace and also in stores, cafes, and restaurants. SS first expand their vocabulary of verbs and nouns to describe sounds and the human voice, and there is a pronunciation focus on consonant clusters that occur in many of these words, e.g., *screech, splash,* etc. SS then listen to an interview with an expert talking about how places are not paying enough attention to "how they sound," e.g., the music they play while customers are eating. In the second half of the lesson the focus is on "breaking the silence," e.g., the silence that exists between us and the people we see every day on the street or on the bus. This part begins with a grammar focus on speculation and deduction. SS then read about, and discuss, an experiment done by a photographer who set out to speak to the strangers she passes daily on her way to work.

STUDY LINK
- **Workbook** 4A
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** speculation and deduction *page 147*
- **Communicative** Sound or noise? *page 173* (instructions *page 162*)
- **Vocabulary** Sounds and the human voice *page 198* (instructions *page 188*)

Optional lead-in—the quote

- Write the quote at the top of *page 34* on the board (books closed) and the name of the author or have SS open their books and read it.
- Point out that Arthur Schopenhauer (1788–1860) was a German philosopher, most remembered today for his analysis of human will, which influenced many well-known thinkers such as Nietzsche and Freud.
- Ask SS what *impertinent* usually means (rude / disrespectful especially to sb older / more important) and what it means in this context (annoying). Ask whether they share Schopenhauer's opinion about noise and elicit some examples of where noise interrupts in an "impertinent" way, e.g., a cell phone ringing in a restaurant.

1 VOCABULARY & WRITING sounds and the human voice

a Focus on the questions and elicit what noises SS can hear in their classroom, e.g., traffic noise, noise from adjoining classrooms, etc., and find out which noises, if any, affect their concentration. If some of your SS work, ask them what noises annoy or distract in their workplace.

You may want to elicit from SS the difference in meaning between a sound and a noise. Although they are similar in meaning, there is a clear difference (a sound is something you can hear and has a neutral or positive meaning, e.g., *I love the sound of the sea*. A noise is a sound that is often loud or unpleasant, e.g., *the noise of the traffic was deafening*).

Extra idea

- You could start the class by telling SS to be completely silent, and to listen. Then elicit what sounds or noises they could hear.

b Focus on the cartoons and on the text, and have SS read it. Then go through the list of the most annoying noises, and elicit the meaning of *slurp, click, crunch,* and *blah.*

Ask SS which noise they think was probably voted the most annoying and get feedback to see which noise(s) is the "favorite" to win.

c 2 15 Play the audio for SS to check their answer to **b** and have them number the phrases as they hear the noises. Check answers and find out which of the noises they find most annoying and which don't bother them.

Other people's cell phone ringtones	[3]
People making personal phone calls	[6]
People slurping tea and coffee	[2]
People typing on computer keyboards	[8]
The boss's voice	[4]
The crunch of people eating chips	[1]
The "hold" music on the telephone	[7]
The hum of the air conditioning	[5]

2 15
8 People typing on computer keyboards
7 The "hold" music on the telephone
6 People making personal phone calls
5 The hum of the air conditioning
4 The boss's voice
3 Other people's cell phone ringtones
2 People slurping tea and coffee
1 The crunch of people eating chips

d Give SS, in pairs, a couple of minutes to think of other noises that annoy them and then write the feedback suggestions onto the board. Contribute your own ideas, too. Then take a vote with a show of hands to find out which annoying noise is the "winner."

e 2 16 Tell SS to go to **Vocabulary Bank *Sounds and the human voice*** on *page 161*.

Focus on section **1 Sounds** exercise **a**, and play the audio for SS to hear the sounds, and point out how the words are often onomatopoeic.

2 16
See words in Student Book on *page 161*

Now focus on **b** and have SS do it individually or in pairs. Check answers and model and drill pronunciation as necessary.

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b 1 tick	8 honk	15 hum
2 sniff	9 tap	16 slam
3 click	10 slurp	17 crunch
4 splash	11 hiss	18 snore
5 bang	12 drip	19 rattle
6 creak	13 roar	20 screech, crash
7 buzz	14 whistle	

Extra challenge

- Play audio **2.16** again, pausing after each sound and elicit the word from the class before they hear it.

Now focus on section **2 The human voice** and have SS do exercise **a** individually or in pairs. Check answers, making sure SS know what all the words mean.

a 1 scream	4 whisper	7 stutter
2 yell	5 mumble	8 sob
3 giggle	6 groan	9 sigh

Focus on exercise **b** and have SS answer it in pairs before checking answers.

b (suggested answers)
nervous – stutter
terrified – scream
lose their temper – yell
not supposed to be making any noise – whisper
not opening their mouth enough – mumble
relieved – sigh
disappointed – groan
very unhappy – sob

Finally, focus on the instruction "Can you remember the words on this page? Test yourself or a partner."

Extra idea

- Have SS focus on the photos at the top of the page and elicit the seven words (*buzz, drip, click, splash, whisper, giggle,* and *scream*).

Testing yourself or a partner

- In both sections SS can look at the words in the list and check that they remember the sounds.

Testing a partner

- See Testing a partner *page 18*.

SS can find more practice of these words and phrases on the iChecker.

Tell SS to go back to the main lesson on *page 34*.

f 2 17 Focus on the task and play the first sequence of sounds. Elicit them from the class and write them on the board. Then elicit a sequence of events from the class using the five sounds and write the paragraph on the board, e.g., *It was 12:30 at night and Mike had just fallen asleep. The clock was ticking quietly. Mike was snoring loudly. Suddenly he woke up. He could hear the buzz of a mosquito, which had just bitten him. He got up and killed it with his hand.*

Now repeat the process for the second sequence of sounds, and then the third. You could have SS write their paragraphs in pairs or do this as a whole-class activity, eliciting sentences and writing the paragraphs on the board.

2 17
[sound effects]
1 clock ticking
man snoring
mosquito buzzing
man groans "Oh, no"
bang (of man killing mosquito)
2 street noise
woman yelling "He's got my bag!"
door slamming
car driving off
cars honking
screech of brakes
car crash
3 wind whistling
owl hooting
man and woman whispering sth
opening creaking door
woman screams

2 PRONUNCIATION consonant clusters

Pronunciation notes

- Consonant clusters are groups of consonants with no vowel in between, e.g., *spring*. Pronouncing them may be a problem for SS according to their first language. The typical error is to insert a vowel sound before, after, or in the middle of the cluster.

a 2 18 Focus on the information box and go through it with SS. Then play the audio for SS first to listen to the words (line by line) and then to practice saying them.

Extra support

- If these sounds are a problem for your SS, play the words one by one, and pause, having SS repeat them.

2 18
See words in Student Book on *page 35*

b 2 19 Play the audio for SS to repeat the sentences one by one. Have SS practice saying them quietly to themselves. Then have individual SS say the sentences out loud.

2 19
See sentences in Student Book on *page 35*

c Give SS time to invent their sentences while you monitor and help. Then SS exchange sentences and say them.

3 LISTENING & SPEAKING

a Ask the question to the whole class and get opinions.

b 2 20 Focus on the photo and the task and ask SS if they feel hearing damage is a serious health issue and why.

Focus on the task and the three summaries and play the audio all the way through. Check answers.

The best summary is **2**.

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2 20

(audioscript in Student Book on *pages 127–128*)

H = host, W = waitress, T = train conductor, C = commuter

H All of us are sensitive to sudden noise. We react if our neighbor suddenly turns on the radio full blast or if a dog starts barking loudly in the street. But are we aware of sounds which we are constantly surrounded by? The music in a restaurant, the noise of the subway. Do we even notice these sounds? And do we realize just how harmful they can be?
Here we are inside a well-known restaurant; you can actually hear the thumping of the music out in the street and people trying to talk above the noise. Let's talk to a waitress about the effect of the noise on her.

H How long have—

W Sorry, I can't hear you.

H Let's go outside...How long have you worked here?

W I've worked at this restaurant for a month now. Recently, I've been getting bad headaches, and sometimes I wake up with my ears buzzing. But I stay on the job because the money is good.

H How long is your shift?

W Eight to nine hours.

H It's no wonder she's been getting headaches. The music level in there was 95 decibels. It's the equivalent of a jackhammer at 50 feet in the ground. One study shows that sustained exposure may result in hearing loss at 90 to 95 decibels. And according to the Occupational Safety and Health Administration (OSHA), the daily permissible noise level for 95 decibels is 4 hours. She's working twice the permitted time which explains the headaches and buzzing in her ears. So why does the restaurant play such loud music? Studies show that loud and fast-tempo music encourages customers to drink and chew more quickly. Some restaurants are using this to deliberately control their sound systems and set noise levels to increase profits. So, yes, there may be a price to pay for the loud music, but the reward is cold hard cash.
Now we're inside the New York City Subway where millions of people pass through to get around the city. We can hear the subway cars on the tracks, doors opening and closing...
We can hear commuters talking, people's footsteps on the platform...
Let's listen a little closer. What else can we hear?
Let's talk to a train conductor who is exposed to these sounds on a daily basis.

T We all wear these ear "muffs," they look like headphones but they're not. I find them uncomfortable and I don't really see the point in wearing them. I take them off sometimes because I like the sounds of the subway going along the track. There's almost something relaxing about it. Probably the reason I've been doing this for more than ten years.

H What our conductor doesn't know is that a study recorded the noise levels in New York City's subway systems and found that the average maximum noise levels inside the subway cars were 95 decibels. On the platform, noise levels were higher at 100 decibels. The same study found that more than 30 minutes a day in the New York City subways has the potential to cause hearing loss. To put this into perspective, 100 decibels is equivalent to a jet take-off. Now imagine listening to a jet take-off over and over again. Experts say that hearing loss typically occurs gradually with extended exposure to loud noise. Over time, people exposed to loud noises can have trouble understanding what people are saying and things will begin to sound muffled. It can also cause a condition called tinnitus which is a constant ringing, roaring, buzzing, etc. in the ears. Around 37 million Americans are affected with this condition. However, hearing a ringing or buzzing may not necessarily mean you have permanent damage. Sometimes your hearing may recover, but over time, constant exposure to loud noises will eventually cause permanent damage. And while sudden hearing loss is not as common, it can result from one-time exposure at above 120 decibels. The louder the sound, the shorter the permissible exposure time. Let's see if commuters notice the noise levels in the subway.

C1 I guess it's a little noisy in here, but I think it's just as loud on the streets. Sometimes, I think the streets are louder.

C2 I'm not really focused on the noise because all I need to focus on is getting from one place to another and it's hard to do that sometimes in the middle of rush hour when there are all these people trying to fit into already packed subway cars.

C3 Yes, it's loud in here. And it gets even louder when there are performers playing music on the platform. I just want to commute in quiet sometimes, but it's a luxury, I know.

C4 The subway is loud. People try to talk above the subway sounds and when there are hundreds of people it's a lot of loud noise. I can't stand it sometimes.

H So what do you do?

C4 That's when I put on my headphones and turn the volume up.

c Focus on the glossary and let SS read the definitions. The four words / phrases are used in the interview.

Give SS time to read the questions and then play the interview again so they can answer them. Pause the audio where gaps have been inserted in the audioscript to give SS time to answer the questions. Have them compare with the person next to them. Play the audio again as necessary. Check answers.

1 She complains about the thumping of the music out in the street and people trying to talk above the noise.
2 She gets headaches from her job and sometimes she wakes up with her ears buzzing, but she stays on the job because the money is good.
3 She compares it to the equivalent of a jackhammer at 50 feet in the ground.
4 She's working twice the permitted time, which is 95 decibels for 4 hours.
5 Loud and fast-tempo music encourages customers to drink and chew more quickly.
6 She compares the noise levels in the New York City subway to a jet take-off.
7 Some symptoms are having trouble hearing other people and hearing a constant noise in the ears.
8 It can result from one-time exposure at above 120 decibels.
9 She means it's not likely to happen and that quiet is something that can't be easily attained.

d Do this as an open-class question and elicit opinions.

e Focus on the task and have SS answer the questions in pairs before having some open-class feedback.

Extra support

- You could discuss the first two or three places with the whole class, before letting SS continue with a partner.

Digital extra idea

- SS could search for and discuss an online decibel level comparison chart that shows decibel levels and gives examples of things that make sounds at each level.

4 GRAMMAR speculation and deduction

a Focus on the sentences and give SS time, in pairs, to circle the right answer. Try to elicit why the other form is wrong.

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1 *can't be* (*can't have been* refers to the past, not the present)
2 *probably hasn't* (*probably* goes before a negative auxiliary verb)
3 *must have been* (*must be* refers to the present, not the past)
4 *is likely* (*likely* is an adjective, not an adverb, and is always used with the verb *be*. An alternative form would be: *It's likely that the woman will call the police.*)
5 *must be working* (*he must work* refers to a habitual action, e.g., *He must work in that office because I always see him going in there in the morning. He must be working* refers to what we think he is doing now.)

b Tell SS to go to **Grammar Bank 4A** on *page 144*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

Grammar notes

- SS should be familiar with the use of modal verbs *may | might, must,* and *can't* for speculation; however, it is a structure that most SS do not use with any fluency until a more advanced level. Here the structure is reviewed, and other expressions for speculation or deduction using adjectives or adverbs are also presented and practiced.

Focus on the exercises for **4A**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a 1 Someone must have moved them
2 ✓
3 It must be the neighbor's cat
4 ✓
5 She definitely won't like it.
6 bound to be late
7 ✓
8 she must still be studying
9 ✓
b 1 probably won't have time to stop by and see us
2 may never get over
3 should have heard the news by
4 can't have left my credit card in the restaurant
5 is bound to like the scarf
6 is unlikely to resign
7 must have been in love with her
8 you definitely lock
9 likely the couple will get divorced soon

Tell SS to go back to the main lesson on *page 36*.

5 READING & SPEAKING

a Focus on the title of the article and have SS read the introduction (the bold paragraph) and look at the photos. Ask them what they think the article is going to be about.

b Tell SS to read the rest of the article to answer the two questions. Elicit answers from the class and deal with any vocabulary problems.

Susie Rea's project is to discover more about the strangers she passes every day. The paradox her project highlights is that thanks to the Internet and TV, we know what is happening thousands of miles away day and night, but we often don't know anything about the people we see every day on the street.

c Tell SS, in pairs, to look at the photos and to speculate about their ages, jobs, etc., using the questions given.

d 2 21 Play the audio for SS to listen to Susie describing the people and have SS check their answers to **c** and take notes about the people. You will probably need to pause between each person to give SS time to take notes.

! You might want to explain *hundreds and thousands* to SS. *Hundreds and thousands* is British English for *sprinkles* (=extremely small pieces of colored sugar, used to decorate cakes, etc.).

Play the audio again as necessary. Elicit what other information SS can remember about the people and find out if SS were surprised by anything.

2 21
(audioscript in Student Book on *page 128*)
1 All I knew of the man with the beard and the Panama hat was that our paths crossed at about twenty past eight in the morning on the street I walked down daily. The rest of his story was my own invention, until I spoke to him last week. Eiran is a self-taught jeweler and artist. He passes me each day on his way back from the synagogue at the end of the street where he's training to be a rabbi.
2 I pass number 220 once or twice a day depending on my route and from time to time I see an older gentleman standing outside it leaning on the gatepost. I wonder when I pass him what he sees and what he has seen. When I talk to him he tells me his name is Clarence, and he's from Barbados. He arrived in Britain in 1957 and has been here ever since. He is in his 80s and has close family who live nearby.
3 As I leave for work each morning, the man who cleans my street is usually positioned with his cart at the corner of the first junction I pass and he never fails to smile and say "Good morning." When I introduced myself to him, he told me that his name was Gerard and he's from Ireland. He moved to London when he was a child.
4 Always together, the young man and the dog who work at the hardware store are regularly to be found in the doorway of the shop, side by side, observing the comings and goings on the street. Shyan is from Iran and his dog is German. Both have lived in London for many years. Shyan tells me that he's not sure if he is a Londoner, but says that he kisses the ground every time he returns to the city from a trip abroad.
5 The bun shop at the end of the road is an old-fashioned bakery where you can get a no-nonsense cup of instant coffee and a doughnut covered in hundreds and thousands. When I pass it, the two ladies behind the counter are always busy feeding the local community. Tara is from St. Lucia though her accent has faded. Her nickname at work is Cleopatra because she spends so long on her hair. Rita is from the Philippines and she does not like eating buns.

e Open the discussion to the whole class and try to get some differences of opinion.

f Focus on some responses that were sent to a website in response to Susie Rea's experiment and on sentences A–I, which have been removed from the emails. Highlight that there are two extra sentences (which are not from any of the emails).

Set a time limit for SS to read the emails and complete them with the missing phrases. Have SS compare with a partner before checking answers.

1 H	3 B	5 A	7 D
2 E	4 I	6 C	

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LEXIS IN CONTEXT

g Focus on the task and tell SS to try and guess the meaning from context. If SS don't have dictionaries in class, elicit guesses and then check answers.

nickname = an invented name, often informal and humorous and related to their real name or to their appearance, etc.
day in and day out = every day for a long period of time
childcare = the care of children, especially while their parents are at work
apply to = is also true about / relates to
come by = visit sb in a place for a short time
acknowledge = show you accept that sth is true
small talk = polite conversation about ordinary or unimportant subjects
overly = too, very
commute = travel regularly from your home to your place of work, usually to a city or large town
nod = move your head up and down to show you agree, understand, or as an informal greeting

Finally, ask SS which phrasal verbs are used in two of the extracts (5 and 7) to mean *approach* (*go up to* and *come up to*).

Extra support

- Ask SS to choose five other words or phrases they would like to learn from the text and have them compare their choices. Get some feedback from the class about the words or phrases they have chosen and deal with any vocabulary problems that arise.

h Ask the questions to the whole class and elicit SS' experiences.

6 WRITING

Focus on the task and establish that the style of the email should be informal or neutral rather than formal. You could do this in class or assign it for homework. You could display SS' corrected work on the wall or the school website for other SS to read.

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G adding emphasis (1): inversion
V describing books
P words with "silent" syllables

4B Lost in translation

Lesson plan

The main context of this lesson is books and the lesson begins with a quiz in which SS have to match famous first and last lines from some classic or best-selling novels. This leads to SS learning some new adjectives commonly used to describe books or movies, and talking about their reading habits past and present, which provides a good opportunity for teachers to find out how much SS read in English and for SS themselves to exchange information and advice about suitable books / authors to read. The grammar focus is on inversion after adverbs or adverbial phrases for dramatic effect. The second half of the lesson begins with some pronunciation work where the focus is on words with silent syllables, e.g., *vegetable*. The topic now shifts to the role of the book translator and SS read an article about the impact a translator can have on the style of a translated novel and on the reader. SS then listen to an interview with a translator talking about the pros and cons and some of the trickier aspects of the job, and the lesson concludes with an activity where SS write a review of a recent book or movie.

STUDY LINK
- **Workbook** 4B
- **Online Practice**
- **iChecker**

Extra photocopiable materials

- **Grammar** adding emphasis (1): inversion *page 148*
- **Communicative** Who wrote it? A man or a woman? *page 174* (instructions *pages 162–163*)
- **Vocabulary** Adjectives and adverbs *page 199* (instructions *page 188*)
- **Song** *Story of Your Life page 219* (instructions *pages 213–214*)

Optional lead-in—the quote

- Write the quote at the top of *page 38* on the board (books closed) and the name of the author or have SS open their books and read it.
- Point out that Marcus Tullius Cicero (106 B.C. to 43 B.C.) was a Roman philosopher, orator, and writer.
- Ask SS whether they share Cicero's opinion and find out how many SS in the class are regular readers of novels a) in their own language and b) in English.

1 READING

a Put SS into groups of four or five, trying to get a balance of ages, and focus on the task. Tell SS that first they have to decide if they think the lines are first or last lines from famous novels, and then try to match them to the novels themselves. Set a time limit and establish that the winning group is the one with the most correct answers in the time limit. Check answers from the class and deal with any vocabulary problems.

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

b Give SS time in their groups to answer these questions before getting feedback from the class.

Extra support

- You could discuss these questions with the whole class.

2 VOCABULARY & SPEAKING describing books

a Focus on the task and highlight that the comments about the books explain the meaning of the adjective.

Give SS time, in pairs, to complete the sentences, telling them to try to guess the meaning of words / phrases they haven't seen before. Check answers and check that SS know which syllable is stressed.

1 moving	6 intriguing
2 thought-provoking	7 implausible
3 slow-paced	8 fast-paced
4 riveting	9 depressing
5 entertaining	10 haunting

You might want to highlight:
– the literal meaning of *rivet* = to hold one's attention completely
– *haunt* = literally what a ghost does, staying in a house after a person has died. Figuratively it means to keep coming into your mind.
– *implausible* = not seeming likely to be true
– *slow-paced* = moving very slowly
– *intriguing* = interesting because sth is unusual and with an element of mystery

b SS work in pairs. Highlight that the same book or movie can be used for more than one adjective. Get some feedback from the class.

c 2 22 Focus on the short listening task and play the audio twice for SS to write down the four adjectives. Point out that the adjectives are not necessarily from **a**.

Check answers.

amazing, great, fascinating, haunting

You may want to point out that Khaled Hosseini is an Afghan-born American author.

Highlight that when we talk about books / movies in an informal context, we often use a variety of common adjectives, e.g., *great* / *amazing* / *incredible* as well as more sophisticated ones like *fast-moving*, *intriguing*, etc. However, in a more formal written review we would tend to use more the kind of adjectives in exercise **2a**.

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2 22

A This book, *The Kite Runner*...it's by an author named Khaled Hosseini...
B Oh, yeah, I think I've heard of him. Isn't he from...um...?
A Afghanistan.
B Uh-huh.
A You know, it was his first novel, and it's such an amazing story.
B What's it about?
A About two boys who are childhood friends, even though they're completely different. One is from a rich family, the other is the son of a poor servant. But still, they're like brothers. And the book also tells you a lot about the history of the country, Afghanistan.
B Really?
A Yeah, it's really a great story. I mean, I couldn't put it down; it was just fascinating. And at the same time, it's kind of haunting, because you can't stop thinking about the sad and even tragic parts of it.

d Focus on the task and the talking points. You could demonstrate the activity by talking about your own books, before having SS continue in pairs. When they have finished, get some feedback from the class.

Extra idea

- This would be a good time, if you have not done so already, to find out what your SS are reading in English and to suggest authors they might read. SS can share their own experiences with the class and make recommendations.

3 GRAMMAR adding emphasis (1): inversion

a Focus on the task and highlight that the five sentences are all taken from real novels. Give SS time to complete the task and compare with a partner before checking answers.

1 B	3 D	5 E
2 A	4 C	

b Focus on the questions and elicit answers.

The usual order of subject and verb has been inverted. It makes the sentence more dramatic.

Highlight that this is quite a formal device not usually used in informal conversation although it might be appropriate in a speech or lecture.

Finally, ask the class to tell you the usual form for each phrase:

1 I didn't understand until later what he meant...
2 He had never been so unnatural...
3 Venus Maria was an adored and controversial superstar and she was also...
4 I haven't been ready to confess until now...
5 As soon as one campaign had come to an end...

c Tell SS to go to **Grammar Bank 4B** on *page 145*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

Grammar notes

- Inverting the subject and verb after some (mainly negative) adverbial expressions is commonly used for dramatic effect in English. SS should be encouraged to use inversions where appropriate, but not to overuse them since this would make their English sound unnatural.

Focus on the exercise for **4B**. SS do the exercise individually or in pairs. If SS do it individually, have them compare with a partner. Check answers.

1 years later did I realize my mistake
2 had we seen such magnificent scenery
3 did they dislike her, but they also hated her family
4 we had read his autobiography did we understand what he had really suffered
5 had we started to eat when we heard someone knocking at the door
6 have I read such a badly written novel
7 the sun set did we put down our tools and rest
8 was the hotel room depressing, but it was cold as well
9 it was unusually cold did they light the fire
10 had he gone to sleep than there was a knock on the door
11 did I realize the full scale of the disaster
12 had I destroyed the evidence when the police arrived
13 has he regretted the decision he made on that day
14 I had spoken to the manager was the problem resolved

Tell SS to go back to the main lesson on *page 39*.

d Focus on the task and give SS time to think of sentences. They could do this in pairs or individually and then compare with a partner. Go around monitoring and correcting. Elicit sentences from the class, writing some good ones on the board.

4 PRONUNCIATION words with "silent" syllables

Pronunciation notes

- As well as words having silent consonants there are also words in English that have silent vowels, which result in the words having a silent syllable such as *vegetable* /ˈvɛdʒtəbl/, *interesting* /ˈɪntrɛstɪŋ/, and *comfortable* /ˈkʌmftərbl/. SS will sound a little strange if they pronounce these silent syllables, and should be advised to cross them out if they occur in new vocabulary. SS should be encouraged to fine-tune their pronunciation of common words with silent syllables (like the ones in the exercise), which some SS may have been mispronouncing for years.

a 2 23 Focus on the task and emphasize that SS don't have to write down the whole sentence, just the last word. Play the audio and have SS write down the words. Play the audio again as necessary. Check answers, writing the words on the board, and eliciting the sentences.

1 favorite	6 frightening
2 restaurant	7 business
3 Wednesday	8 comfortable
4 different	9 temperature
5 history	10 sophomore

2 23

1 I've seen a lot of movies, but *Avatar* is my favorite.
2 I loved the scene in the restaurant.
3 He always goes to the library on Wednesday.
4 The novel and the movie were very different.
5 My worst subject at school was history.
6 I thought the last part of the movie was really frightening.
7 She quit her job at the company to start a new business.
8 The seats in the new movie theater are incredibly comfortable.
9 It's important to give an infant liquids at the right temperature.
10 He just finished his first year of college and he's going to be a sophomore.

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b Focus on the information box and go through it with the class. Then give SS time to cross out the vowels that they think are not pronounced in the words they wrote down in **a**. Have them compare with a partern.

c 2 24 This time SS hear just the words and not the whole sentence and check their answers to **b**. Elicit the answers from the class.

Then have SS practice saying the words to themselves quietly. Finally, elicit them from individual SS.

2 24
1 fav[o]rite
2 rest[au]rant
3 We[d]n[e]sday
4 diff[e]rent
5 hist[o]ry
6 fright[e]ning
7 bus[i]ness
8 comf[or]table
9 temp[e]rapture
10 soph[o]more

5 READING

a Ask the question to the whole class and elicit responses.

b Focus on the task and give SS time to read the two translations and answer the questions with a partner. Then elicit answers from the class.

1 In the first translation (but not in the second) you find out the name of the piece of music in English. The piece is referred to as "the overture."
In the second translation (but not in the first), you find out that the caller was a woman, and the name of the piece of music in Italian. The piece is referred to as "the prelude" (in fact, it is normally referred to as "the overture").
2 a) In translation 1, past forms are used to set the scene. The cooking of the spaghetti is described in detail (*boiling, potful*).
In translation 2, the "dramatic present" is used. There is a quirky invented adjective "spaghetti-cooking" to describe the music.
b) In translation 1, there is only one (long) sentence. In translation 2, there are three shorter sentences.
3 Students' own answers.

c Focus on the task and set a time limit for SS to read the article and answer the questions. Check answers.

1 The author thinks that translators are undervalued and underappreciated as their translation can make a huge difference to the style and tone of a book.
2 Birnbaum's translation, perhaps because his style is more unusual and original.
3 Because some critics think that her translations weren't faithful to the original novels – she made them too "English." She was also accused of translating major novelists like Tolstoy and Dostoevsky in such a similar way that they were indistinguishable.
4 "a smooth lawn mowed in the English manner" meaning correct, neat, and dull, e.g., not wild or exotic
5 in order to make it more readable, much shorter, have a happy ending, and be "more peace less war"

LEXIS IN CONTEXT

d Focus on the task, emphasizing that SS should look at each adjective / adverb in context and try guessing the meaning of ones they don't know. Then, they should look at definitions 1–12 and match them to the adjectives / adverbs. Check answers and deal with any other vocabulary questions or problems SS might have.

1 barely	5 bland	9 staccato (Italian, musical term)
2 profoundly	6 awkward	10 neatly
3 arguably	7 quirky	11 smooth
4 vast	8 lowly	12 faithful

Extra support

- Ask SS to choose five other words or phrases they would like to learn from the article and have them compare their choices. Get some feedback from the class about the words or phrases they have chosen and deal with any vocabulary problems that arise.

e Ask the question to the whole class and elicit opinions.

6 LISTENING

a Focus on the task and give SS time to think of questions they might like to ask the translator. Have them compare their questions with a partner and then elicit them onto the board.

b 2 25 Play the audio once all the way through for SS to see which of their questions (if any) the translator was asked and answered.

2 25
(audioscript in Student Book on *page 128*)
I = interviewer, T = translator
I What made you want to be a translator?
T It was something that I'd done when I was in college, and when I moved to Mexico it was difficult to get a job that wasn't teaching English, so I went back to the US and I took a postgraduate course in translation. After taking the course I swore that I would never be a translator, I thought it would be too boring, but I kept doing translation work, and eventually I decided it was for me because I liked the idea of working for myself, and it didn't require too much investment to get started. And actually, I enjoy working with words, and it's very satisfying when you feel that you've produced a reasonable translation of the original text.
I Yes, what do you think is the most difficult kind of text to translate?
T Literary texts, like novels, poetry, or drama because you have to give a lot of consideration to the author, and to the way it's been written in the original language.
I In order to translate a novel well, do you think you need to be a novelist yourself?
T I think that's true ideally, yes.
I And is that the case? I mean are most of the well-known translators of novels, generally speaking, novelists in their own right?
T Yes, I think in English anyway. People who translate into English tend to be published authors, and they tend to specialize in a particular author in the other language.
I I see.
T And of course if it's a living author, then it's so much easier because you can actually communicate with the author and say, you know, like, "What did you really mean here?"
I Another thing I've heard that is very hard to translate is advertising, for example slogans.
T Well, with advertising, the problem is that it has to be something punchy, and it's very difficult to translate that. For example, one of the Coca-Cola™ ads, the slogan in English was "the real thing," but you just couldn't translate that literally into Spanish, it just wouldn't have had the same power. In fact, it became *Sensación de vivir*, which is "sensation of living," which sounds really good in Spanish but it would sound weird in English.
I What about movie titles?
T They're very difficult too. People always complain that they haven't been translated accurately, but of course it's impossible because sometimes a literal translation just doesn't work.

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I For example?
T OK, well, think of, you know, the Julie Andrews movie, *The Sound of Music*. Well, that works in English because it's a phrase that you know, you know like "I can hear the sound of music." But it doesn't work at all in other languages, and in Spanish it was called "Sonrisas y lagrimas" which means "Smiles and tears," in German it was called "Meine Lieder—meine Traüme," which means "My songs, my dreams," and in Italian it was "Tutti insieme appassionatamente," which means, I think, "All together passionately" or I don't know, something like that! In fact, I think it was translated differently all over the world.
I Do you think there are special problems translating movie scripts for the subtitles?
T Yes, a lot. There are special constraints, for example the translation has to fit on the screen as the actor is speaking, and so sometimes the translation is a paraphrase rather than a direct translation, and of course, well, going back to untranslatable things, really the big problems are cultural, and humor, because they're just not the same.
I I see.
T You can get the idea across, but you might need pages to explain it, and, you know, by that time the movie's moved on. I also sometimes think that the translators are given the movie on DVD, I mean, you know, rather than a written script, and that sometimes they've simply misheard or they didn't understand what the people said. And that's the only explanation I can come up with for some of the mistranslations that I've seen. Although sometimes it might be that some things like humor and jokes, especially ones that depend on wordplay are just, you know, they're simply untranslatable.
I Right.
T And often it's very difficult to get the right register, for example with slang and swear words, because if you literally translate taboo words or swear words, even if they exist in the other language, they may well be far more offensive.
I What are the pros and cons of being a translator?
T Well, it's a lonely job I suppose, you know, you're on your own most of the time, it's hard work, you're sitting there and, you know, you're working long hours, and you can't plan things because you don't know when more work is going to come in, and people always have tight deadlines. You know, it's really rare that somebody'll call you up and say, "I want this translation in three months." That just doesn't really happen.
I And the pros?
T Well, the pros are that it gives you freedom, because you can do it anywhere if you have an Internet connection and electricity, and I suppose you can organize your time, because you're freelance, you know, you're your own boss, which is good. I like that.
I What advice would you give someone who's thinking of going into translation?
T I'd say that in addition to the language, get a speciality. Get another degree in anything that interests you, like economics, law, history, art, because you really need to know about the subjects that you're translating into.

c Focus on the task and go through the questions dealing with any vocabulary queries.

Play the audio for SS to answer the questions, pausing if necessary after each question is answered (see spaces in the audioscript). Play the audio again as necessary. Have SS compare with a partner and check answers.

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

Extra support

- If there's time, have SS listen again with the audioscript on *page 128*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

d Ask this question to the whole class and elicit opinions.

7 WRITING

a Focus on the task and ask SS to do it for homework and bring it in to the next class.

b When SS have brought their translations in, get them to read each other's and see if they can identify the novels.

! This activity will work best with a monolingual class who all know the same novels, and where you know the SS' L1.

c Tell SS to go to **Writing *A review*** on *page 108*.

In this lesson the focus is on writing a review. The particular review chosen is a book review, but all the information could equally apply to writing a review of a movie, play, or even a concert. The writing skills focus is using participle clauses and using a variety of adverbs of degree.

ANALYZING A MODEL TEXT

a Focus on the text type (a review) and highlight that nowadays many people write reviews of books, movies, hotels, etc., and post them on the Internet. They may also be asked to write a review for a standardized test or a final exam. The structure of reviews tends to be broadly similar, and you would usually include factual information, your opinion, and a recommendation.

Focus on the **Key success factors** and go through them with SS.

Focus on the task, and get SS, in pairs, to discuss what factors influence them to choose a book to read, or do this as an open-class discussion.

b Focus on the task and the book review, and find out if any SS have read the book. Elicit that the author is Swedish, so the English version is a translation. Set a time limit for SS to read the review and do the task individually. Have them compare with a partner and then check answers.

The strong points of the book 3
The basic outline of the plot 2
What happens in the end DS
Where and when the story is set 1
The weaknesses of the book 3
Whether the reviewer recommends the book or not 4
How good the English translation is DS
Who the author is 1
Who the main characters are 2
How much the book costs DS
Who the book is suitable for 4

Extra idea

- Ask SS what else would be included if this were a movie review, e.g., who the actors were in paragraph 2, what their performances were like in paragraph 3, and maybe some mention of the soundtrack or the special effects.

Elicit that a review would never mention what happens in the end (particularly of a detective or mystery novel or movie) as this would turn people off from reading the book.

Go through the information box with SS, and tell them that they are now going to look at a specific way of making the description of a plot more concise.

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c Focus on the task and the extract, and have SS read the **Participle clauses** box. Check answers.

Because he is, he is, and *who is* have been left out.

Highlight that participle clauses are very common in written English, but very rarely used in spoken English.

d Focus on the task and give SS time to rewrite the phrases. Check answers.

1 Believing him to be the murderer...
2 Simon, realizing that...
3 First published in 1903, it has been...
4 Set during World War I, it...
5 Hearing the shot, ...

e Focus on the task. Check answer.

slightly reduces the strength of the adjective and *absolutely* increases it.

f Have SS do the exercise in pairs. Elicit the meaning of *denouement* (= the end of a book, in which everything is explained or settled). Check answers.

1 ✓
2 *very* should be crossed out. It can't be used with strong adjectives like *fascinating, amazing,* etc. that already mean "very interesting," "very surprising," etc.
3 ✓
4 *somewhat* should be crossed out. Because it means "partly," it is not usually used with a strong adjective such as *thrilling.*

g Finally, have SS discuss what differences in meaning / register there are between the adverbs in **1** and **3**. Check answers.

1 They all mean the same thing, but *a little* is informal, whereas the others are neutral.
3 They all mean the same thing, but *pretty* is informal, whereas the others are neutral.

PLANNING WHAT TO WRITE

a Focus on the task. Tell SS to choose either a book or movie they have read recently, or one that they have read or seen several times and know well. Tell them not to worry if they can't remember, e.g., the names of actors or characters, as they can research this on the Internet when they come to write their full review.

Set a time limit of about ten minutes for SS to write their paragraphs, using paragraph 2 in the review as a model. Monitor and help SS with vocabulary.

Extra support

- Have SS in pairs choose a book or movie that they have both read or seen and do the task together.

b Have SS swap paragraphs with other SS and identify each other's books / movies.

Finally, go through the tips with SS.

WRITING

Go through the instructions and assign the writing for homework.

8 2 26 **SONG** *Story of Your Life* ♫

This song was originally made famous by the American singer John Ondrasik who goes by the stage name of Five for Fighting. The song was released in 2009. For copyright reasons, this is a cover version. If you want to do this song in class, use the photocopiable activity on *page 219.*

2 26

Story of Your Life
At 17 she left Long Island bound for Hollywood
Another story like the ones you've heard before
He left her broken like you figured, like you knew he would
She shut her heart after his ring rang off the door

It's the story of your life
You're tearing out the page
New chapter underway

Chorus
The story of your life
You live it every day
You can run, you run
But you won't get away
I don't know what's coming up
Where will you go now
It's the story of your life

She hit the ground
She built a fine career
Every weekend walked her dog beside the sea
In the salt she met a man who knew at once but wait
Is he the one we need him to be
In the story of your life
You're moving down the page
As the words begin to change

Chorus

Look around look around and the world will find you [*3x*]
There's a reason that we live so far from Hollywood
In the country looking hard to find a home

We're nothing perfect
All considered
But we're so damn good

It's the story of your life
You're moving down the page
And you know you're on your way
The story of your life
You live it every day
You can run, you run
But you won't get away
No one knows what's coming up
Where will you go now
It's the story
It's your story
It's the story of your life

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3&4 Review and Check

For instructions on how to use this page, see *page 40*.

Testing Program CD-ROM

- **File 4 Quick Test**
- **File 4 Test**

GRAMMAR

a 1 Not only did we see the sights
2 I think he might have gotten lost.
3 ✓
4 The waiter probably didn't notice
5 Basically,
6 ✓
7 all in all
8 Somebody must be baking
9 ✓
10 You should have gotten

b 1 to arrive
2 were we
3 to have heard
4 had they gotten / did they get
5 had I seen
6 be working

c 1 rid 2 caught 3 to know 4 around to 5 over

VOCABULARY

a 1 slow-paced 2 depressing 3 gripping 4 intriguing 5 haunting

b 1 slammed 2 whispered 3 whistled 4 sighed 5 rattled 6 screeched

c 1 tick 2 drip 3 small talk 4 thought-provoking 5 bland 6 mumble 7 plot 8 commute 9 overthrow 10 profound

d 1 capture 2 implausible 3 side 4 force 5 casualties 6 defeat 7 barely 8 vast

CAN YOU UNDERSTAND THIS TEXT?

a Students own answers.

b 1 DS 2 F 3 T 4 T 5 DS 6 T 7 F 8 F 9 T 10 F

CAN YOU UNDERSTAND THIS PROGRAM?

b According to the speaker, people want to take revenge when they have been mistreated or cheated. They enjoy getting even as a form of justice.

c Check answers.

1 She was going to take revenge on a contractor that she'd hired to do some work in her home. While doing the work, he damaged her windows.
2 She was planning to call all the man's references to tell them what he had done. But she didn't carry out her plan because the contractor repaired the windows, possibly due to the threat.
3 Some of the participants in the experiment wanted justice because they felt they had been cheated by their partners, who had selfishly kept all the money for themselves.
4 The revenge-takers felt pleasure from getting even. The researchers knew this from brain scans.
5 Individuals and societies need to have trust in people and believe that others play fair. When we feel that our trust has been violated, we want to get even with the cheater.
6 Sometimes an apology will keep the situation under control.

2 27

Today I'm going to talk to you about a very human subject: revenge. I'll start with my own experience. A few years ago, I hired a contractor to make some repairs in my home. I had asked for a list of references and called them all. But when he did the work, he accidentally damaged my windows, so now my windows were scratched up and in need of repair.

I decided to take revenge. I told him I would call everyone in his list of references and tell them about my experience. They would think twice before recommending him again, I figured. Then he paid for the scratched windows. But what if my tactic hadn't worked and I'd had to call all those references? I wouldn't have gained anything and I would have spent a lot of valuable time making all these calls. What would I have gained? Revenge.

People naturally want to take revenge for mistreatment, psychologists are finding out. They enjoy revenge so much that they will take a loss for it, according to a Swiss research study. Here's how the experiment works. They give two participants $10 each and tell them the game rules. You get the first move. If you give your $10 to the other player, the researcher will quadruple your gift and the other player gets $50. Then the other player gets a choice. Your partner can keep all of the winnings, or share the winnings, giving you money back. Twenty-five dollars, an even split, would be fair, in my opinion. If the other player selfishly kept the $50, you could take revenge. You could take some money from your own pocket and give it to the researcher to take away money from the greedy player. Most people took revenge and punished the other player severely.

While they were making the decision whether or not to take revenge, their brains were scanned by positive emission tomography (PET) to see which parts of their brains were active. The revenge-taking players enjoyed brain activity in their pleasure centers, and those who punished the greedy players the most got the most pleasure. "Revenge is sweet," the saying goes, and PET scans show this is literally true.

When a society can trust most of its members to play fair, it has tremendous advantages over non-trusting societies. Think of all the times people hand their credit cards to salespeople or order on the Internet with confidence that the charge will be correct and the item will arrive. When people don't play fair, as we expect them to, we feel betrayed. We take pleasure in taking revenge when we have been cheated. That's why so many of us enjoy our revenge fantasies even when we know we won't act them out.

So how do we put a stop to revenge, or even prevent it from happening? A sincere apology may be all that is necessary. Doctors who make a mistake and apologize, rather than covering it up, are sued far less often than other doctors, according to researchers at the University of Washington Medical School.

The guy who ruined my windows did apologize and pay to replace the windows. Justice had been done, so I didn't seek revenge. Maybe the primitive pleasure in revenge motivates the desire for justice.

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5A Are there 31 hours in a day?

Lesson plan

The topic of this lesson is time, how we try to save time through multitasking, and how other people waste our time. In the first half of the lesson SS read two articles about multitasking. One of the articles is about how multitasking is enabling us to cram even more hours into the day, while the other questions whether it is a myth that we actually save time by multitasking. The grammar focus of the lesson is on distancing, e.g., using certain language (e.g., *apparently, it seems,* etc.) to "distance" ourselves from information we are giving to others.

In the second half of the lesson SS listen to a radio call-in show about "Time Bandits," e.g., people or situations that waste our precious time. Here there is a pronunciation focus on linking words together in rapid speech. The vocabulary focus is on expressions related to time, and the lesson finishes with SS answering questions in a time questionnaire, which recycles this lexis.

STUDY LINK
- **Workbook** 5A
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** distancing *page 149*
- **Communicative** Time: Proverbs and sayings *page 175* (instructions *page 163*)
- **Vocabulary** "Time" race *page 200* (instructions *pages 188–189*)

Optional lead-in—the quote

- Write the quote at the top of *page 44* on the board (books closed) and the name of the author, or have SS open their books and read it.
- Point out that Will Rogers (1879–1935) was an American movie actor, comedian, and journalist, who in his day was a world-famous figure.
- Ask SS whether they identify with Will Rogers's opinion or disagree, and try to get a short discussion going about how people try to save time these days and whether they think this is a useful thing to do.

1 READING & SPEAKING

a Focus on the task and quickly go through questions 1–4. Then set a time limit for SS to discuss the questions.

Get some feedback from the class.

b Put SS into pairs, **A** and **B**. Focus on the task, and the information that SS **A** and **B** will have to tell their partner after they have read their respective articles (**A** looks at the first four points and **B** looks at the next five points). Set a time limit and monitor while SS are reading and help with any words or phrases they cannot guess from the context.

c When the time limit is up, SS take turns telling their partner the main points of their article using the information in **b** to help them.

Finally, give SS time to read the article they have not read in preparation for the next exercise.

Extra challenge

- You could skip this final stage, and have SS in **d** find the words from the text they read and then teach them to each other.

LEXIS IN CONTEXT

d Focus on the task and have SS work together to find the words in the two articles that match the definitions. When SS have completed the task, check answers.

1 gadget	6 juggle
2 frenzy	7 engrossed
3 blizzard	8 cope
4 catch up with	9 clog
5 peak	10 overcome

Focus on the **Metaphors** box and elicit / remind SS of the meaning of a *metaphor* (= a word or expression that is used in a nonliteral sense to make your writing or speech more interesting or powerful).

Finally, ask SS what other two words in exercise **d** are also used metaphorically in the respective articles (*peak* and *juggle*).

e Focus on the questions and elicit opinions and experiences from the class.

Extra support

- Ask SS to choose five other words or phrases they would like to learn from the articles and have them compare their choices. Get some feedback from the class about the words or phrases they have chosen and deal with any vocabulary problems that arise.

2 GRAMMAR distancing

a Do this as a whole-class activity and elicit that the phrases all distance the writer from the information, e.g., they imply that it might not be a definite fact.

b Tell SS to go to **Grammar Bank 5A** on *page 146*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

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Grammar notes

- Distancing expressions are often used, particularly in journalism where a speaker or writer wants to stress that the information is second-hand and comes from a specific source or sources, rather than being their own knowledge or opinion. Expressions like *It is said that…*are also often used where a writer is not sure of the sources, and by using these expressions they can avoid the possibility of libel.

SS should have come across most of these expressions before, but will probably never have focused on their exact function, and may not be familiar with the two possible ways of using *seem* and *appear*. You may want to point out that *appear* is slightly more formal than *seem*.

Focus on the exercises for **5A**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a 1 seems / appears
2 would
3 seems / appears
4 said / supposed
5 According
6 seems to / appears to
7 There
8 said
9 that

b 1 appear / seem that people who work night shifts die younger
2 have escaped to France
3 expected to make a statement this afternoon
4 has been announced (by the company) that the new drug will go on sale shortly
5 are believed to be responsible for the rise in life expectancy
6 to the manual, you have to charge the phone for at least 12 hours
7 appears to be intending to lower interest rates
8 has been suggested that the painting is a fake
9 seems / appears to be more bicyclists around than there used to be

Tell SS to go back to the main lesson on *page 45*.

c Focus on the task. Tell SS that they should choose a headline and invent the details; they should distance themselves from the information they give. Monitor and help while SS are doing this.

Extra support

- You could do this in pairs or small groups.

Finally, have SS read each other's paragraphs before collecting them to check for accuracy.

Alternatively, you may wish to assign the writing of the paragraph for homework.

3 PRONUNCIATION & LISTENING linking

a Focus on the program information and elicit an answer to the question (*They are people and situations that steal our time.*).

b 3.2 Tell SS that the focus here is on deciphering phrases when the speaker runs two or more words together. This is called "linking" and of course is one of the reasons why understanding fast speech can be so difficult.

Pronunciation notes

- The focus here is on three specific areas where words are commonly linked, e.g., when a word ends with a consonant sound and the next word begins with a vowel sound (e.g., *She went out at eleven o'clock.*), the inserted /r/ sound when a word ends in *r* or *re* and the next word begins with a vowel sound (e.g., *They're easy to please.*), and when one words ends and the next word begins with the same consonant sound (e.g., *We should get together.*). Other aspects on linking are dealt with in later lessons, e.g., the added /w/ sound when a word ending in a vowel + *w* is followed by a word beginning with a vowel sound.

Focusing on linking and getting SS to practice doing it themselves, apart from making SS' speech sound more natural, will help them to decipher linked speech when they are listening.

Play the audio once for SS to complete the sentences, pausing after each sentence for SS to write. Play again as necessary. Check answers getting feedback from SS about which phrases they found the most difficult to understand and why.

1 …for all
2 First of all…,
3 For example,…
4 And I will always arrive…
5 …such a waste of…
6 …great talking…

3.2
1 I think that's a common problem for all of us.
2 First of all don't complain aloud…
3 For example, there's this friend of mine and…
4 And I will always arrive on time…
5 It's just such a waste of time…
6 It's been great talking to you…

c Focus on the instructions. Have SS read the **Linking** box and then look at the phrases they have written in **b**. Check answers.

1 *for all* rule 2
2 *First of all* rule 1
3 *For example* rule 2
4 *And I will always arrive* rule 1
5 *such a waste of* rule 1
6 *great talking* rule 3

! There are some other words linked according to rule 1 in these phrases, e.g., *complain aloud* in 2, *friend of* in 3, and *and I* in 4. You may want to point these out to SS.

Ask SS to practice saying the sentences, linking the words. They can do this quietly by themselves or with a partner. Then ask some individual SS to say the sentences.

Extra support

- You could use the audio (3.2) to model the sentences with SS repeating after each sentence.

d 3.3 Focus on the task and play the audio, pausing after each caller to give SS time to write a summarizing sentence. Check answers, writing the summaries on the board.

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Caller 2 He often wastes time waiting for people who are late.
Caller 3 She wastes time helping her husband look for things he can't find.
Caller 4 She wastes time trying to decide what to wear in the morning.
Caller 5 She wastes time in the supermarket when the person in front of her in line gets into a conversation with the cashier.

3 3

Caller 1
OK, I have this friend who's always calling me and, well, she just won't let me get off the phone – I waste so much time just listening to her telling me every single thing she's been doing and every little problem that she has.
Caller 2
I am a very punctual person, you know, it's something I pride myself on, and I really spend a lot of my time, I should say waste my time, waiting for people. Like, for example, there's this friend of mine, and we'll often have like an informal lunch together or something, and I will always arrive on time, I will get to the restaurant on time, but I have to wait for him, well, it's at least ten minutes, sometimes more, for him to show up.
Caller 3
Well, it's my husband. He always expects me to help him find whatever he can't find, you know, usually his car keys or a particular shirt he wants to wear. Even when I'm busy, and I spend too much time helping him, and not getting around to doing what I'm supposed to be doing.
Caller 4
Every morning when I get up, I spend a lot of time just standing in front of the closet trying to decide what to wear. It's just such a waste of time, especially since I end up wearing the same thing again and again anyway.
Caller 5
I have kids and I work full-time, so as you can imagine I don't have much spare time, and I'm often in a hurry when I go to the supermarket. And somehow I always manage to have someone in front of me in the line who seems to have all the time in the world, you know, who's really slow and, even more annoying, gets into a conversation with the cashier. Do you have any tips?

e Give SS time to discuss each problem and come up with some good advice.

f 3 4 Focus on the task and then play the audio for SS to match a piece of advice (A–E) to each caller. Don't check answers at this stage.

3 4

Advice A
I got this advice from a friend of mine who works in fashion. She recommends you completely reorganize your closet. Set aside ten minutes one day, make a list of your five favorite outfits, and hang them all together. Then stick the list inside the door of the closet. And when you can't think of what to wear, just look at the list and wear one of the outfits. My friend swears it saves her a lot of time.
Advice B
Rule number one, Judy. Never, ever, drop what you're doing to go and help. Now, if he shouts at you from another room, just tell him you can't hear what he's saying. Let him come to you. Pretend you're really busy even if you aren't.
Advice C
Say you'd love to talk, but you can't right now and you'll call back another time. How about that? Or say you only have five minutes and really mean it, I mean say goodbye when the five minutes are up. Use a finishing up expression like, "Oh, it's been great talking to you, but I really have to go now."
Advice D
I really know what you mean because I have friends like that too! I think the best thing to do, and I'm speaking from experience, is send your friend a text or email on the morning that you're getting together, and tell them you're a little short on time today so you don't want to hang around too much. And ask him or her to let you know if they're going to be late! That should get the message across.
Advice E
First of all, don't complain aloud, because that could easily annoy the other person and make them take even longer. No, the thing to do is just politely interrupt and ask the cashier a question. Now that should bring the person ahead of you back to reality, and it will remind the cashier that there are other people waiting to check out.

g 3 5 SS now listen to the whole program and check their answers to **f**. Check answers and find out from the class how similar / different their advice was to the expert's. If the SS' advice was different, you could ask them, *Whose advice do you think is best and why?*

Caller 1 Advice C
Caller 2 Advice D
Caller 3 Advice B
Caller 4 Advice A
Caller 5 Advice E

3 5

(audioscript in Student Book on *page 129*)
H = host, C = caller, R = Richard
H And now it's time for our weekly dose of *Time Bandits*, the part of the show where we try to deal with your time issues. Today we're going to be talking to our time management guru, Richard. And now we're going to line 1, which is Jade from Chicago. Hi Jade.
C1 Hi guys! OK, I have this friend who's always calling me and, well, she just won't let me get off the phone – I waste so much time just listening to her telling me every single thing she's been doing and every little problem that she has.
H Uh-huh, I think that's a common problem for all of us – so Richard, what advice do you have for Jade?
R Well, say you'd love to talk, but you can't right now and you'll call back another time. How about that? Or say you only have five minutes and really mean it, I mean say goodbye when the five minutes are up. Use a finishing up expression like, "Oh, it's been great talking to you, but I really have to go now."
C1 OK, thank you.
R No problem.
H That's great advice Richard. I'll have to remember to use that with my mother-in-law. All right, then, we're going to line 2 now. We're talking to Nick from St. Louis. Hi Nick.
C2 Hi there! What I wanted to say was I am a very punctual person, you know, it's something I pride myself on, and I really spend a lot of my time, I should say waste my time, waiting for people. Like, for example there's this friend of mine, and we'll often have like an informal lunch together or something and I will always arrive on time, I will get to the restaurant on time, but I have to wait for him, well, it's at least ten minutes, sometimes more, for him to show up.
H OK, Nick, thanks. Now over to you, Richard.
R Well, Nick I really know what you mean, because I have friends like that too! I think the best thing to do, and I'm speaking from experience, is send your friend a text or email on the morning that you're getting together, and tell them you're a little short on time today so you don't want to hang around too much. And ask him or her to let you know if they're going to be late! That should get the message across.
H That's great advice, Richard. OK then, moving punctually on to line 3 which is Judy from Sioux City, Iowa. Hello Judy.
C3 Oh, hello. Oh, my. Well, it's my husband. He always expects me to help him find whatever he can't find, you know, usually his car keys or a particular shirt he wants to wear. Even when I'm busy, and I spend too much time helping him, and not getting around to doing what I'm supposed to be doing.
H OK, I see. Well, Richard, what do you make of that?
R Rule number one, Judy. Never, ever, drop what you're doing to go and help. Now, if he shouts at you from another room, just tell him you can't hear what he's saying. Let him come to you. Pretend you're really busy even if you aren't.

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C3 Oh, I'll try.
H That's fantastic, Richard. Thank you. Now, moving on to caller 4, who's Wendy from Columbus, Ohio. Wendy, what's your problem?
C4 Hi. Every morning when I get up, I spend a lot of time just standing in front of the closet trying to decide what to wear. It's just such a waste of time, especially since I end up wearing the same thing again and again anyway.
H I know how you feel, Wendy. Richard, what's your advice?
R OK. I think I can help you, Wendy. I got this advice from a friend of mine who works in fashion. She recommends you completely reorganize your closet. Set aside ten minutes one day, make a list of your five favorite outfits, and hang them all together.
C4 Uh-huh.
R Then stick the list inside the door of the closet. And when you can't think of what to wear, just look at the list and wear one of the outfits. My friend swears it saves her a lot of time.
C4 Wow! Thank you.
H That's great advice, Richard. I should remember that myself. Now, we're almost out of time, so we need to take our last caller and that is Sue from Minneapolis. Hello Sue.
C5 Oh, hi. Am I on?
H Yes, you are. What's your problem?
C5 I have kids and I work full time, so as you can imagine I don't have much spare time, and I'm often in a hurry when I go to the supermarket. And somehow I always manage to have someone in front of me in the line who seems to have all the time in the world, you know, who's really slow and, even more annoying, gets into a conversation with the cashier. Do you have any tips?
H Any tips for Sue, there Richard?
R Of course, of course, well, first of all, don't complain aloud, because that could easily annoy the other person and make them take even longer. No, the thing to do is just politely interrupt and ask the cashier a question. Now that should bring the person ahead of you back to reality, and it will remind the cashier that there are other people waiting to check out.
C5 All right.
R All right?
H That's great advice, Richard. I think a lot of people could use that. Well, I'm afraid time's up for now, but thank you all for your calls...

Extra support

- If there's time, have SS listen to the call-in program again with the audioscript on *page 129*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

h Open the discussion to the whole class and elicit from the class things that waste their time and the best way to deal with them.

4 VOCABULARY expressions with *time*

a Focus on the task and point out that all the sentences are from the radio call-in program. Give SS a few moments to complete the missing words. Don't check answers at this stage.

b 3 6 Play the audio for SS to listen, check their answers, and elicit what the phrases mean.

1 *wasting my time* = using time badly
2 *spare time* = more time than you need (that you could use to do something else)
3 *saves...time* = allows you do something quicker (and perhaps avoid wasting time)
4 *short on time* = you don't have enough time
5 *time's up* = the time allowed for something has come to an end

3 6
1 ...I should say waste my time, waiting for people.
2 I have kids and I work full time, so as you can imagine I don't have much spare time.
3 My friend swears it saves her a lot of time.
4 Tell them you're a little short on time today.
5 Well, I'm afraid time's up for now, but thank you all for your calls.

c Tell SS to go to **Vocabulary Bank *time*** on *page 162*. Focus on section **1 Verbs with *time*** and have SS do it individually or in pairs. Check answers and elicit / model the pronunciation of tricky words as necessary.

1 spend	4 take	7 give	10 have
2 save	5 make up for	8 spare	11 run out of
3 kill	6 take	9 take up	

You may want to highlight that:
– *waste time* = use time badly. Contrast with *lose time* (= take longer), e.g., *We lost a lot of time because we took the wrong exit off the highway.*
– *save time* suggests that you do sth to reduce the amount of time sth would usually take, e.g., I would have been late, but I saved time by getting a taxi to work.
– *kill time* suggests that you want to make time pass quickly because you are bored
– *make up for lost time* = try to compensate for time or opportunities missed in the past
– *take up (time)* = fill your time
– *can't spare the time* = you don't have enough time to devote any of it to another activity
– *run out of time* = not have any time left to do sth

Now focus on section **2 Prepositional phrases with *time*** and have SS do it individually or in pairs. Remind SS to write their answers in the **Prepositions** column and not in the sentences. Check answers and elicit / model the pronunciation of tricky words as necessary.

1 on	3 By	5 off	7 from, to
2 before	4 at	6 in, for	8 at

You may need to elicit / explain:
– the difference between *on time* (= punctually, at the agreed time) and *in time* (= arriving early enough to do sth, e.g., catch a train)
– *before my time* = before I was old enough to be aware of / remember this
– *by the time* = all the time up to a certain point, e.g., *By the time we got to the top of the mountain we were exhausted.* = we had been getting progressively more exhausted during the climb.
– *at the time* = at that moment
– *time off* = time at home, not working
– *from time to time* = occasionally
– *at times* = sometimes

Now focus on section **3 Expressions with *time*** and have SS do it individually or in pairs. Check answers and elicit / model the pronunciation of tricky words as necessary.

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

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You may need to elicit / explain:
– *time left* = time remaining
– *time to spare* = with more than enough time
– *short on* = in a hurry or needing more time
– *time on my hands* = more free time than I actually want
– *for the time being* = for the moment
– *it's a question of time* = it's inevitable that something will happen
– *time's up* = the allotted time for something has expired

Finally, focus on the instruction "Can you remember the expressions on this page? Test yourself or a partner."

Testing yourself

- For **Verbs with *time*** SS can cover the sentences and look at the verbs in the list and try to remember the sentences. For **Prepositional phrases with *time*,** they can look at the prepositions only and try to remember the context. For **Expressions with *time*,** SS can look at sentences 1–10 and try to remember sentences A–J.

Testing a partner

- See Testing a partner *page 18*.

SS can find more practice of these words and phrases on the iChecker.

Tell SS to go back to the main lesson on *page 47*.

5 SPEAKING

Focus on the *Time questionnaire* and give SS time to read through the questions.

Tell SS to give examples when they answer the questions, and remind them of *For example…* / *For instance…*

Then have SS, in pairs, work through it answering the questions together.

Monitor while SS are doing this, correcting any slips in the time phrases, and noting down any other problems to deal with later.

Finally, get feedback from the whole class.

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G unreal uses of past tenses
V money
P *ea* and *ear*

5B Do you have *Affluenza*?

Lesson plan

The topic of this lesson is money and materialism. In the first half of the lesson SS read a review of a book by Oliver James in which he describes how many people in the developed world are being made depressed, anxious, and unhappy by their obsession with money, consumer products, personal appearance, etc., a virus-like condition he has termed *Affluenza*. Then SS take a questionnaire to see if they themselves are suffering from the virus. The lexical focus is on words, phrases, and idioms related to money, and Pronunciation looks at the many different pronunciations of the letters *ea* and *ear* in English. In the second half of the lesson SS read an anonymous article that appeared in *The Times* newspaper in which a woman confessed that she wishes she had married for money rather than love. This leads into the grammar focus on special uses of the past tense after expressions like *I wish, I would rather,* etc. Finally, SS listen to a short lecture given by a Harvard professor about research regarding the correlation between money and happiness.

STUDY LINK
- **Workbook** 5B
- **Online Practice**
- **iChecker**

Extra photocopiable materials

- **Grammar** Unreal uses of past tenses *page 150*
- **Communicative** Money questionnaire *page 176* (instructions *page 163*)
- **Vocabulary** Money *page 201* (instructions *page 189*)
- **Song** *Material Girl page 220* (instructions *page 214*)

Optional lead-in—the quote

- Write the quote at the top of *page 48* on the board (books closed) and the name of the author or have SS open their books and read it.
- Point out that Tennessee Williams (1911–1983) was an American playwright most remembered today for his play, *A Streetcar Named Desire,* which was later made into a movie.
- Ask SS what they think Tennessee Williams meant by this quote (that it's easier to live off very little when you're young, e.g., when you are a student. When you are older, you don't want to have to economize on, e.g., food, heat, etc.) and whether SS agree with him and why (not).

1 READING & SPEAKING

a Focus on the lesson title and the task and elicit suggestions from the class as to the possible meaning of *Affluenza.*

b Set a time limit for SS to quickly read the product description and review of *Affluenza*. Highlight that they will have to interpret what they read to come up with a brief definition of *Affluenza* as it is not fully defined anywhere in the text. Elicit suggestions from the class.

Suggested answers to 1
According to Oliver James, "affluenza" is a virus that is spreading through affluent countries. People with the virus define themselves by how much money they earn, the possessions they have, how attractive they look, how successful they are, etc. / An unhealthy obsession with money and material objects and values.

Now focus on the second part of the task and elicit whether the review is positive or negative (positive).

Ask SS which parts of the text they have underlined that show that the critic thinks *Affluenza* is a good book.

Suggested answers to 2
"In this book he explores the idea further and it's terrific." (Highlight that *terrific* is a positive adjective. It often means *excellent*, e.g., *It was a terrific movie – one of the best I've seen,* but can also mean *big*, e.g., *There was a terrific bang.* It never means *terrible*.)
"A lot of readers...will want to cheer."
"It's a wonderfully clear and cogent thesis. *Affluenza*...is clearly recognizable as our way of life..."

c Focus on the task and give SS time to read the texts again and answer the questions, comparing their answers with a partner. Check answers and deal with any vocabulary questions, e.g., *messed up* (= to be in a bad state), *show off* (= to try to impress others by talking about your abilities, possessions, etc.).

1 He traveled around the world interviewing people.
2 He wanted to find out why "affluenza" is spreading and how we can strengthen our "emotional immune system."
3 "To fill up our emotional emptiness." We buy things to make ourselves feel better.
4 Money, possessions, appearance, and fame.
5 When people buy things to make themselves feel better, it makes them feel worse, which then makes them want to buy more things.
6 Be a good person, worry about your interior self rather than your external appearance.

d Ask this question to the whole class and elicit opinions.

Extra support

- Ask SS to choose five other words or phrases they would like to learn from the texts and have them compare their choices. Get some feedback from the class about the words or phrases they have chosen and deal with any vocabulary problems that arise.

e Focus on the questionnaire and set a time limit for SS to answer the questions.

f Tell SS to go to **Communication *Do you have "affluenza"?*** on *page 119*. Here SS find that any "yes" answer means that they have the virus. The more "yes" answers they have, the worse they have the virus. Get feedback from the class about how many people have the virus and whether they think the questionnaire is

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fair, e.g., by asking them which statements they think are negative qualities and which aren't.

g Give SS time to discuss the questions in pairs and then open it up as a class discussion.

2 VOCABULARY money

a Focus on the task and give SS time to complete the missing words. Check answers.

1 affluent, wealthy
2 own
3 luxury

b Tell SS to go to **Vocabulary Bank *Money*** on *page 163*. Focus on section **1 Nouns for money or payments** and have SS do it individually or in pairs. Check answers and elicit / model the pronunciation of tricky words as necessary.

1 budget	6 charge	11 down payment
2 grant	7 savings	12 will
3 loan	8 donation	13 overdraft
4 fees	9 fine	14 lump sum
5 fare	10 installment	

Now focus on section **2 Money in today's society**. Give SS time to read the sentences and discuss what the bold words and phrases mean. Check answers to **a** and do **b** as a whole-class activity.

a **1** *consumer society* = a society where buying and selling material goods is considered very important
2 *standard of living* = the amount of money and level of comfort that a particular person or group has
3 *income* = the money sb receives for their work
inflation = the rise in the price of goods and services that results in a fall in the value of money
cost of living = the amount of money you need to spend to cover the basic necessities, e.g., rent, food, transportation, etc.
4 *can't afford* = not having enough money
5 *interest rates* = the percentage of extra money that you have to pay back when you borrow money from a bank
6 *in debt* = owing money
mortgage = money lent by a bank to buy a house
7 *shares of stock* = units of equal value into which a company is divided and sold to raise money
stock market = the business of buying and selling shares and the place where this happens (also called the *stock exchange*)
8 *currency* = the system of money that a country uses
exchange rate = the amount of money you get when you change one currency into another

Focus on section **3 Adjectives related to money**, and elicit that a thesaurus is a kind of dictionary that gives you synonyms for words. Have SS do the exercise individually or in pairs. Check answers and elicit / model the pronunciation of tricky words as necessary.

rich
1 rich, wealthy
2 affluent
3 well-off
4 loaded

poor
1 poor
2 penniless
3 hard up
4 broke

Finally, focus on section **4 Idioms related to money** and have SS do it individually or in pairs. Check answers and elicit the meaning of the idioms.

1 D (*cost a fortune* = be very expensive)
2 F (*spend money like water* = in large quantities)
3 E (*it's a good deal* = its products / services are worth the price)
4 H (*can't make ends meet* = can't live on the money you have)
5 C (*be in the red* = have a negative bank balance)
6 B (*tight-fisted* = cheap)
7 A (*have more money than sense* = have a lot of money but not know how to spend it)
8 G (*living beyond their means* = living a lifestyle that they can't afford, e.g., spend more than you have)

Finally, focus on the instruction "Can you remember the words and expressions on this page? Test yourself or a partner."

Testing yourself

- For **Nouns for money or payments** SS can cover the definitions and look at the words in the list and try to remember their meanings. For **Money in today's society** they can look at the bold phrases and remember their meanings. In **Adjectives related to money** they can look at the head words only and remember meanings. In **Idioms related to money** they can look at sentences 1–8 and try to remember the idioms.

Testing a partner

- See Testing a partner *page 18*.

SS can find more practice of these words and phrases on the iChecker.

Tell SS to go back to the main lesson on *page 49*.

c Focus on the task and give SS time to choose the right word and to compare answers with a partner. Check answers.

1 broke (*penniless* too formal)
2 loan (*mortgage* is for a house)
3 red (*in the black* = you do not owe money to the bank or a credit card)
4 in
5 loaded (*affluent* too formal)
6 exchange rate
7 standard
8 make

d Focus on the task and have SS take turns talking about people they know for as many categories as possible. Then have some open-class feedback.

Extra idea

- Tell SS about some people you know first.

3 PRONUNCIATION *ea* and *ear*

Pronunciation notes

- SS at this level should already know that new words having the combination of letters *ea* and *ear* need special care because there are many different ways they might be pronounced and no rules to fall back on. Instinct and a dictionary are SS' best tools.

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a Focus on the task and have SS say the sentences individually or with a partner and decide whether the pink sounds in each sentence are all the same or different.

! If SS know the picture words from the Sound Bank, they can use these to identify the particular sounds.

b 3 7 Play the audio for SS to check their answers, playing the audio again as necessary. Check answers.

1 Three different sounds: /eɪ/, /ɛ/, and /i/
2 Both the same sound: /i/
3 Two different sounds: /ɪr/ and /ər/
4 Both the same sound: /ər/

3 7
See words in Student Book on *page 49*

c Elicit the seven sound words from the class (*chair, ear, bird, tree, egg, train, car*) and the sounds illustrated by each word: /ɛr/, /ɪr/, /ər/, /i/, /ɛ/, /eɪ/, /ɑr/.

Give SS time, in pairs, to put the words in the list in the right column. Have SS compare their answers.

d 3 8 Play the audio for SS to check their answers. Play again as necessary. Check answers.

3 8
/ɛr/ bear pear wear
/ɪr/ appear cheer earring fear hear
/ər/ earth learn
/i/ beat creak deal neatly please scream
/ɛ/ death jealous pleasure spread unhealthy
/eɪ/ break steak
/ɑr/ heart

Extra support

- You could play the audioscript word by word and have SS say them. Then tell SS to cover the chart and look just at the words in the list and remember how they were pronounced.

Extra challenge

- You could give SS some sentences with some *ea | ear* words you think they may not know, or be unsure of, and then have them check the pronunciation in a dictionary. For example:
- My brother has a **beard**.
- I'm **dreading** going to the dentist tomorrow.
- There was a cozy fire roaring in the **hearth**.
- The hill was so steep I had to use first **gear**.
- These water pipes are made of **lead**.

! Finally, focus on the box and remind SS to check new words with this spelling combination.

4 READING

a Ask the class the questions and elicit ideas. SS can talk about people they know or celebrity couples.

b Focus on the task and set a time limit for SS to read the article once. Then elicit reactions from the class for and against the woman who wrote the article.

c Now set a time limit for SS to read the article again and then discuss the three points with a partner. Then elicit answers from the class.

1 At first she found it amusing that he had a relaxed attitude toward money, but later when they had a family she began to get very envious of female friends whose husbands could provide them with a better standard of living than she had. She also gets frustrated that her husband is not ambitious.
2 Their husbands have better paid jobs, they live in bigger, more expensive houses, can afford private education, and can have several vacations a year.
3 She will try to convince them that they should look for a future husband with a very good income to provide them with a high standard of living.

LEXIS IN CONTEXT

d Focus on the task and give SS time to work with a partner saying what they think the words and phrases mean. Encourage them to look at the phrase in context before deciding what it means. Check answers.

1 They can depend on their husbands to earn enough money to cover all their expenses.
2 made it difficult to live in the space they had in their apartment and on the money they earned
3 not say what you really want to say because it might upset sb or cause an argument
4 try to get the job of assistant principal at the school where he works
5 becoming thirteen, fourteen, etc. years old
6 wanting what other people have so much that it almost makes you feel sick
7 Even if he became school principal, he wouldn't earn nearly as much money as her friends' husbands do.
8 complain about
9 do something that corrects a bad situation
10 without her husband knowing
11 there are a lot of advantages to

Extra support

- Ask SS to choose five other words or phrases they would like to learn from the article and have them compare their choices. Get some feedback from the class about the words or phrases they have chosen and deal with any vocabulary problems that arise.

e Ask SS to choose which statement best sums up their opinion and then elicit opinions from the class. Try to find out if there is a consensus of opinion about the woman's attitude.

5 3 9 SONG *Material Girl* ♫

This song was originally made famous by the American singer Madonna in 1984. For copyright reasons, this is a cover version. If you want to do this song in class, use the photocopiable activity on *page 220*.

3 9
Material Girl
Some boys kiss me, some boys hug me
I think they're OK
If they don't give me proper credit
I just walk away

They can beg and they can plead
But they can't see the light (that's right)
'Cause the boy with the cold hard cash
Is always Mister Right, 'cause we are

Chorus
Living in a material world
And I am a material girl

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You know that we are living in a material world
And I am a material girl

Some boys romance, some boys slow dance
That's all right with me
If they can't raise my interest then I
Have to let them be

Some boys try and some boys lie but
I don't let them play (no way)
Only boys who save their pennies
Make my rainy day, 'cause we are

Chorus *[2x]*

Living in a material world (material)
Living in a material world
Living in a material world (material)
Living in a material world

Boys may come and boys may go
And that's all right you see
Experience has made me rich
And now they're after me, 'cause everybody's

Chorus *[2x]*

A material, a material, a material, a material world
Living in a material world (material)
Living in a material world
Living in a material world (material)
Living in a material world

6 GRAMMAR unreal uses of past tenses

a Focus on the task and give SS time to complete it and check with a partner. Then check answers.

1 past
2 (a hypothetical) future
3 (a hypothetical) present
4 past
5 (a hypothetical) present
6 (a hypothetical) future
7 (a hypothetical) past
8 (a hypothetical) past

b Tell SS to go to **Grammar Bank 5B** on *page 147*. Go through each example and its corresponding rule with the class or give SS time to read the examples and rules on their own and answer any questions.

Grammar notes

- SS at this level should be aware that past tenses are not only used to refer to past time, but also to hypothetical present / future time as in 2nd and 3rd conditionals. Here they focus on various structures that involve this use of past tenses, e.g., after *wish, if only, would rather,* and *it's time*.

Focus on the exercises for **5B**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a 1 realized
2 lived
3 were able
4 didn't discuss
5 stopped
6 had saved
7 paid
8 knew
9 had gone / had been

b 1 I'd rather you didn't run in here
2 I wish I could afford to
3 If only we hadn't painted the room blue
4 it's time you started to look / looking
5 If only he were less stingy
6 Would you rather we came
7 I wish I had bought

Tell SS to go back to the main lesson on *page 51*.

c Put SS in pairs, focus on the question prompts and highlight that SS have to ask *Do you ever wish…?*

Give SS time to ask and answer the questions and then elicit some answers from individual SS.

7 LISTENING

a Focus on the instructions, and tell SS they are going to listen to a college lecture given by a professor at Harvard University in the US. Tell SS that this will give them practice in listening in an academic context, e.g., if they go on to study in an English-speaking environment.

Focus on the three conclusions and have SS, in pairs, choose one of them. Get feedback but don't tell them yet who is right.

b 3 10 Go through the glossary with the class and then play the first part of the lecture for SS to check their answers to **a**.

His conclusion is **b**.

3 10
(audioscript in Student Book on *page 129*)
Part 1
One of the most puzzling paradoxes in social science is that although people spend so much of their time trying to make more money, having more money doesn't seem to make them that much happier. My colleagues Liz Dunn and Lara Aknin – both at the University of British Columbia – and I wondered if the issue was not that money couldn't buy happiness, but that people simply weren't spending it in the right way to make themselves happier. Liz had the great idea of exploring whether, if we encouraged people to spend money in different ways, we could uncover the domains in which money might lead to happiness. We conducted a number of studies in which we showed that money can buy happiness, when people spend that money "prosocially" on others (for example, giving gifts to friends, donating to charities, etc.) rather than on themselves (say, buying flat-screen televisions).

c Now focus on the questions. Play the audio again, pausing after each question is answered (see spaces in the audioscript) and giving SS time to discuss their answers. Play again as necessary and then check answers.

1 That although people spend a lot of their time trying to make more money, having more money doesn't make them happier.
2 Because they weren't spending their money in the right way.
3 The research showed that money can make people happier if they spend it on other people (prosocially), rather than on themselves.

d 3 11 Now focus on the multiple choice questions 1–5 for the second part of the lecture. Give SS time to read them, and check that they are clear what all the options mean.

Play the audio once the whole way through and tell SS just to listen and try to follow his arguments.

Then play the audio again, pausing after each question is answered (see spaces in the audioscript). Give SS time to discuss each question and choose an answer. Play again as necessary. Check answers.

1 b 2 a 3 c 4 b 5 a

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3 11

(audioscript in Student Book on *page 129*)

Part 2

So what are the psychological factors involved when it comes to individuals and the feelings they encounter when they are giving away their money? Does it matter how wealthy you are? We found that it was the relative percentage of their money that people spend on others – rather than the absolute amount – that predicted their happiness. We did a study to look at the happiness of 16 employees of a Boston-based company before and after they received bonuses of between $3,000 and $8,000. This showed that the size of the bonus that people received had no impact on their long-term happiness. It was the percentage of that bonus they spent on others that increased their well-being.

In another study, we showed that spending as little as $5 over the course of a day, on another person, led to demonstrable increases in happiness. In other words, people needn't be wealthy and donate hundreds of thousands of dollars to charity to experience the benefits of prosocial spending; small changes – a few dollars reallocated from oneself to another – can make a difference.

Of course many of us equate having money with happiness, and a large body of research does show that people become happier as they move from being very poor to lower middle class, but after this point the impact of income on happiness is much weaker. Think of someone who makes $100,000 one year and $110,000 the next – do we really expect this additional income suddenly to make this person fulfilled, without a care in the world? Being informed about a raise certainly makes us happy, but the $10,000 doesn't make our siblings or in-laws any less difficult to deal with over the course of the following year. Although people believe that having money leads to happiness, our research suggests that this is only the case if at least some of that money is given to others.

We had one final question. We wanted to know whether knowing about the effect of prosocial spending might erase it, if people engaged in prosocial spending in a calculated manner in order to "get happy." We conducted a research project in conjunction with *The New York Times* in which readers who had been told about our findings were invited to complete a brief survey in which they reported their happiness, as well as how much money they'd spent on others and on themselves so far that day. Consistent with our previous research, we found that spending more on others was associated with greater happiness among this sample of approximately 1,000 *New York Times* readers, even though the respondents had been exposed to our previous findings.

e Ask SS to what extent what Dr. Norton says reflects their own experience, e.g., whether they agree that spending money on others makes them feel happier than if they had spent it on themselves.

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4&5 Women and money

Lesson plan

In the first part of this lesson the person interviewed is Sarita Gupta, who was vice president of Women's World Banking (WWB). She explains the WWB's initiative to help women in developing countries escape from poverty by providing them with bank loans, which allows them to set up small businesses. In the second part of the lesson people on the street are asked whether they think they are good with money, whether women are better at managing money than men, and whether having more money would make them happier.

These lessons are on the *Class DVD, iTools,* and *Class Audio* (audio only).

Testing Program CD-ROM

- **File 5 Quick Test**
- **File 5 Test**
- **Progress Test Files 1–5**

Optional lead-in (books closed)

- Have SS review vocabulary related to money (**Vocabulary Bank *Money*** *page 163*). Put SS in pairs and tell SS **A** to test **B's** memory (**B** has book closed or the page covered) by defining words, phrases, or idioms for **B** to guess. Set a time limit and when this is up SS change roles.

1 VIDEO THE INTERVIEW Part 1

a 3 12 Books open. Focus on the photo and the biography. Ask the question to the whole class and elicit answers. Check answers.

Women's World Banking tries to help low-income women access financial services and information through microfinance institutions and banks.

Extra support

- You may want to pre-teach some other words and phrases before SS listen to the interview (see audioscript 3.12).

b Have SS look at the glossary. Go through it with the class eliciting from them how to pronounce the words and phrases. Then focus on the task and play the audio or video (**Part 1**) once the whole way through for SS to mark the sentences **T** (true) or **F** (false).

Check answers.

1 T	2 F	3 T	4 F	5 T

3 12
(audioscript in Student Book on *pages 129–130*)
I = interviewer, S = Sarita Gupta

I Could you tell me who founded Women's World Banking and why?
S The idea behind Women's World Banking came out in a meeting that was held in Mexico in 1975. It was a United Nations first International Year of the Woman and really they were gathering women from around the world to discuss women and human rights and there was a small group that started to think if we could work on only one issue, because they were discussing domestic violence, you know, economic access, education, the whole plethora of human rights. So if we could only discuss one issue, sort of focus on one issue, put all our energies behind it, what would that be, what would be that catalyst? And they decided that it would be economic independence for women. So that if a woman has the access to financial independence, then she can choose, and she can have greater access to education, opportunity, well-being, and that's where the idea came about and Women's World Banking was really set up, the first mission was to give women all over the world a greater access to the economies in their own countries.
I Where did the idea of microfinance come from?
S The idea behind microfinance again goes back to the mid-70s. There had been, by that time, several decades of what we call "the Western World" giving massive amounts of aid to the developing world and a realization that a lot of it was not working, there were still many people who were left poor. So, you know, Muhammad Yunus is credited as being the father of microfinance. He's an economist living in Bangladesh, a very poor country, and he looked around and he said, "What is it that the poor lack? What is it that they need?" And the answer is obvious: they need money. And all of us, in order to get started, have had access to credit. So the poor can't get access to credit, they can't go to relatives to borrow because generally the relatives are as poor as they themselves are, and they certainly cannot go into a bank and borrow because they have no collateral.
I How did Dr. Yunus solve these problems?
S There are really three innovations that he came up with that are brilliant in hindsight. One was, OK, the poor have no collateral, but let's figure out a way to create collateral, which means, collateral is basically if you're not going to pay back the loan that somebody's held responsible. So he came up with a lending methodology where there was a group of peers that were given the loan and they would be lending to each other and the group held each member accountable for paying back.
The second innovation that he came up with is that it is very difficult for the poor to gather a lump sum to pay back a loan, but if you can break up that payment into very small regular payments that are coming out of your daily income, then it's feasible to pay back the loan. So what microcredit did was break up the loan payment into these very sort of regular small payments.
And the third was really an incentive system, that the poor were not encouraged to borrow a large amount, they only borrowed what they could use in their business and then pay back, and if they paid back successfully, then they were eligible for a larger loan.

c Play the audio or video again, pausing if necessary, for SS to make notes. Have SS compare with a partner, and then check answers, making sure (where relevant) SS say why an answer is false.

2 F (The members decided to focus on one issue and put all their energies behind it.)
4 F (One of Dr. Yunus's innovations was creating a system where the poor would pay back their loans in very small regular payments.)

VIDEO Part 2

a 3 13 Focus on the task. Play the audio or video once (**Part 2**) and tell SS just to listen. Then give SS time to discuss the three case studies and tell each other what they understood. Now play the audio or video again, pausing after each of the case studies to give SS time to make notes and compare with their partner again. Play the audio or video again as necessary and check answers.

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Case study 1
The Dominican Republic (DR)
She was making food in her kitchen and selling it to factory workers.
With the loan she was able to set up a "cantina" in her living room and sell food and other things, e.g., candy. With a new loan she built an extra room on top of her house and rented it out. Eventually she was able to build a new house and rent out the old one, guaranteeing security in old age.

Case study 2
Jordan
She was young and looking after her much older husband who was sick. She could not earn money for herself or her children as it is not considered proper for a woman to go out and work.
With the loan she bought cosmetics and sold them from home to her neighbors (mainly women). This gave her extra money to use herself.

Case study 3
India
The woman and her husband were uneducated. The husband and their son worked in the informal economy selling vegetables.
With the loan she bought materials and embroidered saris at home and sold them direct to a store. This way she was able to double her income without doubling her work as she did not, as in the past, have to go through a "middle man," who took half the profit.

3 13
(audioscript in Student Book on *page 130*)

I Do you have any examples of individual success stories?

S Oh, I love talking about individual success stories, because this is what sort of gets us up in the morning and, you know, gets us to come to work and stay late, and do this, this work. Since I've been at Women's World Banking I've been to the Dominican Republic, Jordan, and India, so I'm happy to give you a story from each of the three countries. The DR is a more established economy, if you will, and so the woman I met had already had successive loans she had taken from our partner in the DR and what she did was to start out, she was basically selling food from her kitchen, making excess food and selling it to the factory workers, took out a loan, sort of increased that business and then set up a little cantina out of her living room. So that along with food, she was selling cigarettes, beer, candy, etc. That business did well, took out another loan and built a room on top of her house and started to rent it out. And so over seven years what she's been able to do is to completely build a new home for herself and rent out the old one and this is going to ensure income in her old age, because at some point she's going to be too old to work in the kitchen, and to be, you know, standing on her feet behind the cantina counter and she's looking at these rental rooms that she has been able to put on as her, her old age security.

In Jordan, I'll tell you about a young woman that we met. You know, sort of the cultural norm in Jordan is that a fairly old husband can marry again and marry a fairly young woman, so the one that we met, her husband was now too old and sick so while he took care of having a roof over her head, she had absolutely no means of earning more money for herself or her kids, and at her socio-economic level it's not considered proper for a woman to go out and work. So the only thing that she was able to do, was she had taken a loan to buy cosmetics, and was selling them from her living room to her neighbors and this was considered to be an OK business for her because primarily she was dealing with other women, but it gave her that sort of extra money to use for herself.

And then in India where I was recently in the city of Hyderabad, and Hyderabad is this up-and-coming city, you know, it's gleaming. Indians themselves are thinking of it as the next cyber city. But across town they have slums, where even now, both men and women have not gone to school, they're not educated, and their only recourse is to work in the informal economy. So the family that we met, the husband was a vegetable cart, a vegetable seller, so he took his cart and went out into the more affluent neighborhoods. The son had dropped out of school to join his father to push a similar cart, and the mother had taken a loan to embroider saris. And she did this at home, sort of in her spare time and what she really wanted to do was to amass enough income so that she could cut out the middle man, because she basically got half of what the sari was worth, because she was handing it over to a middle man. So that if she could buy the materials herself, embroider it herself, and sell it herself to the store, she could in effect double her income without doubling her labor.

b Have SS look at the glossary. Go through it with the class eliciting from them how to pronounce the words and phrases.

Focus on the three questions. Have SS answer in pairs and then get feedback from the whole class, or do this as an open-class discussion.

2 LOOKING AT LANGUAGE

a **3 14** This exercise gives SS intensive listening practice in deciphering phrases where words are often run together, and introduces them to some common expressions and idioms used in spoken English. Focus on extracts 1–6 and give SS time to read them. Play the audio, pausing after the first extract and replaying it as necessary. Elicit the missing words, and then the meaning of the whole phrase. Repeat for the other five extracts.

1 *focus on one issue* (= give attention, effort, etc. to one particular subject)
2 *the poor lack* (= the state of not having something or not having enough of something).
3 *were not encouraged to borrow a large amount* (= were not given support, courage, or hope)
4 *she was basically selling food* (= essentially; she was selling food without considering things that are less important)
5 *her old age security* (= the guarentee that she would have money as she got older)
6 *got half of what the sari was worth* (= received one half the value of of the sari)

3 14

1 So if we could only discuss one issue, sort of focus on one issue, put all our engeries behind it, what would that be...
2 "What is it that the poor lack? What is it that they need?"
3 And the third was really an incentive system, that the poor were not encouraged to borrow a large amount, they only borrowed what they could use in their business and then pay back...
4 ...and what she did was to start out, she was basically selling food from her kitchen, making excess food and selling it to the factory workers...
5 ...and this is going to ensure income in her old age, because at some point she's going to be too old to work in the kitchen and to be, you know, standing on her feet behind the cantina counter and she's looking at these rental rooms that she has been able to put on as her, her old age security.
6 ...and what she really wanted to do was to amass enough income so that she would cut out the middle man, because she basically got half of what the sari was worth, because she was handing it over to a middle man.

Extra support

- If there's time, have SS listen again with the audioscripts on *page 130*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

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3 VIDEO ON THE STREET

a 3 15 Focus on the task and play the audio for SS to answer the questions. Have them compare their answers with a partner and then write the answers on the board.

Questions
1 Do you consider yourself good with money?
2 Do you think that women are better at managing money than men?
3 Do you think that having more money would make you happier?

Two people (Andrew and Katie) consider themselves bad at managing money. Two people (James and Jerry) think they are good at it.

3 15

I = interviewer, A = Andrew, J = James, N = Nazia, Je = Jerry, K = Katie

Andrew
I Do you consider yourself good with money?
A I don't think I've been that good with money lately. I've been kind of on a binge of buying T-shirts, so there's just a lot of like, stuff that I have, like things from shows that I watch. I'm like, I'll pick that up – it's cheap enough. But yeah. My closet's like overrun now, so ...
I Do you think that women are better at managing money than men?
A I'm not sure if it's a matter of maybe women better than men, I think it's just, you know, depends on where...I mean, we're in New York City, so it's kind of hard to go anywhere without spending like a lot of money even if it's just to go out to walk around, but I mean...yeah, so like it might more just be like how, based on like where we are...where we live and stuff.
I Do you think that having more money would make you happier?
A I don't think having money would make me happier. I think it would bring a lot more problems. I certainly wouldn't know how to manage it very well right off the bat. So yeah...

James
I Do you consider yourself good with money?
J Yeah, I think generally I'm pretty good with money. I just found out recently that I have a really high credit score – one of the highest you can get. So I'm pretty happy about that.
I Do you think that women are better at managing money than men?
J In my experience, no. I think it depends on the person. I've met a lot of women who are really good with money and some women who aren't great. And same with men.
I Do you think that having more money would make you happier?
J A little bit more money would make me happier, I think. Um, I suppose it depends on what kind of job I'd have to have to make more money. I'm pretty happy at the moment, so um, so yeah. But I think a little bit more would make me happy.

Nazia
I Do you think that women are better at managing money than men?
N Most women are better managers. Some people do disagree with that – that they spend most of the time shopping and hanging around with friends and you know, but since they are homemakers, they take care of children they have a broader vision for the future. So probably they would be better managers of money and stuff.
I Do you think that having more money would make you happier?
N Not really. My work actually keeps me happy rather than money, so I would not go for an extra amount of money. I'm happy with the work.

Jerry
I Do you consider yourself good with money?
Je I do actually, yeah. No, I do.
I Why?
Je Because I never go overdrawn, I pay off my credit card, I try to make sure my savings get a reasonable rate of interest, um...I never run out of cash, I'm just a kind of an organized person money wise.
I Do you think that women are better at managing money than men?
Je That's a tricky one. In some respects I think so. I wouldn't want to fall into stereotyping. I think men and women spend money on different things. I mean I do a lot of cycling, and if you see a man and woman out cycling together, the man always has a better bike. Always. It's quite amazing. So I think men like spending money on their things, whereas women might spend money more on family things, I don't know. So in that sense I think probably women have more of a perspective on money than men do.
I Do you think having more money would make you happier?
Je I think having a bit more might. I think having a lot more it's difficult to say. I think a lot of people find large sums of money, if you won the lottery say, that would be quite hard to deal with, I think. But you know, an extra 10,000 a year I think would be just about right. Yeah.

Katie
I Do you consider yourself good with money?
K Um, no, I'm not good with money because...I'm like still kind of irresponsible and I count on my parents a lot still, so...
I Do you think that women are better at managing money than men?
K I think women become better at managing money than men because they run the household and they divide the income between family members.
I Do you think that having more money would make you happier?
K I think it could make me happier, but not necessarily.

b Focus on the task and give SS time to read questions 1–5. Play the audio again all the way through and then give SS time to answer the questions. Then play it again, pausing after each speaker this time for SS to check their answers. Play again as necessary and check answers.

1 Nazia (speaker 3)
2 Jerry (speaker 4)
3 Katie (speaker 5)
4 Andrew (speaker 1)
5 James (speaker 2)

c 3 16 Focus on the phrases and give SS time to read them. Play the audio, pausing after the first phrase and replaying it as necessary. Elicit the missing words, and then the meaning of the whole phrase. Repeat the process for the other four phrases.

1 *binge* (= a short period of time when someone does too much of a particular activity)
2 *high credit score* (= a number that lending companies use to work out if a person will repay his or her debts, in this case, a high credit scores translates into a very good chance that a person will repay a debt promptly)
3 *hanging around* (= informal way of saying to wait or stay near a place, not doing much)
4 *reasonable rate* (= fair amount of money that is paid for something, like interest on a savings account)
5 *run out* (= use up or finish)

3 16
1 I've been kind of on a binge of buying T-shirts.
2 I just found out recently that I have a really high credit score—one of the highest you can get.
3 ...they spend most of the time shopping and hanging around with friends.
4 ...I try to make sure my savings get a reasonable rate of interest.
5 I never run out of cash.

Extra support

- If there's time, provide SS with the audioscript and have SS listen again, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

4 SPEAKING

Have SS ask each other the five questions. Then get some feedback from the whole class.

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G verb + object + infinitive or gerund
V compound adjectives
P intonation in polite requests

6A Help yourself

Lesson plan

The topic of this lesson is self-help books. SS begin by reading a review of a recent self-help book about how to persuade people to do things for you, and then they read and retell extracts from it and assess the usefulness of the tips. This leads to the grammar focus, which is on the common pattern of verb + object + infinitive or gerund. The pronunciation focus is on intonation in polite requests.

In the second half of the lesson the focus widens and SS listen to a radio discussion about four more self-help books, and then go on to talk about self-help books or websites that they have used. The lesson ends with vocabulary, where SS extend their knowledge of compound adjectives.

STUDY LINK
- **Workbook** 6A
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** verb + object + infinitive or gerund *page 151*
- **Communicative** Do you think you could possibly...? *page 177* (instructions *page 163*)
- **Vocabulary** Compound adjective race *page 202* (instructions *page 189*)
- **Song** *Never Say Never page 221* (instructions *page 214*)

Optional lead-in—the quote

- Focus on the lesson title and elicit two possible meanings (*serve yourself food or do something to improve yourself*).
- Have SS read the quote at the top of *page 54*. Elicit / explain the meaning of *kleptomaniac* (= a person who cannot stop himself from stealing) and have SS discuss what they think the quote means.
- Elicit / explain that it is a play on words, and that the first *helps himself* = serves himself (as when the host at a meal says *Help yourself*). The second (*he can't help himself*) is an idiom and means he can't do anything about it / stop himself doing it, as in *I can't help worrying*, etc.

1 READING & SPEAKING

a If you didn't do the Optional lead-in, focus on the lesson title and elicit two possible meanings according to the context (*serve yourself food* or *do something to improve yourself*).

Focus on the questions and elicit answers from the whole class.

The term *self-help* refers to guided self-improvement, e.g., economical, intellectual, or emotional, often with a substantial psychological basis. Self-help books are now a very popular genre, and aim to help people to help themselves in diverse areas of life, ranging from losing weight to finding a partner.

b Focus on the book cover and the title of the review (**YES! 50 secrets from the science of persuasion**). Ask SS why they think there is a carrot on the cover, and elicit / explain that the "carrot or stick approach" is a commonly used expression for the two different ways of getting someone to do something, and comes from the idea of either dangling a carrot in front of a horse to make it move, or beating it with a stick. Thus the "carrot" means persuading somebody by use of a bribe or promise, the "stick" by using force or aggression.

Now focus on the task and set a time limit for SS to read the review and answer the questions in pairs. Check answers.

1 This book is written for people who work in advertising, marketing, management, sales, and anyone else who is interested in becoming more influential in everyday life.
2 Suggested answers: Yes, and people are more likely to agree to small requests than to larger ones.
3 Answers will vary.

c Focus on the instructions and put SS in pairs, **A**s and **B**s. Set a time limit for SS to read their part, and encourage them to underline important phrases relating to the techniques and the experiments.

d Check that **A**s and **B**s have both read their text carefully. Now have them tell each other about the techniques and experiments. Encourage them to do this from memory and using their own words, only referring to the text itself when they can't remember a detail. Monitor and help.

e Finally, have SS discuss the two strategies together. Get feedback from the whole class and elicit situations where they think the strategies might work.

Extra support

- Ask SS to choose five other words or phrases they would like to learn from the text and get them to compare their choices. Get some feedback from the class as to the words or phrases they have chosen and deal with any vocabulary problems that arise.

2 GRAMMAR verb + object + infinitive or gerund

a Focus on the sentences and give SS time, in pairs, to decide whether they are right or wrong, and to correct the mistakes. Encourage them to use their instinct, because although they may not have studied these structures before, they will have come across them frequently.

1 ✓
2 I was often made to do
3 I want you to finish
4 ✓
5 ✓
6 you not finishing everything / if you don't finish everything
7 suggest you take the 7:30 train
8 ✓
9 recommend that we go
10 involves me traveling abroad

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b Tell SS to go to **Grammar Bank 6A** on *page 148*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

Grammar notes

- SS will be aware that when one verb follows another, the second verb is in either the infinitive or the gerund. Here the focus is on the pattern verb + object + infinitive or gerund. SS will have been passively exposed to many of these structures, and will have also studied verb + object + infinitive in reported requests, e.g., *I told him to be here at 7:00*. However, for many SS these structures may be problematic, especially where in their L1 they would tend to follow some verbs with a *that*-clause where in English a gerund or infinitive is used.

Focus on the exercise for **6A**. SS do the exercise individually or in pairs. If SS do it individually, have them compare with a partner. Check answers.

1 answering their cell phones
2 me feel uncomfortable
3 for you to stay
4 Jane coming
5 Sandra to water
6 you to pay for
7 her children to get
8 you traveling a lot
9 Hannah to do
10 you being
11 us to buy
12 us from crossing
13 me to call back / if I called back
14 the car breaking down

Tell SS to go back to the main lesson on *page 55*.

3 PRONUNCIATION intonation in polite requests

Pronunciation notes

- Native speakers of English tend to use a wide voice range when they make a polite request and even advanced students of English often fail to do this, which can tend to make them sound abrupt or unfriendly. The aim of the exercises here is to remind SS of the importance of intonation and give them some practice in using a variety of forms to make polite requests. It is important to highlight that using the right intonation is arguably more important than using a very polite phrase as far as getting the desired response from the listener. For example, *Would you mind opening the window, please?* said in a flat voice will not come across as polite as *Can you open the window, please?* said with a lively intonation.

a 3.17 Focus on the blanks in items 1–6. Play the audio the whole way through for SS to listen. Then play it again, pausing after each sentence to give SS time to write. Check answers.

See bold sentences in audioscript 3.17 and 3.18.

Highlight that all the speakers have used polite language, but ask SS which forms are the most polite in terms of language used (Numbers 1, 4, 5, and 6).

3.17 and 3.18

1 **Would you mind opening the window?** It's a little stuffy in here.
2 To Penn Station. **And can you hurry, please?**
3 **Could you do me a favor?** I need someone to help me with this report.
4 If you're going to the cafeteria, **do you think you could get me a sandwich?**
5 **Would you mind asking your parents to come next weekend,** and not this one?
6 **Would it be possible for you to give me a ride to the station?** My car's in the shop.

b 3.18 Focus on the instructions and play the audio once or twice if necessary. Pause after each pair and let SS discuss with a partner which they think is the most polite. Highlight that although all the speakers have used polite language in terms of the words used, it is the intonation that will most impact on the listener and affect their willingness to help.

Explain that one of the sentences always sounds more polite because of the intonation (the fall-rise). The other one sounds either too abrupt or unfriendly. Check answers.

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

c 3.19 Play the audio pausing for SS to repeat, copying the polite intonation. Encourage SS to use a fall-rise intonation and wide voice range.

3.19
The same requests as in 3.17 / 3.18 with polite intonation.

d Elicit the different ways of making a polite request in English as used in exercise **a**. Focus on the task and give SS time to think of something they would like someone to do for them.

Then have SS mingle, and try to convince at least three other SS to help them. Elicit the two tips SS learned from the self-help book (always give a reason / only asking for a little).

Tell SS they should only agree to do things for other people if they are really convinced by their powers of persuasion (and intonation).

Get feedback from the class.

Extra idea

- You could use the photocopiable "Do you think you could possibly…?" on *page 177* to give SS ideas for favors to ask.

4 LISTENING & SPEAKING

a Focus on the instructions and have SS answer the questions with a partner.

Get some feedback and tell SS which ones, if any, you might be tempted to buy.

b Set a time limit for SS to read the extracts. Then ask the question to the whole class and elicit responses. Deal with any vocabulary problems.

Extra idea

- You could also ask SS which one they think, from the extract, is the most light-hearted, serious, old-fashioned, new-age, etc.

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c 3 20 Play the audio once for SS to do the gist task. Check answers.

Two – *The Bluffer's Guide to Psychology* and *Idiot-Proof Diet*.

3 20
(audioscript in Student Book on *page 130*)
H = host, M = Matt, A = Anita, K = Kate, D = Daniel

H Hello, good afternoon and welcome to today's edition of the *Book Program*. Did you know that on every list of best sellers, there's always one kind of book that's guaranteed to be there, and that's a self-help book? From how to make a fortune to how to bring up your children, there's a book that can give you advice on any problem you could possibly have. Today, our four regular guests have each chosen a bestselling self-help book to talk about. First, Matt Crossley. What did you choose, Matt?
M Well, I have quite a few friends who are into psychology, and when I talk with them I always wish I could make an intelligent comment to show that I know something about psychology, too – which, in fact, I don't. So I chose *The Bluffer's Guide to Psychology*. *The Bluffer's Guides* are a series of books that are supposed to help you talk about a subject even if you don't really know anything about it. So there are *Bluffer's Guides* to economics, to opera, to wine, all kinds of things.
H And what did you think?
M Well, I have to say I was really impressed. It's a light-hearted introduction to psychology, which is both funny, but at the same time extremely informative and scientifically-based. My feeling is that even people who really do know about psychology would find it a good read, and speaking personally, it actually made me want to find out some more about certain things, like the gestalt theory...
H So you'd recommend it?
M Absolutely! I now understand some of the terminology of psychology and a little about the main theories, but above all, I had a great time reading it. I actually laughed out loud at one point just reading one of the glossary entries.
H So, *The Bluffer's Guide to Psychology* is recommended reading. Anita, how about you?
A Well, I chose a diet book called *Neris and India's Idiot-Proof Diet*. I chose it mainly because India Knight is a columnist I like, and I often read her articles in *The Sunday Times*, which are usually very witty, and also because I see myself as kind of an expert on diet books, I mean I've read them all and I've tried them all over the last ten years.
H And your verdict?
A Well, I'll just start by saying that I haven't actually tried out the diet yet, so I don't know if it really works, but I thought that the book was great. As Matt said about *The Bluffer's Guide*, this book made me laugh, which is not something you can usually say about a diet book. But for me the two best points were first of all that, it's written by two women who are overweight, and they followed the diet themselves. Most diet books seem to be written either by men or by stick-thin women who've never had a weight problem in their lives. So the fact that the authors had tried out the diet themselves gave it credibility for me. And then the second reason is that more than half the book is these two women talking about all the reasons that made them put on weight in the first place, and I'm sure that all these psychological reasons are at the heart of most people's weight problems.
H So, do you think you'll give the diet a try?
A Well, I don't know, maybe. The diet obviously worked for them, because they're honest enough to include "photos in the book." So...
H Thank you Anita. So it's thumbs up for the *Idiot-Proof Diet*. Kate, what was your choice?
K Well, as you know, James and I recently got married, and when I saw the title of this book, it's called *The Rules of Marriage* – "time-tested secrets for making marriage work," I thought, "That's the book for me."
H I see. And was it?
K Definitely not. To tell you the truth, I was actually horrified. The book is supposed to be a kind of manual of dos and don'ts for what to do from the engagement onwards, and if you ask me it was something that could have been written fifty years ago, or more. The message is more or less that once you've *caught* your husband, you have to keep him satisfied in every possible way. And if you don't like it, then all they suggest is that you whine and complain to your girlfriends. According to this book, making a marriage work is entirely up to the wife. The husband doesn't have to do anything at all. The wife just has to try to be exactly what her husband wants her to be, and then everything will be just fine. I can't believe that in the 21st century such awful advice is being published and presumably, since it's a best seller, being read by thousands of women.
H So you wouldn't recommend *The Rules of Marriage*?
K Absolutely not! In fact, I think it should be banned.
H So, now on to our last guest today, Daniel. And your book is...?
D My book is Paul McKenna's, *I Can Make You Rich*. And I don't need to explain why I chose this book.
H So do you think reading Paul McKenna's book will help make you rich?
D No, I don't think so. In fact, I feel a little like Kate did about her book. I couldn't take it seriously at all. The book promises to help you see the world in a different way, which will make you "think rich" and eventually "live rich," all by doing mental exercises, which are supposed to help you find out what you want and focus on it. It comes with some kind of hypnosis-style CD, and I can't actually tell you much about it because I fell asleep after the first five minutes. Still, I suppose that means it's relaxing. But after reading it, my suggestion would be, if you want to get rich, start by not wasting money on buying this book.
H So a big thumbs down for Paul McKenna too. Matt, Anita, Kate, and Daniel, thank you very much.

d Focus on the task and give SS a minute to read 1–8. Play the audio again. Have SS compare answers with a partner, and then play the audio again if necessary. Check answers, eliciting for each statement what exactly the speaker said about the books.

Extra support

- As this is a long listening, you could give SS more time and reduce the memory load by pausing the audio after each book has been discussed for SS to match two statements to each book (see spaces in the audioscript).

1 D (It has a CD with it.)
2 B (Anita had read many other diet books.)
3 A (Matt has a lot of friends who are into psychology and this book will help him talk to them about the subject.)
4 B (Anita may try the diet.)
5 C (Kate recently got married.)
6 A (Matt intends to read more about psychology, e.g., the gestalt theory.)
7 C (It only gives the man's point of view.)
8 D (It promises to make you "think rich.")

Extra support

- If there's time, have SS listen again with the audioscript on *page 130*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

LEXIS IN CONTEXT

e 3 21 Focus on the sentences with blanks and give SS a moment to read them, and see if they can remember any of the phrases.

Play the audio once the whole way through. Then play it again, pausing after each sentence for SS to write the missing words. Check answers.

See bold words in audioscript 3.21

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Elicit / explain that:
– *quite a few* = more than a few
– *a kind of* (an expert) is very informal
– *entirely* = totally, completely
– *at all* intensifies a negative phrase it comes after. It is very common after *nothing / anything* (*Did you understand anything? Nothing at all.*) and after a negative verb (*I didn't like it at all.*). Remind SS that we also often use the phrase *Not at all* to respond when sb says *Thank you*, as an alternative to *You're welcome*.
– *just* as a modifier here means *completely / absolutely*, but of course has many other meanings such as *only* (e.g., *just a minute*), *exactly* (e.g., *she looks just like her mother*), *at this moment* (e.g., *They're just leaving.*).

3 21
1 Well, I have **quite a few** friends who are into psychology.
2 I see myself as **kind of an** expert on diet books.
3 According to this book, making a marriage work is **entirely up** to the wife.
4 The husband doesn't have to **do anything at all**.
5 The wife just has to try to be exactly what her husband wants her to be, and then everything will be **just fine**.

f Do this as an open-class question to get SS to respond to the content of the listening.

g Focus on the task. Go through the topics and elicit the meaning of *DIY* (= do-it-yourself and refers to doing home repairs, assembling furniture, etc.). Then put SS in small groups and allow them time to discuss the topics, saying whether they have used any self-help books, DVDs, etc., and how helpful they found them.

Get feedback and find out if SS have any recommendations.

5 3 22 SONG *Never Say Never* ♫

This song was originally made famous by the American rock band The Fray in 2009. For copyright reasons, this is a cover version. If you want to do this song in class, use the photocopiable activity on *page 221*.

3 22
Never Say Never
Some things we don't talk about
Rather do without
And just hold the smile
Falling in and out of love
Same damn problem
Together all the while

You can never say never
While we don't know when
But time and time again
Younger now than we were before
Don't let me go
Don't let me go
Don't let me go
(repeat)

Picture, you're the queen of everything
As far as the eye can see
Under your command
I will be your guardian
When all is crumbling
I steady your hand

You can never say never
While we don't know when
Time, time, time again
Younger now than we were before
Don't let me go
Don't let me go
Don't let me go
(repeat)

We're falling apart and coming together again and again
We're growing apart but we pull it together, pull it together, together again

Don't let me go
Don't let me go
Don't let me go
(repeat)

6 VOCABULARY compound adjectives

a Focus on the information box and go through it with SS. They will already be familiar with compound nouns, but stress that, unlike compound nouns, compound adjectives are very often hyphenated (compound nouns sometimes are and sometimes aren't or are written as one word).

Focus on question 1 and elicit the compound adjective formed by a word from each circle (e.g., *second-hand*). Then have SS continue individually or in pairs. Check answers. Elicit / explain that in compound adjectives both words are stressed although there is slightly more stress on the second word, e.g., *a second-hand car*.

2 long-term
3 last-minute
4 duty-free
5 worn out
6 homemade
7 air-conditioned
8 part-time
9 narrow-minded
10 well-behaved

b Have SS ask and answer the questions with a partner. Monitor and help where necessary.

c Focus on the task. You could set a time limit for SS to match the words. Check answers.

mass-produced
nearsighted
high-heeled
kind-hearted
blue-eyed
hands-free
first-class
easygoing
left-handed
absentminded

Now give SS a few minutes to write their questions. Have them first ask you some of them and then ask each other.

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G conditional sentences
V phone language; adjectives + prepositions
P sound and spelling: /ʃ/, /tʃ/, /ʒ/, /dʒ/

6B Can't live without it

Lesson plan

The topic of this lesson is behavioral addictions and obsessions, such as being addicted to shopping. Alcohol or substance addiction have not been included as these may be sensitive or even taboo subjects in some teaching situations. SS begin by reviewing typical phone language, and then read and listen to a man talking about an experiment in which he tried living without his cell phone for a week. Then there is work on the pronunciation of four consonant sounds, which are often confused. The grammar focus reviews conditional sentences, and introduces mixed conditionals and alternatives to *if* such as *suppose* and *provided that*, etc.

In the second half of the lesson SS read a newspaper article about people who are addicted to certain types of behavior, e.g., tanning and using the Internet. They then do some work on dependent prepositions after adjectives, e.g., *addicted to, hooked on,* and finally they listen to some people talking about their obsessions, and then talk among themselves about people they know who have similar behavioral problems.

STUDY LINK
- **Workbook** 6B
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** Conditional sentences *page 152*
- **Communicative** Case studies *page 178* (instructions *pages 163–164*)
- **Vocabulary** Phone language *page 203* (instructions *page 189*)

Optional lead-in—the quote

- Write the quote at the top of *page 58* on the board (books closed) and the name of the author or have SS open their books and read it.
- Elicit / explain that Carl Jung (1875–1961) was a very influential thinker and the founder of analytical psychology.
- Have SS discuss with a partner whether they agree with the quote or not and why.
- Open the discussion to the whole class and elicit ideas and opinions.

1 VOCABULARY & LISTENING

a Focus on the task and the quiz. Set a time limit for SS to do it in pairs. Check answers. You may want to highlight:

Part 2 – you can also say "to give sb a call" (*I'll give you a call tomorrow.*)

Part 3 – *hang up* = end a phone conversation (old-fashioned phones often used to be fixed on walls). If someone (usually because they are angry) ends a phone conversation abruptly without saying goodbye, we say *He / She hung up (on me).*

1	to call, to ring						
2	a	give	b	make			
3	a	up			d	down	g speak
	b	turn / switch			e	out	h put
	c	off			f	through	
4	a	charge			d	missed	g pay phones
	b	landline			e	directory	
	c	busy			f	voice mail	

Extra support

- You could have SS test each other's memory on the phone vocabulary by taking turns to give definitions for their partner to say the word, e.g., *What do you do if your cell phone battery is low?* (charge it).

b Have SS answer the question with a partner, and then get feedback from the whole class. Tell them your opinion, too.

Focus on the task. Set a time limit for SS to read the beginning of the article. Check answers.

The writer and his wife went on vacation for a week and left their phones at home.
"Cold turkey" normally means suddenly giving up a habit or addiction, rather than stopping gradually. While it is often about substance addiction, in this case the "addiction" is cell phone use.

c 3.23 Focus on the task and give SS time to read the six sentences. Play the audio once and have SS put a check next to the things that happened. Have SS compare their answers with a partner and play the audio again as necessary.

Extra support

- If there's time, have SS listen again with the audioscript on *page 131*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

[✓] He started to miss his cell phone at the airport.
[✓] It felt as if his leg was vibrating even without a cell phone in his pocket.
[ ] He couldn't find his wife when they got separated at the mall.
[ ] He and his wife couldn't locate their car at the mall without a phone.
[ ] They tried to search for a restaurant they'd heard about.
[✓] They didn't know how to find the restaurant they wanted and went home instead.

3.23
(audioscript in Student Book on *page 131*)
It didn't take long for the withdrawal symptoms to set in. What was I supposed to do when I was standing in line waiting at the airport? And why did I feel my leg vibrating even though there was nothing in my pocket?
When we got to our destination we had other problems. For example, my wife and I went shopping at a mall one day. We decided to split up so she could shop for clothes and I could go

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to the electronics store (predictable, I know). My wife said, "OK when you're done just text me...uh..."
We both looked at each other.
What do we do? How on earth do we find one another? "Well, I guess this is good-bye," I said. "Forever."
My wife and I racked our brains for what seemed like hours, trying to come up with a reasonable method to locate one another. "When we're done why don't we meet at the car?" my wife offered, proudly.
This is what prehistoric humans used to do – meet at the car.
Another time, we were downtown, relatively far from where we were staying. It was getting close to dinner time and we needed to find a restaurant.
"Why don't we go to that place that my friend was telling us about," my wife suggested.
"Sure. Where is it?" I asked.
"I don't know. Why don't we Google...oh."
To make a long story short, we turned around and drove home.

d Focus on the task and tell SS to make notes about what happened to Richard during the week. Play the audio again, pausing after each event. Then have SS compare their notes and, in pairs, to retell the events that Richard describes.

e 3 24 Focus on the task and play the audio once or twice. Have SS compare with a partner and check answers.

First, he spent time playing with his children at the Children's Museum, having a wonderful family moment that they probably wouldn't have experienced if he'd had his phone with him.
Second, when he and the kids were waiting at the mall, he had time to think (rather than use the phone), which made him realize how lucky he was, creating family memories to last a lifetime.
Richard and his wife won't throw away their phones, but they won't use them at dinner time anymore. They will also use the experience to try to be less distracted and to live more "in the moment."

3 24

So modern technology has its advantages – no question about that. But there were positives during the no cell phone challenge as well. Two examples:
The first was when we took our kids to the Children's Museum. As I mentioned, my kids are five years old so let's use the term "museum" lightly. No art history or ancient artifacts here. More like finger paint and buttons to press that make burping noises. At one point, my kids went into a Play-Doh activity room. They sat down at a table and started to, well, squeeze. My first thought was – time to surf the web on my iPhone! My second thought was: sigh.
So I had no choice but to sit down at the table and play with Play-Doh. And you know what? It was awesome. We made Play-Doh spaghetti and Play-Doh people. That Play-Doh time was a family moment that I will probably remember for a lifetime, and if I'd had a cell phone with me it never would have happened.
A few days later I was sitting with my kids in an outdoor mall waiting for my wife who was shopping (again). This was another time when I would have no doubt pulled out my cell phone. But because I had no choice, instead I began to (gasp) think. I looked at my kids and I realized how lucky we were to be on vacation, sharing this time together. I thought about the fond memories I had from vacations that I went on with my parents when I was a kid and as I looked at my kids I realized that we were now creating these memories for them.
As the week came to a close we returned home back to real life – jobs, bills, and yes, cell phones. No, I am not going to tell you that my wife and I threw out our cell phones at the end of our one-week experiment. But we did institute a rule – no cell phones during dinner, and perhaps more importantly, we gained some perspective and confidence to try and tune out the distractions and live our lives "in the moment."
So what do you say – the one week no cell phone challenge – are you up to it?

f Do this as an open-class question.

2 PRONUNCIATION sounds and spelling: /ʃ/, /tʃ/, /ʒ/, /dʒ/

Pronunciation notes

- This exercise gives SS the opportunity to fine-tune their pronunciation of four consonant sounds, which may still cause problems even at an advanced level.

/ʃ/ common spellings: *sh, ti, ci, x* (= /kʃ/)
less common: *ss* (e.g., *pressure*), *ch* (e.g., *machine*), *s* as in *sugar*

/tʃ/ common spellings: *ch, tch, t* before *ure* / *ury* (e.g., *literature*)

/ʒ/ common spellings: *s* before *u* or *i* (e.g., *pleasure, decision*)

/dʒ/ common spellings: all *j* (e.g., *jury*), *g* before *e* (e.g., *wages*), *dge* and sometimes *g* before *i* (e.g., *imagine*)

a Focus on the instructions and the chart, and check that SS know what the sounds are in each picture. Encourage SS to say the words in the list out loud before writing them in the columns.

b 3 25 Play the audio once for SS to check their answers. Then give them a few moments to practice saying the words themselves.

Extra support

- Play the audioscript and have SS repeat after each word.

3 25

/ʃ/			
addic**ti**on	cru**ci**al	pre**ss**ure	
an**xi**ous	obse**ss**ion	techni**ci**an	
condi**ti**on	offi**ci**ally		
/tʃ/			
atta**ch**ment	cen**t**ury	fu**t**ure	swi**tch**ed
/ʒ/			
conclu**si**on	deci**si**on	occa**si**on	plea**s**ure
/dʒ/			
arran**g**ement	enga**g**ed	**j**ournalist	messa**g**e
sur**g**ery			

c Have SS practice saying the sentences with a partner. Encourage them to try to say them fairly fast, linking words where appropriate.

3 GRAMMAR conditional sentences

a Focus on the task and give SS a few moments to match the sentence halves.

1 C	3 B	5 A
2 E	4 D	

b Focus on the questions and give SS time, in pairs, to answer them. Elicit that the sentences are all unreal conditionals, e.g., they are hypothesizing either about the present / future or about the past.

1 and **4** are third conditionals (*if* + past perfect, *would have* + past participle). They are used to talk about hypothetical situations in the past and their consequences.
3, 5, and **6** are second conditionals (*if* + simple past, *would* + base form). They are used to talk about hypothetical or improbable situations in the present / future, and their consequences.

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2 is a mixed conditional (a combination of a second and a third conditional). It refers to a hypothetical situation in the present (*If I wasn't a scientist*) and the consequence it would have on the past (*I would never have done the experiment*). *If I wasn't* could also be *If I weren't* with no change of meaning.

Elicit that in **2** the *if*-clause is like a second conditional (because it refers to the present) and the other clause is like a third conditional (because it refers to the past), but that mixed conditionals can also work the other way around, e.g., *If I hadn't passed all my exams* (third conditional, a hypothesis about the past), *I wouldn't be feeling so relaxed* (the consequence in the present).

c Tell SS to go to **Grammar Bank 6B** on *page 149*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

Grammar notes

- SS should be familiar by now with the two standard forms of unreal conditions, e.g., second and third conditionals, even though they may still make mistakes with the forms when speaking. It is worth reminding them that continuous forms (past continuous or past perfect continuous) can also be used in the *if*-clause, e.g., *If it were snowing now, I would leave work early.*
- Mixed conditionals are much less common than standard conditionals, but SS still need some practice in this area.
- One area not covered here is inversion in conditionals of the type, *Should you wish to…, Were I to…*

Focus on the exercises for **6B**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a 1 ✓
2 if the camp wasn't / weren't so crowded
3 ✓
4 ✓
5 if she hadn't gotten injured last month
6 you would know exactly what I'm talking about
7 They would have gotten divorced long ago
8 If the storm hadn't been at night
9 they would have arrived by now

b 1 provided / providing
2 Even
3 long
4 Had
5 condition
6 whether
7 even
8 as / so
9 Suppose
10 whether
11 Had

Tell SS to go back to the main lesson on *page 59*.

d Focus on the questions, and divide the class into groups of three or four. Give SS at least five minutes to discuss the questions. Monitor and correct any errors with conditional sentences.

4 READING

a Do this as an open-class question and elicit ideas. The photos will give SS some ideas (the Internet, tanning, and shopping) and they should be able to come up with some more.

b Focus on the task and the article. Set a time limit for SS to read it once and answer the gist questions with a partner. Check answers.

Behavioral addictions are when people are addicted to a certain kind of behavior, e.g., using their cell phones, having plastic surgery, etc.
Most people think of addictions as being to substances like tobacco, alcohol, or drugs, not to a kind of behavior.
They can be treated through a stay in a clinic or therapy.

c Focus on the task and set a time limit for SS to reread the article and answer the questions. Have them compare answers with a partner and try to justify their choices. Check answers.

1 c 2 b 3 a 4 a 5 c

LEXIS IN CONTEXT

d Focus on the first highlighted expression (*substance dependencies*) and elicit that it means being dependent on (e.g., addicted to) a substance, e.g., nicotine or alcohol. Then have SS continue in pairs figuring out the meaning of the other highlighted expressions. Elicit the meaning from individual SS.

harmless = not causing damage
behavioral addictions = being addicted to certain types of behavior, e.g., shopping
destroying lives = damaging lives
I feel edgy and tense = I feel nervous, especially about what might happen (also on edge) and not at all relaxed
seeking treatment = looking for treatment
she feels overwhelmingly anxious = she feels completely dominated by her anxiety
gave me an enormous high = made me feel extremely pleased and excited, as if I had taken a drug
overcome an addiction to work = was able to succeed in dealing with or controlling the problem
get hooked on = (informal) become addicted to something
compulsive behavior = behavior that is difficult to stop or control

Finally, deal with any other vocabulary questions SS have. You may want to explain that *breed* in the introduction usually means a kind of animal developed by people, but can also (as here) be used metaphorically to mean a kind of person.

Extra support

- Ask SS to choose five other words or phrases they would like to learn from the text and have them compare their choices. Get some feedback from the class about the words or phrases they have chosen and deal with any vocabulary problems that arise.

e Either have SS discuss the question in pairs and get feedback, or do as an open-class question. Try to keep the discussion general rather than eliciting cases of people SS know themselves as they will be talking about this later in the lesson.

5 VOCABULARY adjectives + prepositions

a Remind SS that certain adjectives have a dependent preposition, e.g., *tired of, opposed to,* and that it is important for them to learn the preposition with the adjective.

Give SS time to complete the prepositions column. Check answers.

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1	with	5	with	9	on
2	to	6	to	10	of
3	to	7	of	11	of
4	on	8	for		

b Have SS test themselves by covering the prepositions column and saying the sentences with the prepositions.

c Focus on the first sentence and ask SS if they think it is true for their country, and elicit examples. Then have SS continue in pairs with the other sentences.

Extra support

- At this point you could give SS the photocopiable "Dependent prepositions" on *pages 226–227*. This is intended mainly as self-study / reference material. You could have SS learn the dependent prepositions at home and quickly review them in class by getting everyone to cover the **Preposition** column and go through the sentences eliciting the preposition. To avoid overload you could give out one sheet one day and the other sheet on a later occasion.

6 LISTENING & SPEAKING

a 3 26 Focus on the instructions. Play the audio once, pausing after each person for SS to note down what they are obsessed with. Check answers.

1 Arranging things in alphabetical order
2 Cleaning
3 Checking their hair in the mirror
4 Counting things
5 Healthy eating / ingredients

3 26
(audioscript in Student Book on *page 131*)
I = interviewer, Sp = speaker

Sp1 What's the question? Do I have any obsessions? Well, I don't consider them obsessions, but I do have a habit of organizing myself in ways that other people might consider obsessive. I've walked into a friend's apartment where I was staying for a week or two, and instantly alphabetized their collection of CDs or DVDs of maybe a hundred or so because if I was going to be there, and I needed to find a piece of music, it just means...it was a lot easier to find it when it's alphabetized.
I Are all your book collections and record collections at home alphabetized?
Sp1 Absolutely. It just saves...I do it once and it saves a lot of time when I'm looking for things afterward. It's just practical. I don't think it's obsessive.
I Do you have any personal obsessions, for example, you know, collecting things, exercise, neatness, that kind of thing?
Sp2 Well, I do, I have a real obsession with cleaning, and it's awful, it's the bane of my existence, it's absolutely terrible, I cannot relax unless everything is absolutely, you know, clean and organized. I've had to dial it back a little bit because my husband's very laid-back and I just haven't been allowed to be as obsessed as I have been in the past, and of course having children stops the obsession a little bit because there are toys and stuff everywhere...
I Uh-huh. Where did the obsession come from?
Sp2 Well, I think it's just, it's a security thing, and I feel when everything's neat and clean I feel safe and comfortable, and I think it's because when I was in my early teens my parents split up, they divorced, and that's when it started, I started cleaning. We had a smoked glass coffee table with chrome legs and I used to clean that because I couldn't stand the fingerprints on it and that's where it began, that then escalated and I started cleaning the kitchen and the bathroom...
I Oh my goodness, as a teenager?
Sp2 Yes, and then vacuuming came into the picture, and I started vacuuming, but ironically I have a couple of friends, and their obsession with cleaning started with the same thing, their parents split up, at about the same age, in their early teens, and they have obsessions with cleaning, too. One who I work with, not very far from here today, and another girlfriend who, I took a class, we met during the class, and she has the same problems, so I don't know whether it's, there's anything to that.
I Do you clean when you're upset or do you...?
Sp2 Yes.
I Or do you just clean all the time...when you're upset?
Sp2 Particularly when I'm upset. It occupies me and everything is fine, but I have a handle on it now, and I'm a lot better than I used to be.
I Will you come over to my place and clean?
Sp2 Hah-hah, that's what everybody says.
Sp3 Well, my mother is completely, pathologically addicted to checking her hair in the mirror all the time, she has a real hang-up about her hair, she's completely obsessed with it. She spends hours and hours checking out her hair and...
I Does it interfere with her life?
Sp3 I think it's really time consuming and yes, I think it does, I mean she can get really upset, and if she goes to the hairstylist and has anything done, she gets really upset for days if it's slightly wrong, or she's really self-conscious about it.
I Just about her hair?
Sp3 Uh-huh.
I How long has this been going on?
Sp3 Ever since she was a child. I found out that her brother had curly hair when he was a child, beautiful curly hair, and big brown eyes, and I think he was kind of the favorite child, I think he was the favored one...
I And she has straight hair...
Sp3 And she has straight hair, and I think that's where it comes from. But she's absolutely, she's really hung up about it.
Sp4 There's a name for this condition but I can't remember what it is and I'm not sure what it's called but I count things. If I come into a room, I will count the number of lights on the ceiling. The only thing is, I don't know how many there really are, because I count things so that they turn out to be in multiples of three or nine, and I also count panes in windows, I will count panels in doors. But I like them always to add up to 3 or 30 or 90 so it's a pretty useless thing, but it's just something I do.
Sp5 Oh, yes, my friend is obsessed with healthy eating, absolutely obsessed, and it makes going out for dinner with her really boring because you can't...anything on the menu she just goes on and on about how this is bad, that's bad, allergy to this, allergy to that, getting the waiter over to talk and, you know about certain things that are in each dish and it's just so, it really does interfere with like her social life, or having fun with her because she's just completely obsessed with what she eats and it's just, I don't know, it's kind of boring.

Extra support

- If there's time, have SS listen again with the audioscript on *page 131*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

b Focus on the task and give SS time to read the questions. Play the audio the whole way through and have SS compare answers. Play the audio again as necessary and then check answers.

A 2 B 1 C 5 D 3 E 4

c Focus on the task. Point out that the questions (*How long has it been going on?* etc.) are things they should answer about the person they are describing.

Demonstrate the activity by talking about a person you know, or about yourself if you have an obsession you don't mind talking about! Divide SS into groups, and give them time to think about people they know before they start. Monitor, looking out especially for any mistakes with prepositions.

Get some feedback by asking the groups about any unusual obsessions that came up.

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7 WRITING

Tell SS to go to **Writing** ***Discursive essay (1): a balanced argument*** on *page 110*.

In this lesson the focus is on writing a discursive essay. These are generally of two types, either a "balanced argument" essay, where SS are expected to give both sides of an argument and draw a conclusion, or an "opinion" essay, where SS decide whether they agree with a statement or not and give their reasons. The "opinion" essay is focused on in **File 8**. The writing skills focus here is on the content of introductory and concluding paragraphs, and there is a **Useful language** focus on expressing the main points in an argument, adding supporting information, describing cause and effect, and assessing arguments.

ANALYZING A MODEL TEXT

a Focus on the text type (a discursive essay: a balanced argument). Tell SS that when they are asked to write an essay it is usually one of two types, either giving a balanced argument, e.g., showing the pros and cons of something , or giving their own opinion clearly in favor of or against a particular statement. Point out that the latter kind of discursive essay will be focused on in **File 8**.

You should highlight to SS that although some essay titles make it clear which type of essay is required, some titles allow SS to decide for themselves which type they wish to write.

Focus on the **Key success factors** and go through them with SS.

Focus on the task, and have SS, in pairs, discuss arguments for and against text messaging. Get feedback and write the arguments on the board in two columns.

b Focus on the task and main sections of the essay. Have SS read it quickly and check the arguments against the ones on the board. Elicit that the main argument is given first in the "in favor" section, and last in the "against" section.

c Focus on the task and the introductory and concluding paragraphs. Have SS first choose individually which ones they think are best, and then compare with a partner. Check answers, having SS explain why.

The best introductory paragraph is the first one. It introduces the topic as specified in the title, and engages the reader's attention by posing the relevant question. Paragraph 2 is less suitable as all it does is spell out the structure of the essay, and paragraph 3 doesn't quite address the topic as stated in the title, but appears to be more of an introduction to an essay in favor of text messaging.
The third conclusion is the best for the essay, because it sums up what has been said and gives the writer's overall opinion. Paragraph 1 is not appropriate because it comes down in favor of text-messaging, which does not reflect the content of the essay, and paragraph 2 is the same. It also includes a specific argument not mentioned in the rest of the essay.

Now go through the **Introductions and conclusions** box with SS.

d Focus on the task and give SS time to complete the phrases individually or in pairs. Stress that not all the phrases are in the model essay. Check answers.

1 benefit	6 more	11 whole
2 importantly	7 only	12 All...all
3 disadvantage	8 favor	13 considered
4 drawback	9 result...; lead	
5 addition	10 due	

Remind SS that these phrases are all useful for writing this kind of essay.

PLANNING WHAT TO WRITE

a Focus on the task. Tell SS, in pairs, to choose one of the titles and brainstorm the pros and cons. Get feedback by writing the titles on the board and then eliciting all the points for and against. Then elicit from the class which they think are the most important arguments on each side (they don't have to agree).

b Set a time limit of about ten minutes for SS to write their introductory paragraphs.

c Tell SS to compare their introduction with the partner they worked with in **a** and to write a final version together.

Extra idea

- You could get all pairs who have chosen the first essay to read their paragraphs out loud and for the class to vote for the best one, and then do the same for the second title.

Finally, go through the tips with SS.

WRITING

Go through the instructions and assign the writing for homework.

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5&6 Review and Check

For instructions on how to use this page, see *page 40*.

Testing Program CD-ROM

- **File 6 Quick Test**
- **File 6 Test**

GRAMMAR

a 1 b 2 b 3 a 4 b 5 a 6 b 7 c 8 a 9 c 10 c

b 1 to learn
2 would have enjoyed
3 traveling
4 pay
5 doesn't mind
6 would win
7 hadn't been wearing
8 to attend
9 Had...told
10 catching
11 wouldn't be living
12 have seen

VOCABULARY

a 1 spare
2 cope
3 harmless
4 voice mail
5 minded
6 assistance
7 sighted
8 hand
9 worn
10 broke
11 standard

b 1 off
2 get
3 up
4 put
5 out
6 up

c 1 of
2 on
3 with
4 on
5 of

CAN YOU UNDERSTAND THIS TEXT?

b 1 T
2 T
3 F
4 F
5 T
6 T
7 T
8 F
9 T
10 F

CAN YOU UNDERSTAND THIS INTERVIEW?

b [ ] When the economy is bad, people go shopping less.
[✓] Even when they have less money to spend, people want to buy things they don't need.
[✓] Companies are not so interested in making quality products anymore.
[✓] People are often unaware of marketing tactics that get them to spend their money.
[ ] He admires successful ideas like freeze-and-eat fruit tubes and Lobster Fest.
[✓] Some discount airlines offer a good value.
[ ] Companies need to focus more on marketing their products effectively.

3 27

H = Host (Ari Shapiro), S = Sam Pocker (author)

H Well, whether we're on the Internet watching TV or pushing a shopping cart down the store aisles, consumers are constantly inundated with marketing pitches. And they are all fodder for Sam Pocker's blog and his new book, "Retail Anarchy." This retail critic and consumer anthropologist came into our New York studios to share his concerns.

S You know, when I started writing this book, we were at the peak of all this stuff and I was watching consumers go to the store and just overload their shopping carts with the most ridiculous garbage – you know, blueberry-raspberry-flavored dish soap or something, you know, and it doubles as a chewing gum, and it's got a slogan in the commercial and people are filling the carts with it like it's nothing.

H You know, you're making something up, blueberry-raspberry-flavored dish soap chewing gum, but you actually have things on your blog that are not so far off from that.

S You know, one of my favorite recent ones is the freeze and eat fruit tubes, which I did a whole exposé on my blog about different ways that fruit is being processed. I'm fascinated by the notion in this country that we've stopped making quality products, that we stopped aiming to make quality products, and now we kind of pride ourselves on how we're able to confuse the consumer into giving us their money, and then the result of that is these absolutely insane products.

H You also rail at great length against marketing tactics that get people to spend more of their money, and one of my favorite passages in your book is about one of your favorite holidays.

S Yes, Lobster Fest. It's utterly ridiculous, I mean, who in their right mind would ever say, hey, let's go celebrate Lobster Fest. I mean what marketing person really thought anyone was going to fall for this holiday.

H But people do fall for it.

S People fall for the ads. They see the ads and think, wow, we haven't had lobster in a really long time, and they go to Red Lobster.

H But as you write, Lobster Fest presumably identified the month when they were selling the fewest lobsters...

S Sure.

H ...decided to brand it Lobster Fest, and now they're no longer selling the fewest lobsters in that month. Sounds like a success to me.

S Sure, I suppose it is, you know, from a financial point of view, but is it successful from a cultural point of view? There is no benefit. This thing exists entirely to sell more lobsters.

H So what's your ideal world?

S I wouldn't say I have an ideal world. I just think that the level of consumerism is so out of control.

H Even now with the recession, you think the level of consumerism is way out of control?

S It's still outrageous. If you just watch television or listen to the radio or read the newspaper, you know, you hear recession, recession, recession. If you go to a mall on a Saturday, you've never seen the mall so packed. People may not have as much money to spend, but still they desire those items.

H Are there any companies that leave you speechless because you have nothing to criticize in them?

S Sure. There are lots of companies...

H Give a couple of examples.

S ...that I think do a great job. I love Spirit Airlines. I mean Spirit Airlines – this is a traditional American company that offers a quality product, that's the flight, at an outrageously cheap price. And they don't make any qualms about it. They're saying we're not going to give you any customer service. If you want a drink, you got to pay for it. If you want to check a bag, you got to pay for it. But if you want a bargain, we're going to give you a bargain and we're going to be fair about it. And they are quite fair about it. I think that's an excellent company.

H So what's your direct straightforward message to companies?

S Stop focusing on your marketing and start focusing on making a quality product that you can offer for a reasonable price.

H Retail critic and retail cynic Sam Pocker writes the blog and now the book "Retail Anarchy."

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G permission, obligation, and necessity
V word formation: prefixes
P intonation in exclamations

7A Who's in control?

Lesson plan

The topic of this lesson is control. In the first part the focus is on the "nanny state," e.g., policies where the state is characterized as being excessive in its desire to protect ("nanny") or control particular aspects of society or groups of people. SS read an article about new "nanny state" laws in various US cities, and then go into the grammar of permission, obligation, and necessity. They put the grammar into practice discussing the advantages or disadvantages of possible laws. The vocabulary focus is on prefixes which add meaning, e.g., *indecent*. The angle of the topic then moves to control in education, and SS find out about the *QI* phenomenon, a TV quiz show and series of books based on principles that the authors think should be applied to education, e.g., giving children control over their learning. The lesson ends with a pronunciation focus on intonation in exclamations such as *How ridiculous!*

STUDY LINK
- **Workbook** 7A
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** permission, obligation, and necessity *page 153*
- **Communicative** Mini debates *page 179* (instructions *page 164*)
- **Vocabulary** Word formation: prefixes *page 204* (instructions *page 189*)

Optional lead-in—the quote

- Write the quote at the top of *page 64* on the board (books closed) and the name of the author or have SS open their books and read it. Have SS discuss what they think it means (A bad law is an abuse of power.).
- Point out that Edmund Burke (1729–1797) was also a Member of Parliament in England, and supported a lot of unpopular causes, e.g., he wanted to change the laws that prevented free trade with Ireland.

Ask SS if they can think of any laws in their country that they would like to change or abolish.

1 READING & SPEAKING

a Write "Nanny state" on the board and ask SS if any of them know what the expression refers to, or if they can guess. Help SS by asking what a nanny does (= takes care of children, teaches them how to behave).

Then give SS a few minutes to read the definition and, with a partner, to summarize what it means.

Suggested answer
"Nanny state" is used to refer to laws passed by a government (central or local), which is trying to protect us from situations or our own behavior, which the state considers harmful for us. (The implication is that the state knows best what is good and bad for us.)

b Focus on the title of the article and elicit from the class what they think it might be about.

c Focus on the task and the sentences. Give SS time to go through them with a partner and discuss which ones they think may be true. Get feedback to find out which laws the majority of the class thinks really exist there.

Extra support

- To help SS you might want to pre-teach *expletives* and *foul language*.

Set a time limit for SS to read the article and find out if they guessed correctly. Highlight that they have to mark some of the statements **DS** (doesn't say) because there are things not mentioned in the article.

Check answers.

1 F (The use of trans-fats is banned in New York restaurants.)
2 DS (The article says you can be fined for texting but doesn't mention anything about talking on the phone.)
3 F (Kids can wear jeans, but they have to pull them up so that their underwear doesn't show.)
4 T
5 T
6 T
7 DS
8 F (The US government has only been *looking into* limiting salt and sugar, e.g., considering it.)

Digital extra idea

- Ask SS to do some research on the Internet to find out whether any new nanny state laws have been passed recently in the US.

LEXIS IN CONTEXT

d Focus on the task. Point out that some of these phrasal and prepositional verbs have more than one meaning so SS should focus on the meaning of the verb as it is used in the article. Check answers.

stand out = to be much better or more important than someone or something
call for = (something) publicly ask for something to happen
come across = to meet or find someone by chance
answer to = have to explain your actions or decisions to someone
keep (your voice) down = keep (your voice) at a low level
look into = examine

e Focus on the instructions. Tell SS to start re-reading and stop when they come to the first phrase that they think shows the writer's attitude to the laws (*You'd better think twice…* on line 3).

Then have SS continue on their own, and compare with a partner. Check which phrases they have underlined and elicit that the writer of the article is probably against these laws and considers them excessive and overreaching.

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Phrases that could be underlined (although sometimes this is open to opinion)
...leaving many to wonder whether the government is going too far and interfering too much with individual choice. (line 6)
Clearly the Nanny State has gotten out of control. (line 39)
People don't need more government workers enforcing absurd regulations. (line 40)
Do we really want the government taking charge of public behavior, even "for our own good"? (line 41)
Is this really fitting for a country of free citizens? (line 42)

f Focus on the task and have SS go through the article with a partner, and discuss each law as it comes up (starting with fast-food restaurants posting calorie information on menu boards).

Get feedback from the class as to which laws they think would be a good idea and why, and ask them what laws in their region they consider to be "nanny state."

Extra support

- Ask SS to choose five other words or phrases they would like to learn from the article and have them compare their choices. Get some feedback from the class as to the words or phrases they have chosen and deal with any vocabulary problems that arise.

2 GRAMMAR permission, obligation, and necessity

a Focus on the task and the pairs of sentences. Give SS time to discuss each pair with a partner. If necessary, remind them of the meaning of "a difference in register," e.g., in the level of formality or informality.

1 The same in meaning but *It is not permitted* is more formal.
2 The same register but a slight difference in meaning: *you'd better* is stronger than *you should* and suggests that something negative may happen if you don't, e.g., *You'd better turn your cell phone off in case it goes off in class. The teacher will be furious if it does.*
3 The same register but a slight difference in meaning: *We're supposed to speak English...* suggests that there is an obligation to speak English in class but that people don't always do it.
4 The same meaning and register.
5 The same register but completely different meaning: *I should have...* = it was an obligation but I didn't do it. *I had to...* = it was an obligation and I did it.

b Tell SS to go to **Grammar Bank 7A** on *page 150*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

Grammar notes

- There are many different verbs in English, some of which are modal verbs, used to express permission, obligation, and necessity. The use of the most common ones should be review for SS at this level. However, there are areas where there are small differences in meaning and register, e.g., between *have to* and *have got to*, or between *should* and *had better*, and *don't need to*, etc., and this is the main focus of this section.
- Some SS may also still have ingrained basic errors such as confusing *be able to* and *be allowed to*.

Focus on the exercises for **7A**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner before checking answers. Check answers after each exercise.

a 1 supposed to park
2 have lost my temper
3 not permitted / forbidden / not allowed
4 have to / must wear a seat belt
5 allowed to swim
6 have to wear a tie
7 should / ought to seek
8 got to finish the sales report
9 don't need to bring your car

b 1 have to pay
2 better not be
3 shouldn't have said
4 had to change
5 should do / ought to do
6 allowed / supposed to use
7 need to bring / take / wear
8 supposed to wear

Tell SS to go back to the main lesson on *page 65*.

3 SPEAKING

a Divide SS into groups of three or four and focus on the task. Point out that some of the proposed laws in the exercise already exist in parts of the UK or US. For example, the law about restaurants serving one large sugary drink per person is a law in New York City.

You may want to set a time limit for each section to get SS to move on or to leave an argument where they strongly disagree. Remind them that they should back up their opinions with reasons.

! Some of these proposals may already be laws in your SS' country, in which case have them discuss what they think of them.

Monitor and correct, especially mistakes involving the bold verbs and phrases.

Extra support

- You could discuss the laws in the first section with the whole class before having them continue in their groups.

Get feedback by asking different groups which law they would most like to introduce from each section.

b Focus on the task. Set a time limit, and tell SS if they can't think of a law they would like to introduce in one particular section, then they should move on to the next. One member of the group should write down the new "law."

For each section write the proposed laws on the board. Get one person from the group that proposed the law to defend it to the other groups. Then take a class vote about which law should be implemented.

Continue with the other sections.

4 VOCABULARY word formation: prefixes

a Focus on the task and the examples, and elicit that *in-* and *il-* adds the meaning of "not."

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b Focus on the instructions and give SS time to go through the sentences with a partner.

Check answers, eliciting from SS what the sentence means.

1 *outnumber* = exceeds, is larger than (There are more non-native than native speakers.)
2 *overrated* = too much (It is not as good as some people say it is.)
3 *reawakening* = again (Waking up again a romance that had died)
4 *misrepresented* = wrongly (Portrayed in a way that wasn't accurate or truthful)
5 *underestimated* = not enough (People do not value the importance of the translator enough.)
6 *prosocially* = in favor of (Spending money in favor of society, e.g., on other people)
7 *prematurely* = before (Her skin has aged earlier than normal.)
8 *devalued* = lowered (The value of the US dollar is lower than before.)

c Assign the task either for SS to do individually or in pairs. If they do it individually, have them compare with a partner before checking answers.

1	misjudged	6	inconvenient
2	rewrite	7	demotivated
3	devalues	8	underprepared
4	prearranged	9	overcharged
5	illegible	10	outdoor

5 LISTENING & SPEAKING

a Divide the class into teams with at least four SS on each team. Focus on the task and the quiz questions. Set a time limit.

b When the time limit is up, tell SS to go to **Communication *QI quiz***. **A** on *page 119*, **B** on *page 121* to check their answers. Get feedback to find out which teams answered the most questions correctly, and which answers SS were surprised by.

c 3 28 Focus on the task. Some SS may know about *QI* since the books have been translated into several languages.

Give SS time to read the questions. Then play the audio once for SS to try to answer the questions. Have SS answer the questions with a partner. Then play the audio again. You could pause the audio where spaces have been inserted into the audioscript to give SS more time. Check answers.

1 It stands for Quite Interesting and is IQ backwards (*IQ* = intelligence quotient, the numerical measurement of a person's intelligence).
2 Everything you think you know is probably wrong, and everything is interesting.
3 Goldfish have very long memories; Julius Caesar was not born by Caesarean section.
4 Because human beings, especially children, are naturally curious and want to learn.
5 Because even the best schools can make an interesting subject boring by making SS memorize facts, and because SS only learn effectively when they do it voluntarily, so if they are forced to learn something, they will be less successful.

3 28

(audioscript in Student Book on *pages 131–132*)

Why is it that so many children don't seem to learn anything at school? A TV producer-turned-writer has come up with some very revolutionary ideas. A few years ago, TV producer John Lloyd thought up a formula for a new quiz show. The show is called *QI*, which stands for "Quite Interesting," and which is also IQ backwards. It's a comedic quiz show hosted by actor Stephen Fry, where panelists have to answer unusual general knowledge questions, and it's become unexpectedly popular with 15- to 25-year-olds. Along with co-author John Mitchinson, Lloyd has since written a number of *QI* books, for example, *The Book of General Ignorance*, and these have also been incredibly successful.

Lloyd's basic principle is very simple: everything you think you know is probably wrong, and everything is interesting. The *QI Book of General Ignorance*, for example, contains 240 questions, all of which reveal surprising answers. So we learn, for example, that goldfish have very long memories, that you're more likely to be killed by an asteroid than by lightning, or that Julius Caesar was not actually born by Caesarian section.

The popularity of these books proves Lloyd's other thesis: that human beings, and children in particular, are naturally curious and have a desire to learn. And this, he believes, has several implications for education. According to Lloyd and Mitchinson, there are two reasons why children, in spite of being curious, tend to do badly in school. First, even the best schools can take a fascinating subject, such as electricity or classical civilization, and make it boring, by turning it into facts which have to be learned by heart and then regurgitated for tests. Second, *QI*'s popularity seems to prove that learning takes place most effectively when it's done voluntarily. The same teenagers who will happily choose to read a *QI* book will often sit at the back of a geography class and go to sleep, or worse still, disrupt the rest of the class.

d 3 29 Focus on the task and give SS time to read the statements. Play the audio once, and have SS compare which suggestions they have checked. Play the audio again as necessary. Check answers.

The following should be checked:
Learning should never feel like hard work.
Children should be able to choose their own curriculum.
Children shouldn't be expected to learn to read until they actually want to.
Children shouldn't be forced to go to school every day if they don't want to.
There should be no evaluation or assessment of children by teachers.
Children should learn theories through practical activities.
There should be no official graduation age.

3 29

(audioscript in Student Book on *page 132*)

So how could we change our schools so that children enjoy learning? What would a "*QI* school" be like? These are Lloyd and Mitchinson's basic suggestions.

The first principle is that education should be more play than work. The more learning involves things like storytelling and making things, the more interested children will become. Second, they believe that the best people to control what children learn are the children themselves. Children should be encouraged to follow their curiosity. They will end up learning to read, for example, because they want to, in order to read about something they're interested in.

Third, they argue that children should be in control of when and how they learn. The *QI* school would not be mandatory, so students wouldn't have to go if they didn't want to, and there would be no tests. There would only be projects, or goals that the children set themselves with the teacher helping them. So a project could be something like making a video or building a chair.

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Fourth, there should never be theory without practice. You can't learn about vegetables and what kinds of plants they are from books and pictures; you need to go and plant them and watch them grow.

The fifth and last point Lloyd and Mitchinson make is there's no reason why school has to stop at 17 or 18. The *QI* school would be a place where you would be able to continue learning all your life, a mini-university where the young and old could continue to find out about all the things they are naturally curious about.

e Focus on the points checked in **d**, and have SS first discuss them in pairs, and then go through the other suggestions (the ones they didn't check).

Extra support

- You could write on the board: *Do you think it's a good idea? Why (not)? Do you think it's practical? Why (not)?* and have SS answer the two questions for each suggestion.
- Get feedback by finding out which of the suggestions SS both agree with and think could be put into practice, eliciting reasons.

Digital extra idea

- Go to www.telegraph.co.uk/culture/qi/ to assign some work for mini projects. Each group would look at one topic and give feedback to the class. You would need a computer lab or it could be assigned as homework.

6 PRONUNCIATION intonation in exclamations

Pronunciation notes

- When we make an exclamation, e.g., using *How* + adjective or *What* + adjective + noun, we usually give the adjective extra emphasis, with a rise-fall intonation. It is important to get the intonation right, because if the adjective is said with a flat or falling tone, it could sound as if you are uninterested or even being sarcastic.

a 3.30 Focus on the task. Play the audio, pausing for SS to write down **B**'s exclamations. Play the audio again as necessary. Check answers and write the exclamations on the board.

See bold exclamations in audioscript 3.30

3.30

A Did you know that in California schools they're not allowed to say "mom" and "dad" anymore in case they offend someone from a single-parent family?
B **What a ridiculous idea!**

A Did you know that America was named for the Italian explorer Amerigo Vespucci?
B **How interesting!** I always wondered where the name came from.

b Focus on the task and the questions. Then play the dialogues a couple of times more for SS to listen. Have them discuss what they think and then check answers.

1 c
2 The /w/ sound. This is because *interesting* begins with a vowel, and when a word ending in *w* is followed by a word beginning in a vowel, the words are linked and a /w/ sound is inserted between them.

Extra support

- A lot of SS (and even teachers) find it difficult to identify intonation patterns. If this is the case with your SS, just focus on getting them to copy the pattern by playing the audio for them to repeat.

c Give SS time to practice saying the exclamations with a partner. Monitor and encourage them to get the right intonation.

d Sit SS in pairs, **A** and **B**, preferably face to face. Tell them to go to **Communication** *What a ridiculous idea!* **A** on *page 119*, **B** on *page 122*. Go through the instructions.

Demonstrate the activity. Invent a piece of news, which should elicit one of the exclamations they have just practiced. Tell it to them as convincingly as you can (*Did you know that…?*) and elicit an exclamation.

Have SS continue in pairs.

7 WRITING

Tell SS to go to **Writing** ***A report*** on *page 112*.

In this lesson the focus is on writing a report. The writing skills focus is on dividing a text into paragraphs with headings and using the right register, and the **Useful Language** section looks at common expressions for generalizing and making suggestions in a more formal register.

ANALYZING A MODEL TEXT

a Focus on the text type (a report). Tell SS that being able to write a good report is a skill that they may find very useful in an English-speaking work context, as well as being a text type often assigned in school and standardized tests. The important thing to bear in mind with reports is that they are usually written for busy people, so making them clear and concise by dividing them into short sections with headings, is an important factor.

Focus on the **Key success factors** and go through them with SS.

Focus on the task, and have SS read the report. Meanwhile, write the headings on the board. Then have SS close their books and try to remember the school's strengths and weaknesses in each area. You could elicit these from the class and write them on the board.

b Focus on the task. Then have SS cover the report, and try to rewrite the phrases from memory in a more formal style. Check answers, and elicit that this more formal style is appropriate for a report.

1 purpose of this report
2 assess student satisfaction
3 rated the teachers very highly
4 With regard to class sizes
5 the duration of classes
6 purchasing
7 The majority of students
8 the suggested changes are implemented

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Highlight the use of *As for...* in **5** to refer to a topic you are going to discuss (*As for the duration of the classes...*) and remind SS of the other synonymous expressions they learned in *Discourse markers* **Grammar Bank 3B**, e.g., *Regarding | Regards | As far as... is concerned*.

Extra support

- If SS are having trouble remembering the phrases, allow them to quickly look back at the report.

Extra idea

- Test SS on the phrases by saying the informal phrase and having them say the more formal one.

c Focus on the task. Point out that some, but not all, of these expressions are in the report. Have SS do them with a partner and then check answers.

1 speaking
2 general
3 view
4 considered
5 Overall

d Finally, focus on the sentences for making suggestions, and remind SS that this is usually a fundamental part of a report. Here they have practice in more formal ways of making suggestions. Have SS do this individually and then compare with a partner. Check answers.

1 purchasing new computers
2 to improve the registration process
3 reducing class sizes
4 extending / that you extend the center's hours
5 to last an hour

PLANNING WHAT TO WRITE

a Focus on the task. Tell SS to read it carefully, and then to discuss 1, 2, and 3 with a partner.

Get feedback, writing SS' proposed headings on the board and having SS decide on the best ones, and eliciting all ideas for suggestions to improve the study trips.

Suggested headings
Accommodations
The school
Weekend activities / Weekend cultural programs

b Focus on the task. Get feedback from SS. Finally, go through the tips with SS.

WRITING

Go through the instructions and assign the writing for homework.

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G verbs of the senses
V place and movement
P extra stress on important words

7B Just any old bed?

Lesson plan

In this lesson the topic is art. In the first half of the lesson the focus is on installations, or modern sculptures, things that many people find difficult to accept as art. SS try to identify which photos show works of art and which show ordinary objects, and then listen to an expert explaining why these installations are art and what they are trying to convey. Then in the grammar focus SS work on verbs of the senses and the structures that follow them. The pronunciation focus is on giving extra stress to words (which may not usually be stressed) to convey meaning, and uses a poem about art to illustrate the point. In the second part of the lesson SS read a short story by Ray Bradbury, about a man who is obsessed with a famous painter. The lesson ends with a vocabulary focus on prepositions and adverbs of place and movement, and with the song *All the Rowboats*.

STUDY LINK
- **Workbook** 7B
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** Verbs of the senses *page 154*
- **Communicative** Spot the differences *page 180* (instructions *page 164*)
- **Vocabulary** Place and movement *page 205* (instructions *page 189*)
- **Song** *All the Rowboats page 222* (instructions *page 214*)

Optional lead-in—the quote

- Write the quote at the top of *page 68* on the board (books closed) and the name of the author or have SS open their books and read it.
- SS should know that the author of the quote, Pablo Picasso (1881–1973), was a Spanish painter and one of the greatest artists of the 20th century. He was a co-founder of the avant-garde art movement known as cubism.
- Have SS discuss what they think it means. He seems to be saying that while some artists (perhaps inferior in his view) can paint a likeness of the sun, the best painters can convey the sun in a more imaginative way (perhaps through an impressionistic or abstract approach).
- You could ask SS for examples of painters whom they think can "transform a yellow spot into the sun."

1 LISTENING & SPEAKING

a Focus on the task and the photos, and give SS time to discuss them. Get feedback to find out which of the four objects most SS think are works of art, and why, but don't tell them the answer yet.

b Tell SS to go to **Communication** ***Four works of art*** on *page 120* to find out the answer to **a**, and some more information about the four works of art.

Now ask SS what they think the artists are trying to communicate, and whether these are works of art in the same way that a painting or sculpture is.

c 4.2 Focus on the task and the questions, and give SS time to read them. You may want to point out the pronunciation of *sculpture* /ˈskʌlptʃər/, *portrait* /ˈpɔrtrət/, and *formaldehyde* /fɔrˈmældəhaɪd/.

Play the audio once all the way through and tell SS just to listen and not try to answer the questions yet.

Then play the audio again, this time pausing (see spaces in the audioscript) to give SS time to answer. Then have them compare their answers with a partner.

d Play the recording as many times as necessary. Check answers.

1 a) Installations are mixed-media artworks that take up a whole gallery or space.
b) Modern sculptures are assemblies of objects that may take up a little less space than an installation, and that you would perhaps not think of as traditional works of art at first sight.
2 In both cases the artist has an idea they want to communicate. They choose the medium (painting, sculpture, or an installation) that is most suitable to communicate that idea.
3 Because they might have received more training in how to make an installation than in how to draw.
4 They think that painting and drawing require expertise / skill whereas making an installation doesn't. They think, "I could do that," when they see an installation.
5 He had to research how the sheep could be preserved in formaldehyde and he had to arrange it in a particular way, so that it looks as if it's alive.
6 It's a kind of statement about death and life.
7 Because the objects on the bed (sheets, pillow, etc.) and on the floor (newspaper, slippers, water bottle, etc.) have been specially placed and arranged in a particular way, not randomly, to communicate something.
8 The objects on the bed and on the floor represent her. It's like a self portrait – the story of her life and her relationships.
9 Because we can look at it and understand, as contemporary viewers, a lot about her life.

4.2
(audioscript in Student Book on *page 132*)

I = interviewer, E = expert

I For most people, art for the last few centuries has meant paintings and sculptures, and suddenly there are all these new kinds of sculptures and installations, that for most people don't seem like art. First of all, could you please explain exactly what these kinds of sculptures and installations are?
E Well, installations are really mixed-media works that take up a whole gallery or space, while the modern sculptures you're referring to are assemblies of objects that may take up a little less space, but that you probably wouldn't think of as traditional works of art when you first see them.
I So how would you explain to people that installations are also art?

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E Well, an installation, or this new kind of modern sculpture, is really no different from a painting or a traditional sculpture if you think about where the artist starts from. That is, they have an idea about something they want to communicate, and then they decide *how* to communicate that idea, so that could be in paint, or it could be in stone, or it could be in wood or metal, or it could be through an installation, which could be a kind of assembly of different types of objects. In all three methods, in all these different media, they would still be trying to say the same thing. They would then choose the medium that was suitable for them, or which they'd been trained in, or which was suitable for that particular idea they wanted to communicate. A lot of artists have been trained in how to make an installation perhaps more than they have been trained in drawing today.

I But I think a lot of people would think that while drawing and painting require a level of expertise that the average person doesn't have, when people look at some installations, they think, "Well, I could do that." They don't see that there's any expertise involved at all.

E Well, it's just different skills. For example, take Damien Hirst and *Away from the Flock*, which is a sheep in some formaldehyde, in a case. First of all, he had to have the idea, and this was a very original idea, no one had ever done anything like that before. He came up with the idea of an animal, a sheep isolated from its flock, and he came up with idea of preserving this animal in formaldehyde, which is something that scientists have certainly done before, but artists hadn't. And then he had to research how the animal could be properly preserved in this substance, the formaldehyde, and how in ten or twenty years it would still be there and in good condition for people to look at, so there is a technical side to it as well. And then of course, he had to arrange it in a particular way, put the animal in a particular pose, so that it looks as if it's alive, although of course we all know that it isn't. And so it's a combination of an original idea and some very specific skills.

I And what is he trying to communicate to us through it?

E Well, as I said, the sheep looks alive, even though we all know it isn't, and so I think it's a kind of statement about death and life, just as lots of classical works of art, paintings, are about life and death, and it's not so different from those, it's just that it's expressed in a different way. I think the important thing is what it gets the viewers to think about and to reflect on, and that's the same with all art. I mean there isn't really any difference.

I OK so I can understand that you need a certain amount of technical ability to create the sheep in formaldehyde, but what about the bed? I mean the bed is something that you look at and you think, "Yeah, that looks like my bed in the morning."

E Well, Tracey Emin's bed isn't actually her bed as it is in the morning when she gets up every day; it is a bed, and there are sheets and pillows, and lots of other objects, but she has assembled these objects to represent herself. This is an autobiographical piece just like a self-portrait, without her face or her body in it, but it still represents her. It's the story of her life, it's her relationship with all the men in her life and other people. You look on the floor and there are lots of pieces of her, there are her slippers, her toy dog, and newspapers that she's read, and bottles of water. So it's a story of her life, and it's arranged in a very particular way, it's not random, not just like your bed or my bed, it's a bed that she's very specifically organized to communicate something about herself. I mean it's a different set of skills, from painting a self-portrait, but maybe it actually communicates a whole lot more to us, to viewers, than some self-portraits do, because we can actually look at it and understand, as contemporary viewers, a lot about her life. And incidentally, Tracey Emin is, in fact, extremely skilled at drawing, so if she'd wanted to draw a self-portrait, for example, she could have done that. But she chose this way of communicating her message.

Extra support

- If there's time, have SS listen again with the audioscript on *page 132*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

e Put SS into small groups and go through the questions. Give them time to discuss the questions. Monitor and help with vocabulary.

Get feedback by asking different groups how they responded to the questions. You could also answer them yourself.

2 GRAMMAR verbs of the senses

a 4.3 Focus on the task and have SS do it individually or in pairs. Then play the audio for them to check their answers.

See bold words in audioscript 4.3

4.3

1 When people **look at** some installations, they think, "Well I could do that," they don't **see** that there's any expertise involved at all.
2 And then of course, he had to arrange it in a particular way, put the animal in a particular pose, so that it **looks as if** it's alive, although of course we all know that it isn't.
3 I mean the bed is something that you **look at** and you think, "Yeah, that **looks like** my bed in the morning."

b Focus on the questions. Have SS answer them in pairs, and then check answers with the whole class. Alternatively, you could do this as a whole-class activity.

1 *look as if* (or *as though*) is followed by a clause (*It looks as if it is alive*).
look like is usually followed by a noun (*It looks like my bed in the morning*). However, in informal English it can also be followed by a clause (*It looks like it is alive*).
look at = to turn your eyes in a particular direction. It is a conscious action. We look at a view, a photo, a person, etc.
see = to become aware of sb / sth by using your eyes. It is not necessarily a conscious action – you can see something without looking at it.
see can also be used like *watch*, e.g., + *a match, a TV program.*
2 The other four senses are smell, hearing, taste, and touch.
3 Verbs associated with them are:
smell: *smell, sniff*
hearing: *hear, listen, sound* (It sounds like thunder.)
taste: *taste*
touch: *touch, feel*

c Tell SS to go to **Grammar Bank 7B** on *page 151*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

Grammar notes

- The basic verbs related to the senses, *see, hear, smell, feel,* and *taste* do not work in quite the same way in English as in many other languages. They are not usually used in continuous forms and are normally preceded by *can* (e.g., *I can smell garlic* NOT *I smell garlic* or *I'm smelling garlic*).
- The verbs that are used to describe the impression something or someone gives through the senses are the same for *smell, taste,* and *feel* (e.g., *It smells awful. They taste nice,* etc.) but for sight we use look (*You look exhausted,* etc.) and for hearing we use sound (*It sounds like thunder,* etc.).

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Focus on the exercises for **7B**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner before checking answers. Check answers after each exercise.

a 1 ✓
2 ✓
3 I actually heard the bomb explode.
4 It sounds like Beethoven's 7th
5 ✓
6 it feels more like plastic
7 ✓

b 1 ✓ 3 seem 5 look
2 seems 4 is looking

c 1 like 5 like
2 seems 6 fishing
3 shut / close / slam 7 can't
4 if / though

Tell SS to go back to the main lesson on *page 69*.

d Focus on the questions and give SS a few minutes to read them. You could ask SS to choose one or two of the questions to ask you.

Put SS in pairs and give them time to answer the questions together. Monitor and correct, especially mistakes with the verbs of the senses.

3 PRONUNCIATION extra stress on important words

Pronunciation notes

- SS have always been taught that certain words (ones that convey information) are stressed more strongly in a sentence, and other words such as pronouns, articles, auxiliary verbs, etc., are not stressed. However, if we want to emphasize a particular aspect of meaning, almost any word in a sentence can be given extra emphasis.

a 4 4 Focus on the poem. Point out that the poet Michael Swan is also a well-known grammar expert (author of *The Good Grammar Book, How English Works, Practical English Usage*) and SS are likely to have used one of his grammar books.

Play the audio once for SS to read and listen. Then have SS answer the questions in pairs, and then elicit answers from the class. You might want to elicit / explain who Janus is (= a Roman god with two faces or heads facing in opposite directions).

1 At an exhibition in an art gallery.
2 The directors of the gallery, or the people selling the works of art.
3 He buys the egg because he thinks it's a bargain and presumably will be a good investment.
4 He seems to be satirizing a certain kind of pretentious art connoisseur and their way of speaking. He shows how easy it is for them to fool someone, who knows very little about art, to pay a lot of money for something that may not really be worth the price they have paid.

4 4
See Student Book *page 69*

b Focus on the task. Play the poem again, this time with SS concentrating on the rhythm and stress. Elicit that the words are written in italics because they are words that are given extra stress when they are read out loud.

Put SS in pairs, and have them read the poem out loud together (**A** could read everything the buyer says and **B** read everything "they" said), then have one or more pairs read it out loud to the class.

c 4 5 Go through the information box with SS. Then play the audio once the whole way through. Then play it again, pausing after each sentence for SS to match it to one of the continuations A–E. Have them compare with a partner.

Extra challenge

- You could ask SS to work out the different stresses before they listen to the recording.

4 5
1 I wanted to buy a condo in Boston.
2 I wanted to buy a condo in Boston.
3 I wanted to buy a condo in Boston.
4 I wanted to buy a condo in Boston.
5 I wanted to buy a condo in Boston.

d 4 6 Play the audio for SS to check their answers. Elicit which word is stressed in each sentence.

1 D 2 E 3 A 4 B 5 C

4 6
1 I wanted to buy a condo in Boston, not in San Francisco.
2 I wanted to buy a condo in Boston, not rent one.
3 I wanted to buy a condo in Boston, but my wife didn't.
4 I wanted to buy a condo in Boston, but my wife wanted a house.
5 I wanted to buy a condo in Boston, but we couldn't afford one.

Then have SS practice saying the complete sentences, stressing the right word each time.

Extra support

- Write a "key" on the board so that SS remember which word has extra stress each time: **A** stress on *I*, **B** stress on *condo*, **C** stress on *wanted*, **D** stress on *Boston*, **E** stress on *buy*.

e Sit SS in pairs, **A** and **B**, preferably face to face. Tell them to go to **Communication *Stressing the right word*** **A** on *page 120*, **B** on *page 122*. Go through the instructions.

Demonstrate the activity. Write on the board: *She doesn't look 85.*

Tell SS that they have to respond to what you're going to say with the sentence on the board, giving one word extra stress. Then say to the class, *It was my mother's birthday yesterday. She was 85.* and elicit the response, *She doesn't look 85.*

Then get an **A** to say his / her first sentence (*That girl really looks like your sister.*), and elicit from the **B**s *She is my sister.* Tell the **B**s to underline *is.*

Now get SS to continue in pairs. **A** should read all his / her sentences first for **B** to respond, underlining the stressed word, and then vice versa.

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Finally, check that they have stressed (and underlined) the right words in the responses.

B 1 She is my sister.
2 No, I said she was Canadian.
3 No, it's the one before the traffic lights.
4 Personally, I still think she'd prefer that one.
5 I bought it, but I haven't read it yet.
6 Could you put it under my bed, please?

A 7 He's not my dog. He's my girlfriend's / boyfriend's dog.
8 Sorry, I asked for a tuna salad.
9 I gave him the money. He'd never be able to pay me back.
10 It looks expensive but actually it was really cheap.
11 I am going out. I haven't been out for a long time.
12 They lost 2–1 you mean.

4 READING

4 7 Point out to SS that this is a short story by Ray Bradbury (1920– 2012), a famous American writer whose most popular work is probably his science fiction novel, *Fahrenheit 451*. The story here is challenging in terms of lexis, but SS should be motivated by the fact that they are reading a complex piece of literature.

This is a dramatized reading of the story, which encourages SS to all read at the same speed without getting stuck on unknown words, to help their understanding, and to increase their enjoyment. The title of the story is from a poem by the 19th-century poet William Wordsworth (*Ode: Intimations of Immortality*).

Focus on the photo of Picasso and point out that although Pablo Picasso was Spanish, he lived for much of his life in the south of France. He often visited Biarritz, a seaside town in southwestern France, which is where the short story is set.

Focus on the story and the first section. Tell SS they are going to read and listen in sections, and then answer questions.

Play the audio once for SS to listen and read. Then give them time to answer the questions in pairs. Check answers, and then deal with any other words or phrases that have caused problems.

1 George is an American art lover, obsessed with Picasso. His wife is clearly not especially interested in Picasso, and perhaps is less well educated than her husband. She seems to know her husband very well, and to be keeping a close eye on him.
2 *detrained* = got off the train
sprawled = lying with his arms and legs spread out in a lazy or awkward way
loomed = appeared as a large threatening shape
winced = made an expression with his face that showed that her mispronunciation pained or embarrassed him

4 7
See Student Book *page 70*

4 8 Play the next section for SS to listen and read. Give SS time to answer the questions in pairs. Check answers, and then deal with any other words or phrases that have caused problems, e.g., *trudged* = walk very slowly with heavy steps.

3 To buy a painting from Picasso
4 *their bodies all lobster colors* = bright red, like lobsters because they had stayed in the sun too long and they had gotten sunburned
their wedding-cake hotels = white and with a lot of decoration, like a wedding cake
the shoreline stage was set = sth dramatic was going to happen on this piece of beach
5 He is short, well-built, and very suntanned with clear bright eyes, and his hair cut very short, as if it had been shaved (e.g., like Picasso in the photo).

4 8
See Student Book *page 70*

4 9 Play the next section for SS to listen and read. Give SS time to answer the questions in pairs. Check answers, and then deal with any other words or phrases that have caused problems.

6 He picks up a stick from an ice cream, and starts drawing in the sand. George at first thinks it is just an old man playing around and finds it amusing (he chuckles), but when he gets closer, he suddenly realizes who it is and stops.
7 a) They are all words that describe ways of seeing:
glance = to look quickly at sth; *spy* = to suddenly see or notice sth; *gaze* = to look steadily at sth for a long time
b) They are all verbs that describe ways of drawing or writing:
sketch = to make a quick drawing of sth; *scribble* = to write sth quickly and carelessly, or to draw marks that don't mean anything; *doodle* = to draw lines or shapes, especially when you are bored or thinking of sth else

4 9
See Student Book *page 70*

4 10 Play the next section for SS to listen and read. Give SS time to answer the questions in pairs. Check answers, and then deal with any other words or phrases that have caused problems, e.g., *slash* = to make a long cut with a sharp object, *frieze* = a long narrow picture, etc. You may want to demonstrate the verbs in question 9.

8 The artist is first surprised, and then amused by George's presence and his reaction. George is totally overwhelmed by the situation – he can't move or say anything.
9 *tremble* = to shake in a way you can't control, especially because you are very nervous or excited
slash = to make a long cut with a sharp object
draw back = to move backward (syn *withdraw*)
shrug = to raise your shoulders and then drop them to show that you don't know or don't care about sth
stare = to look at sb or sth for a long time, especially with surprise or fear, or because you are thinking (*gaze* is more formal, and usually implies looking at sth with surprise or love)
blink = to shut and open your eyes quickly
10 If SS don't have any suggested answers (e.g., to bring sb else to see the drawings, to get a camera and photograph them, etc.), don't tell them now as they will find out later.

4 10
See Student Book *pages 70–71*

4 11 Play the next section for SS to listen and read. Give SS time to answer the questions in pairs. Check answers, (demonstrating the verbs if necessary) and then deal with any other words or phrases that have

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caused problems, e.g., *plaster-of-Paris* = a white powder that is mixed with water and becomes very hard when it dries, used especially for making copies of statues, *mold* = a container that you pour a liquid or soft substance into, which then becomes solid in the shape of the container, etc.

11 He doesn't know how to preserve the drawings, which are going to disappear with the tide. He considers digging a part up, getting someone to cast a mold with plaster, or taking photos of it. In the end he decides to walk around them and look at them for as long as possible, to imprint them in his mind, presumably because he realizes that the tide is coming in and there is no time to do anything else.
12 *grab* = to take sth with your hand suddenly or roughly
flick = to hit sth with a sudden, quick movement; to look at sth suddenly and quickly
whirl = to move around quickly in a circle
nod = to move your head up and down

4 11
See Student Book *pages 70–71*

4 12 Play the final section for SS to listen and read. Give SS time to answer the questions in pairs. Check answers, and then deal with any other words or phrases that have caused problems.

Suggested answers
13 Because he doesn't think she would understand or appreciate what he has experienced, or perhaps he thinks that she wouldn't believe him.
14 Probably sadness at the thought of the drawings being destroyed, but maybe also joy at having been the only person who saw them.

4 12
See Student Book *page 70–71*

Extra challenge

- Try to get a mini-discussion going on what SS think the author was trying to communicate with this story.

This story is very visual, in that there are a lot of descriptions and it paints images very clearly. Ask SS what images the story has left in their minds, and which image they think is the most powerful.

Extra support

- You may want to ask SS to reread the story at home and look up and record new vocabulary.

Digital extra idea

- You could look at Ray Bradbury on YouTube – there are interviews and clips of his material.

5 VOCABULARY place and movement

a Focus on the sentences and instructions, and give SS a few minutes to complete them.

1 onto, into, back, upon
2 towards, away, along
3 back, towards
4 around, back

b Tell SS to go to **Vocabulary Bank** ***Place and movement*** on *page 164*. Focus on exercise **a** and have SS do it with a partner. Make sure SS write the words in the column on the right, not in the sentences so that they can test themselves later. Check answers, highlighting the relevant information after each group if SS need it.

! Most of the words can be used as either adverbs or prepositions.

1 a above / over
b over
c above

above and *over* can both be used to describe a position higher than sth (sentence **a**). For movement from one side of sth to the other, you can only use *over* (sentence **b**). For a position above a minimum level or fixed point you can only use *above* (sentence **c**), e.g., *It's three degrees above zero.*

2 a under
b below
c under / below

below and *under* can both be used to describe a position lower than sth (sentence **c**). For movement from one side of sth to the other, you can only use *under* (sentence **a**). For a position lower than a minimum level or fixed point you can only use *below* (sentence **b**), e.g., *It's ten degrees below zero.*

3 a off
b away
c off / away

off and *away* can both be used to say at a distance from sth in space or time (sentence **c**); only *away* can be used + from + person / place (sentence **b**).

off (but not *away*) is also used to mean down from a higher place to the floor or ground especially after fall, knock, etc., e.g., *She knocked the glass off the table. He fell off his bike.*

4 a inside
b into
c in

We can use *in* or *inside* + a room or building, but we also use *inside* on its own as an adverb to mean in a building, e.g., *It's a bit cold on the terrace – let's eat inside.*

We use *into* (not *in*) + a place after a verb of movement, e.g., *Come into the living room* (sentence **b**). If no place is mentioned, we use *in*, e.g., *Come in.*

! Nowadays you hear people say, "Come in the living room."

5 a on
b on top of
c onto / on
d on top

on is used with surfaces (sentence **a**), e.g., *Write your address on the envelope. It's on the first floor.*

on top of refers to the highest point of sth, e.g., *on top of the mountain*, or when sth covers sth else (sentence **b**), e.g., *I couldn't see my keys because I'd left my bag on top of them.*

Use *on top* when there is no following noun (sentence **d**).

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onto is used with a verb and following noun to express movement (sentence **c**), e.g., *The actor walked onto the stage.* It can't be used on its own.

6 a out of
b outside
c out

outside can be a preposition (sentence **b**), e.g., *Wait outside the door*, or an adverb, e.g., *Wait outside*.

out of is used with a verb and a place or thing to express movement away from the inside of a place or thing, (sentence **a**), e.g., *She ran out of the room*.

Use *out* when there is no following noun (sentence **c**), e.g., *She ran out*.

7 a through
b across
c through / across

across means from one side to another (sentence **b**), e.g., *We swam across the river.* It can be used without a noun, e.g., *We reached the river and we swam across*. It is not usually used for closed spaces.

through means from one end or side to another, but is used for closed spaces or spaces with obstacles, e.g., trees (sentence **a**), e.g., *He climbed through the window. He pushed his way through the crowd*. It can be used without a noun.

For open spaces with some obstacles we sometimes use either *across* or *through* (sentence **c**).

8 a along
b past
c around

along is used to mean from one end toward the other (sentence **a**).

past is used to mean going to the other side of (sentence **b**), e.g., *They walked past us without saying hello.*

around means moving in a circle (sentence **c**).

9 a to
b toward

toward means in the general direction of sth / sb (sentence **b**), e.g., *We drove toward the Mexican border.*

to means that is your definite destination (sentence **a**), e.g., *I'm going to work*.

10 a at / in
b in
c at

at is used to say where sth or sb is or where sth happens (sentence **c**), e.g., *I waited half an hour at the bus stop. There's someone at the door.* It's also used for events, e.g., *See you at the party / concert*, and points on a trip, e.g., *We stopped at a train station*.

in is used to say at a point inside an area, space, or building, e.g., *when we are surrounded on all sides* (sentence **b**), e.g., *We played in the street*.

! With buildings *in* or *at* can sometimes be used, but with slightly different meanings:

We use *at* when we refer to the activity that is done in the place rather than the building itself, e.g., *Jane is at the movie theater (seeing a movie); When you called I was at the cafe (having some coffee).*

We use *in* when we are thinking much more about the building than its function, e.g., *It was really hot in the movie theater. It was raining so we stayed in the local cafe*.

Frequently you can use either *at* or *in* with no real difference in meaning, e.g., *I saw Tom at / in the cafe last night*. However, *in the cafe* emphasizes inside whereas *at the cafe* could be inside or outside, e.g., in the cafe or on the cafe patio.

b Have SS test themselves by covering the column on the right and trying to remember the missing words in the sentences.

SS can find more practice with these words and phrases on the iChecker.

Tell SS to go back to the main lesson on *page 71*.

6 4 13 SONG *All the Rowboats*

This song was originally made famous by the Russian singer Regina Specktor in 2012. For copyright reasons this is a cover version. If you want to do this song in class, use the photocopiable activity on *page 222*.

4 13

All the Rowboats

All the rowboats in the paintings
They keep trying to row away
And the captains' worried faces
Stay contorted and staring at the waves
They'll keep hanging in their gold frames
For forever, forever and a day
All the rowboats in the oil paintings
They keep trying to row away, row away

Hear them whispering French and German
Dutch, Italian, and Latin
When no one's looking I touch a sculpture
Marble, cold and soft as satin
But the most special are the most lonely
God, I pity the violins
In glass coffins they keep coughing
They've forgotten, forgotten how to sing, how to sing

First there's lights out, then there's lock up
Masterpieces serving maximum sentences
It's their own fault for being timeless
There's a price to pay and a consequence
All the galleries, the museums
Here's your ticket, welcome to the tombs
They're just public mausoleums
The living dead fill every room
But the most special are the most lonely
God, I pity the violins
In glass coffins they keep coughing
They've forgotten, forgotten how to sing

They will stay there in their gold frames
For forever, forever and a day
All the rowboats in the oil paintings
They keep trying to row away, row away

First there's lights out, then there's lock up
Masterpieces serving maximum sentences
It's their own fault for being timeless
There's a price to pay and a consequence
All the galleries, the museums
They will stay there forever and a day
All the rowboats in the oil paintings
They keep trying to row away, row away
All the rowboats in the oil paintings
They keep trying to row away, row away...

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6&7 Art and artists

Lesson plan

In the first part of this lesson the person interviewed is Patricia Melvin, a New York-based artist. She talks about how she works and what influences and inspires her as an artist. In the second part of the lesson people on the street are asked whether they often go to art galleries, what kind of art they like, and whether they have a favorite painting or poster in their house.

These lessons are on the *Class DVD, iTools,* and *Class Audio* (audio only).

Testing Program CD-ROM

- **File 7 Quick Test**
- **File 7 Test**

Optional lead-in (books closed)

- Review the language of different kinds of paintings by reading these definitions and giving SS a couple of minutes to write the word. Have them compare answers in pairs before checking answers.

1 a painting of a view of the countryside (a landscape)
2 a painting, drawing, or photograph of a person (a portrait)
3 a painting that you do of yourself (a self-portrait)
4 a painting of an inanimate object such as flowers or fruit (a still life)
5 a painting that does not represent people or things in a realistic way, but expresses the artist's ideas about them (an abstract)

1 VIDEO THE INTERVIEW Part 1

a Books open. Focus on the photo and the biography. Ask the question to the whole class and elicit opinions.

Extra support

- You may want to pre-teach some other words and phrases before SS listen to the interview (see audioscript **4.14**).

b 4.14 Have SS look at the glossary. Go through it with the class eliciting from them how to pronounce the words and phrases. Then focus on the task and play the audio or video (**Part 1**) once the whole way through for SS to mark the sentences **T** (true) or **F** (false).

Check answers.

1 T 2 F 3 T 4 F 5 F

4.14

(audioscript in Student Book on *pages 132–133*)
I = interviewer, P = Patricia Melvin

I What is it about New York that inspires you?
P I was born here and raised nearby and so I have memories of New York City from my early childhood and to me it was always a magical place. Anything is possible here and everything seems to happen here. As my aunt once said to me, she said, "People who live in New York even if they've only been here for one year, they feel like they own the place," and I think that it's because New York is almost more of an event than a place, where everything's changing and becoming something new all the time, and I think that's why it draws creative people and it's very inspiring.
I Do you always paint in situ or do you sometimes use photos?
P I always paint in situ, almost always. I use sketches and I work a little from memory and from sketches. I touch things up a little in the studio sometimes or finish things. But I like to be in the location because it's always changing and I take pieces of the scene, things that happen at different times, a bird flying by might be very beautiful or a person walking in the street and assuming a certain gesture or pose that's perfect for the composition. Things like that happen over the course of a painting and they can be just perfect. But a photo is very static and kind of flat and it doesn't interest me to work from that.
I Does that mean you have to work very fast?
P Actually I do, I have learned to work very fast because there are so many things that change on the street including being blocked by trucks and I do often work very fast, the seasons are constantly changing. People think of the four seasons but really nature changes almost every day, or every day so if I started painting at one point, it's hard to finish it later in a different season or later on in the same season.
I What techniques do you use?
P I use the traditional technique. I use oil paint and brushes and canvas.
I How long does it normally take you to finish a painting from start to finish?
P Oh, there, every painting is different, they can take a few hours or a few years. I've worked on some paintings for years and years and sometimes I'll come back to a painting the following year when the season and the different light is right for that painting.
I As well as the city pictures you also paint outside New York in the countryside. What similarities and differences are there in painting the city and painting the countryside?
P The city is very geometric and I love, I happen to love geometry, I love angles, criss-crossing on the composition and different shapes, geometric shapes but the countryside, when I first started painting it was very difficult for me for that reason, because you don't have the perspective of the streets and the angles of the roofs and so on to lead your eye through the painting. It's, it was wonderful experience to learn how to make your eye move across a grassy field as opposed to down a street where it's so clear and easy kind of, to figure out.
I So what are the advantages and disadvantages of painting in the country and the city?
P The countryside is a wonderful place for me to paint. I love it because I'm usually alone, pretty much alone there and I'm not distracted by passers-by. In New York City there are just so many distractions with people coming up to me and they're usually well-meaning but it's just an interruption, it's a distraction from my work. And the countryside is so beautiful that I love painting there.
I Do you ever paint portraits?
P I do occasionally. I love painting portraits, but it's very rare to find someone who will sit for a few hours, for a couple of sessions, and I don't like to do portraits from photos. I've tried it and I don't like the results.

c Play the audio or video again, pausing if necessary, for SS to make notes. Have SS compare with a partner, and then check answers, making sure (where relevant) SS say why an answer is false.

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2 F (Patricia likes to paint in the location because it's always changing and she takes pieces of the scene.)
4 F (Patricia finds the distractions interrupt her work and she doesn't like it.)
5 F (Patricia prefers not to do portraits from photos.)

VIDEO Part 2

a 4 15 Focus on the task and give SS time to read the questions. Play the audio or video once (**Part 2**) and tell SS just to listen. Then give SS time to discuss the questions and tell each other what they understood. Now play the audio or video again, pausing after each answer to give SS time to make notes and compare with their partner again. Play the recording again as necessary. Elicit and check answers.

1 She grew up on the banks of the Hudson River, which is very beautiful in different lights and seasons. It was an important influence on her becoming a landscape painter. Her parents loved art and had lots of painting in their house. Her mother painted pictures. These things were also an influence on her.
2 It's her favorite time of day for painting, although she doesn't always get up in time.
3 Just before spring (in March) the air is clear and there aren't leaves on the trees so she can really see the streets. It's also a very magical time. During spring there is the blossom when the trees come out, which is also a magical time though short.
4 She'd love to paint in the ancient and older cities such as Paris, Amsterdam, Florence, and Venice. Also many places in Sicily, Greece, Turkey, and the Mediterranean. Anywhere where there is antiquity and water or mountains.
5 You have to make big sacrifices in your social life because you constantly have to change plans you have made with people because the weather is suddenly right to go and work on a particular painting. You also have to make a sacrifice in financial terms as it's hard to earn money and be a dedicated painter at the same time.

4 15
(audioscript in Student Book on *page 133*)
I What kinds of things have influenced you as an artist?
P I think one of the greatest influences on me was growing up on the banks of the Hudson, which is such a beautiful place in the different light and different times of year. I think that was a main influence on me to want to be a landscape painter. Also there were lots of paintings in the house where I grew up and my parents loved painting very much and also my mother painted some, so I, especially after we all grew up, she painted, so, there were a lot of influences on me.
I What's your favorite time of day for painting?
P Actually my favorite time of day is sunrise, but I don't always get up in time for that, so early morning and also late afternoon.
I Do you have a favorite time of year or season?
P Yes, I do actually. I love to paint just before the spring when the air is so crisp and clear, and there aren't yet any leaves on the trees, so that I can really see down the streets, so there's something magical in New York about that time of year, around March and then of course, when spring comes and the blossoms and the trees start to come out, it's just magical, but it lasts a very short time.
I Are there any other cities that you'd like to go and paint in?
P Oh, there are thousands of cities I'd love to go and paint in, the ancient cities, the older cities, Paris, Amsterdam, Florence, Venice, many places in Sicily, in Greece, I'd love to go to Turkey and paint on the Mediterranean and any place where there's antiquity and where there's water or mountains. But it is hard to travel and paint, it's much better to go to one place and settle in and paint for a while in one place to get to really know the landscape. That's what I prefer to do.
I What do you think are the pros and cons of an artist's life?
P I think to be an artist usually it requires a lot of sacrifice and I know that sounds like a cliché, but it's true. Because it requires an enormous amount of time, it requires being free to suddenly change your plans at a moment's notice. For example, being a landscape painter is completely insane, I could be going out the door with one painting under my arm to work on it and the weather could change and I'd be working on a different painting, or I could have plans with someone and suddenly change them, or drop the plans because the weather's right for a particular painting, and that's a real big sacrifice in terms of your social life and also, of course, finances, if, as I do, I tend to put painting before anything else. Well, it's hard to earn money and be a dedicated artist at the same time, I think. They contradict one another to some degree.

b Focus on the two questions. Have SS answer in pairs and then get feedback from the whole class, or do this as an open-class discussion.

2 LOOKING AT LANGUAGE

a 4 16 This exercise gives SS intensive listening practice in deciphering phrases where words are often run together, and introduces them to some phrases that are used to express time. Focus on sentences 1–7 and give SS time to read them. Play the audio, pausing after the first sentence and replaying it as necessary. Elicit the missing words, and then the meaning of the whole phrase. Repeat for the other six phrases.

1 *from my early childhood* (= the period of life when a person is a child)
2 *over the course* (= during)
3 *at one point* (= at a particular time)
4 *for years and years* (= for a very long time); *the following year* (= the time that comes after a particular point in time)
5 *for a couple of sessions* (= for two or three times)
6 *especially after we all grew up* (= after becoming an adult)
7 *an enormous amount of time* (= a very long amount of time)

4 16
1 I was born here and raised nearby and so I have memories of New York City **from my early childhood** and to me it was always a magical place.
2 Things like that happen **over the course** of a painting and they can be just perfect.
3 ...so if I started painting **at one point**, it's hard to finish it later in a different season or later on in the same season.
4 I've worked on some paintings **for years and years** and sometimes I'll come back to a painting **the following year** when the season and the different light is right for that painting.
5 I love painting portraits, but it's very rare to find someone who will sit for a few hours, **for a couple of sessions**, and I don't like to do portraits from photos.
6 ...and also my mother painted some, so I, **especially after we all grew up**, she painted, so, there were a lot of influences on me.
7 It requires **an enormous amount of time**, it requires being free to suddenly change your plans at a moment's notice

Extra support

- If there's time, have SS listen again with the audioscript on *page 133*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

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3 VIDEO ON THE STREET

a 4 17 Focus on the task and play the audio for SS to answer the questions. Have them compare their answers with a partner and then write the answers on the board.

Questions
1 Do you often go to art galleries?
2 What kind of art do you like?
3 Do you have a favorite painting or poster in your house?
Jackie goes to art galleries most, and Ezra, Aurelia, and Amy go least.

4 17
I = interviewer, E = Ezra, J = Jackie, A = Aurelia, Am = Amy
Ezra
I Do you often go to art galleries?
E I don't often go to art galleries. I'm more of a museum kind of guy. So the Museum of Natural History, Museum of Modern Art sometimes, but more of a museum guy.
I What kind of art do you like?
E I just got back from a trip to Amsterdam, so I was able to see a lot of different museums there including the Van Gogh museum. So that was really cool; it actually takes you through like a path of his life and all the paintings that he painted throughout the different ages of his life. So that was really neat to see – an entire artist's work throughout their entire lifetime period, so...
I Why do you like Van Gogh?
E I like Van Gogh because he has a pretty diverse painting background. You can definitely see the different styles of painting throughout his entire lifetime from when he was a young kid to when he was a little bit more traumatized to when he painted his famous self-portrait later in his life.
I Do you have a favorite painting or poster in your house?
E Unfortunately, I don't have any paintings in my house. I'm only 26, so I'm not that cultured yet. But I do have different types of antiques. I'm probably the youngest viewer in *Antiques Roadshow*, so I have a couple jade plates hanging on my walls and a couple older antiques from back home so.
Jackie
I Do you often go to art galleries?
J I do like going to art galleries. I majored in Fine Arts in college, so I did a lot of frequenting of the Chelsea galleries over there.
I What kind of art do you like?
J I'd say in general, in regards to a medium of art, I really love photography and printmaking. I focused on printmaking in college again, so lots of silk-screening, and etching and collage work.
I Do you have a favorite artist?
J Yeah, absolutely. I think my favorite artist right now that's currently working anyway, is a photographer and her name is Cass Bird. She does a lot of fashion photography, but she's also really fantastic at capturing very special moments of her children which are reminiscent of another artist I like called Sally Mann.
I Do you have a favorite painting or poster in your house?
J So my favorite piece of artwork that's hanging in my house right now is a photograph by Cass Bird. And it's two young ladies standing on a highway overpass waving to all the cars that are going underneath them.
Aurelia
I Do you often go to art galleries?
A I don't really go to art galleries that often. But I like to go to the Metropolitan Museum of Art in New York City.
I What kind of art do you like?
A I am a fan of impressionist paintings and also Greco-Roman sculpture.
I Do you have a favorite painting or poster in your house?
A My favorite work of art in my house is a photograph my friend took while she was in Paris of the Lourve Art Museum.
I Can you describe it?
A It's the sun setting over the museum. You can see the light filtering through the triangle. And it creates a beautiful setting and feeling.
Amy
I Do you often go to art galleries?
Am I don't go as often as I should actually. A lot of my friends go quite a bit and I never seem to find the time. It might be because I'm outside London. I think if you live in London, you spend more time, or it's more available to you to go to them. So I don't go as much as I should.
I What kind of art do you like?
Am I like art that feels very accessible, that you can understand. So portraiture and photography as well. Travel photography I find really interesting.
I Do you have a favorite painting or poster in your house?
Am I do actually and it's in my parents' house. It's a painting that my best friend did for our family because she's an artist by profession. And she painted a picture of my mum and I, a photo that we took when I was very young and painted it as if from the point of view of the person taking the picture and it's a really interesting picture and she set it on the cliffs in Cornwall, which is where our family used to spend a lot of time. And it's a really lovely picture that she painted for us as a gift. So, yeah, that's it.

b Focus on the task and give SS time to read questions 1–6. Play the audio again all the way through and then give SS time to answer the questions. Then play it again, pausing after each speaker this time for SS to check their answers. Play again as necessary and check answers.

1 Ezra (speaker 1)
2 Jackie (speaker 2)
3 Ezra (speaker 1)
4 Aurelia (speaker 3)
5 Jackie (speaker 2)
6 Amy (speaker 4)

c 4 18 Focus on the phrases and give SS time to read them. Play the audio, pausing after the first phrase and replaying it as necessary. Elicit the missing words, and then the meaning of the whole phrase. Repeat for the other four phrases.

1 *path* (= a plan of action or a way of achieving something)
2 *frequenting* (= formal for visiting a particular place often)
3 *medium of art* (= the material or form that an artist, a writer, or a musician uses)
4 *light filtering* (= how light comes into a place slowly or in small amounts)
5 *artist by profession* (= someone who earns money making art)

4 18
1 ...it actually takes you through like a path of his life and all the paintings...
2 I majored in Fine Arts in college, so I did a lot of frequenting of the Chelsea galleries.
3 I'd say in general, in regards to a medium of art, I really love photography and printmaking.
4 You can see the light filtering through the triangle and it creates a beautiful setting...
5 It's a painting that my best friend did for our family because she's an artist by profession.

Extra support

- If there's time, provide SS with the audioscript and have SS listen again, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

4 SPEAKING

Have SS ask each other the five questions. Then get some feedback from the whole class.

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G gerunds and infinitives
V health and medicine; similes
P word stress

8A Trick or treatment?

Lesson plan

In this lesson the topic is health and medicine. The first part focuses on commonly held beliefs about health, and an expert talks about which are myths and which are true. SS review and expand their vocabulary in this area, and learn some common similes. The grammar focus is on gerunds and infinitives, and SS look at perfect, continuous, and passive gerunds and infinitives, and some new uses. In the second part of the lesson the topic shifts to alternative medicine. There is a vocabulary and pronunciation focus on words related to alternative medicine, and SS then listen to some people's experiences and talk about their own. Finally, they read a review of a new book that questions the validity of alternative medicine.

STUDY LINK
- **Workbook** 8A
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** Gerunds and infinitives *page 155*
- **Communicative** Medical vocabulary definitions game *page 181* (instructions *pages 164–165*)
- **Vocabulary** Medical words and similes *page 206* (instructions *pages 189–190*)

Optional lead-in—the quote

- Write the quote at the top of *page 74* on the board (books closed) and the name of the author or have SS open their books and read it.
- Point out that Voltaire lived from 1694 to 1778 and that his best known work today is probably *Candide*.
- Ask SS to what extent they think what Voltaire said was true at the time in which he wrote it, and if it is still true at all today.

1 SPEAKING & LISTENING

a Focus on the quiz and set a time limit (e.g., five minutes) for SS to take it with a partner, or in groups of three.

Check answers, eliciting the meaning of the words and correcting pronunciation where necessary.

Suggested answers
1 a from a fall, being hit by sb, or knocking against sth, leaving you with a blue, brown, or purple mark
b from walking a long way in uncomfortable shoes, or from wearing shoes that are too tight. It is a swelling on the skin filled with liquid.
c as an allergic reaction to sth, or with certain children's illnesses like measles. It is an area of red spots on the skin.
2 a to protect a broken bone in an arm or a leg. It is a hard cover that is placed around the broken body part.
b to cover a cut that is not serious. It is a small piece of material that sticks to the skin.
c if you have a bacterial infection (but not for a virus). It is a kind of medicine, e.g., penicillin.
d for a deep cut, or after an operation. It is a short piece of thread used with a needle to sew up a wound.
e to check if a bone is broken. It is a photograph that shows bones or organs in the body.
f if you are pregnant to check the baby's progress, or to check muscles or internal organs, e.g., for back or joint problems. It is a medical test in which a machine produces an image on a computer screen.
3 a for any small medical problem, e.g., one that doesn't require a specialist
b because you have a medical problem that requires advice or treatment from a doctor who is an expert in that field
c if you need to have an operation that involves cutting the body and often removing or replacing body parts. A surgeon is a doctor who does this.
4 a sneezing, coughing, a runny nose
b same as for a cold but also with a temperature, and general aches and pains
c vomiting / being sick and diarrhea
d chest pain, increased or irregular heart rate
e coughing, especially at night, difficulty breathing
5 a you might faint
b you might have a fast or irregular heart rate, trouble sleeping
c you might have an allergic reaction, get a rash, your hand might swell
d you might get an electric shock / get electrocuted

b Focus on the picture and statements 1–6. Tell SS that the information comes from a book of the same name, *Never Shower in a Thunderstorm*. Put SS into pairs or small groups and ask them to discuss each statement and say whether they think it is true or a myth, giving reasons and examples. Pre-teach the meaning of "*old wives' tale*" (= an old idea or belief that has been proved not to be scientific).

Get feedback to find out what SS think, but don't tell them if they are right or not.

c 4 19 Play the audio once for SS to see if they were right. Check answers, just finding out at this stage if the beliefs are true or myths, and how many SS guessed correctly.

1	myth	4	myth
2	truth	5	truth
3	truth	6	myth

4 19
(audioscript in Student Book on *page 133*)
I = interviewer, Dr = Doctor
I We have in the studio Dr. Linda Blakey, who is helping us separate the medical facts from all the myths and old wives' tales that are out there. So, my first question, Linda, is there any truth in the belief that if you eat a large meal in the evening, you're more likely to gain weight than if you eat the same amount of food earlier in the day?
Dr Well, there's a clear answer to that: if you're watching your weight, what matters is *what* you eat, not *when* you eat it. A calorie at midday is no different from a calorie at midnight, and the idea that your metabolism slows down in the evening is actually a myth. As a matter of fact, there is a medical condition called "night-eating syndrome," which affects two percent of the population, and people who suffer from it eat very little during the day, but often wake up and eat during the night. These people on average are

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no more overweight than people who do not suffer from this syndrome.
I So I can go out for a big meal in the evening and not feel guilty about it?
Dr Absolutely – as long as you don't have a big lunch, too.
I Well, that's good. The next question I'd like to ask you about is catching colds. It's always seemed obvious to me that if you stay out in the cold and wind, you're more likely to catch a cold. But I also remember reading somewhere that this was a myth. What's the truth about that one?
Dr Well, colds, we know, are caused by viruses, which you catch from an infected person, for example, when they cough or sneeze. Now for many years doctors believed that the only reason why it was more common to catch a cold in the winter was because people stayed indoors more, and so they infected one another. But recent research has found that being exposed to cold temperatures does in fact lower our body's defenses, so that means that if you get cold, you're more likely to become infected by a cold virus, or to develop a cold if you've already been infected. It's not a myth, it's true.
I OK. That all makes sense to me. Now something my parents used to tell me was that it's dangerous to take a bath or a shower during a thunderstorm, because I might get electrocuted. I've always thought it was crazy. Is it an old wives' tale?
Dr In fact, that's actually true. Between ten and twenty people a year get an electric shock while taking a bath or shower during a thunderstorm, and some of them die as a result. It's due to the fact that metal pipes are excellent conductors of electricity, as is tap water. So even though statistically it's not very likely to happen to you, especially if you live in a grounded building, you should probably avoid showering during a storm.
I OK, I'll remember that! Now the next one is something I'm always saying to my children: "Turn the light on. You can't possibly read in that dim light!" And they always tell me they can read perfectly well. But reading in dim light must be bad for their eyes, right?
Dr Well, that's one that parents around the world have been telling their children for generations, but it actually has no real scientific basis. Reading in the dark or in dim light can cause a temporary strain on the eyes, but it quickly goes away once you return to bright light.
I Well, now I know. Now the next one affects me directly. Every summer in the mosquito season, I get really badly bitten, even when I put insect repellent on, but my wife never gets bitten at all. She says that mosquitoes don't like her. Is that possible?
Dr It's irritating, isn't it? As a matter of fact, it seems to be true. Female mosquitoes, which are the ones that bite, are attracted to the carbon dioxide we exhale, our body heat, and certain chemicals in our sweat. But some lucky people produce chemicals that either prevent mosquitoes from detecting them or that actually drive them away. Unfortunately, I'm not one of those lucky people either, but your wife obviously is.
I The last thing I would like you to clarify for us is the idea that bottled water is purer than tap water. Now I know it's one thing to drink bottled water if you're traveling in a country where the water hasn't been treated or isn't safe to drink. But what about here in the United States?
Dr We're all a bit suspicious of what comes out of our taps, and that's why sales of bottled water have risen so much over the last decade. But what many people don't realize is that bottled water isn't subjected to the same regular testing that tap water is, and in some tests a third of the samples of bottled water analyzed were contaminated. In any case a quarter of all bottled water sold is just filtered tap water.

d Now play the audio again, pausing after each belief to give SS time to make notes (see spaces in the audioscript). Have SS compare with a partner, and play the audio again as necessary. Check answers.

1 If you are watching your weight, what matters is *what* you eat, not *when* you eat it. A calorie at midday is no different from a calorie at midnight.
2 Being exposed to cold temperatures lowers our body's defenses, so that means that if you get cold, you're more likely to become infected by a cold virus, or to develop a cold if you've already been infected.
3 Metal pipes are excellent conductors of electricity, as is tap water.
4 Reading in the dark or in bad light can cause a temporary strain on the eyes, but it rapidly goes away once you return to bright light.
5 Some lucky people produce chemicals that either prevent mosquitoes from detecting them or that actually drive them away.
6 Bottled water isn't subjected to the same regular testing that tap water is, and in some tests that were done in the United States, for example, a third of the samples analyzed were contaminated.

Extra support

- If there's time, have SS listen again with the audioscript on *page 133*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

LEXIS IN CONTEXT

e 4 20 Focus on the sentences with blanks and give SS time to read them and see if they remember any of the missing words. Then play the audio, pausing after each sentence for SS to write the word. Check answers and elicit / explain exactly what the words or phrases mean.

1 *watching your weight* = trying not to gain weight
2 *viruses* = a microscopic organism that causes infectious diseases in people
3 *defenses* = our body's mechanism for protecting itself
4 *syndrome* = a set of physical conditions that show you have a particular disease or medical condition, e.g., Down syndrome
5 *strain* = an injury to a part of your body caused by working it too hard
6 *sweat* = drops of liquid that appear on the surface of your skin when you are hot or sick

4 20
1 If you're **watching** your weight, what matters is *what* you eat, not *when* you eat it.
2 Colds, we know, are caused by **viruses**, which you catch from an infected person...
3 But recent research has found that being exposed to cold temperatures does, in fact, lower our body's **defenses**.
4 As a matter of fact there is a medical condition called "night-eating **syndrome**," which affects two percent of the population.
5 Reading in the dark or in dim light can cause a temporary **strain** on the eyes, but it quickly goes away once you return to bright light.
6 ...our body heat, and certain chemicals in our **sweat**.

f Do this as an open-class question, and tell SS what you think.

2 VOCABULARY similes

a Focus on the information box and go through it with SS. Elicit the pronunciation of simile /ˈsɪməli/ and then give SS time to complete the similes individually or with a partner.

Extra support

- Go through the words in the list first to make sure SS know what they all mean. A *log* is a thick piece of wood. A *mule* is an animal that has a horse and a donkey as parents. A *post* is a piece of wood set in the ground vertically, e.g., a lamp post or sth to support a fence.

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Check answers, eliciting what each simile means.

1 *mule* (= very stubborn)
2 *sheet* (= very pale)
3 *dog* (= feeling very sick)
4 *post* (= can't hear at all)
5 *log* (= sleeps very well) (You may want to teach the alternative simile *sleep like a baby*.)
6 *bat* (= can't see at all)
7 *gold* (= very well-behaved)
8 *dream* (= works very well)
9 *flash* (= very quickly)
10 *horse* (= eats a lot)

b Give SS time to discuss the task with a partner and then get feedback. Try to elicit sb / sth for each simile.

3 GRAMMAR gerunds and infinitives

a 4 21 Focus on the task. Then play the audio, pausing after each verb to give SS time to write it in the right column. Have SS compare with a partner. Tell them they should have 24 verbs or expressions altogether. Play the audio again as necessary.

4 21

agree	look forward to
avoid	manage
can't afford	miss
can't help	practice
can't stand	pretend
deny	refuse
had better	regret
happen	risk
imagine	suggest
involve	tend
it's not worth	threaten
let	would rather

Check answers.

+ *to* + infinitive	**+ gerund**
agree	avoid
can't afford	can't help
happen	can't stand
manage	deny
pretend	imagine
refuse	involve
tend	it's not worth
threaten	look forward to
	miss
+ base form	practice
had better	regret
let	risk
would rather	suggest

Extra support

- To help SS after they have listened to the recording once, you could tell them how many verbs are in each column: column 1 has eight verbs, column 2 has 13, and column 3 has three.

b Now focus on the task and sentences. Have SS do the exercise individually and then compare with a partner. Check answers.

1 ✓	5 to park
2 being told	6 to last
3 to have brought	7 worrying
4 ✓	8 to become

c Tell SS to go to **Grammar Bank 8A** on *page 152*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

Grammar notes

- At this level SS should be very confident about whether they need to use a gerund or infinitive after many common verbs. Here SS look at some more complex gerund and infinitive constructions (e.g., passive gerunds and infinitives) and also some other uses of gerunds and infinitives not previously covered.

Focus on the exercises for **8A**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a
1 to have followed
2 to have been
3 to be told
4 running
5 to be working
6 to have saved
7 committing / having committed
8 to eat
9 calling
10 to walk
11 to sit down

b
1 don't have enough eggs to
2 hate being woken up
3 Do you regret not having / not having had
4 without having finished school
5 'd love to have gone / would have loved to have gone / 'd have loved to have been able to go
6 The children seem to be having a good time
7 plan is not to redecorate the kitchen

Tell SS to go back to the main lesson on *page 75*.

d Sit SS in pairs, **A** and **B**, preferably face to face. Tell them to go to **Communication** *Guess the sentence*. **A** on *page 120*, **B** on *page 122*.

Go through the instructions with SS. As SS did a similar activity in lesson **3B**, the activity should not need as much demonstration, although you could have a pair of SS do the first two sentences for the whole class as a reminder.

If you did not do the activity in **3B**, see *page 50* for how to demonstrate the activity yourself. Write on the piece of paper:

I would love to have gone to the concert last night, but I couldn't get a ticket.
Then write on the board:
I would love _____ *the concert last night, but I couldn't get a ticket. (+)*

4 VOCABULARY & PRONUNCIATION health and medicine; word stress

Pronunciation notes

- Although they may have similar looking words in their own language, SS will often find the terms used in English to refer to certain kinds of alternative medicine tricky to pronounce. There is also sometimes a stress change within a word family, e.g., *homeopath, homeopathy, homeopathic*.

a Focus on the words for alternative medicine and give SS, in pairs, a few minutes to say what they think they all are.

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b 4 22 Play the audio once, pausing after each definition for SS to match it to the correct word. Have SS compare with a partner, and then play the audio again if necessary. Don't check answers yet.

Extra support

- You may want to pre-teach some of the vocabulary in the definitions if you think your SS won't know the words, e.g., *herbs, oils, rubbing, spine, joints, needles.*

4 22

1 It's a kind of treatment that uses hypnosis: that is, putting people into an unconscious state to help with physical or emotional problems.
2 It's medicine or remedies made from herbs and plants.
3 It's a system of treating diseases or conditions using very small amounts of the substance that causes the disease or condition.
4 It's a technique that uses natural sweet-smelling oils for controlling pain or for rubbing into the body during massage.
5 It's a type of alternative treatment in which somebody's feet are massaged in a particular way in order to heal other parts of the body or to make them feel mentally relaxed.
6 It involves treating some diseases and physical problems by pressing and moving the bones in a person's spine or joints.
7 It's the treatment of some diseases and physical problems by pressing and moving the bones and muscles.
8 It's a Chinese method of treating pain and disease which uses special thin needles that are pushed into the skin in particular parts of the body.

c 4 23 Play the audio for SS to check their answers, and underline the syllable with the main stress in the words in **a**. Play the recording again as necessary. Check answers.

4 23

1 hypnotherapy
2 herbal medicine
3 homeopathy
4 aromatherapy
5 reflexology
6 chiropractic
7 osteopathy
8 acupuncture

Have SS practice saying the words in **a**.

d 4 24 Focus on the words in the list and have SS use their instinct to underline the stressed syllables. Play the CD for SS to check.

4 24

an acupuncturist
a chiropractor
a homeopath
homeopathic medicine
hypnosis
a hypnotherapist
an osteopath
a reflexologist

Have SS tell you in which word families the stress has shifted.

hypnotherapy – hypnosis
homeopathy – a homeopath – homeopathic medicine
osteopathy – an osteopath

5 LISTENING & SPEAKING

a Do this as an open-class question, and elicit opinions.

b 4 25 Focus on the task. You could tell SS to copy the chart into their notebooks in order to have more room to complete it. Play the audio once, pausing after each person for SS to complete the chart. Play the audio again as necessary and have SS compare their answers with a partner. Check answers.

Speaker A	acupuncture; he had lost his sense of taste and smell; yes
Speaker B	homeopathy; instead of using antibiotics; yes
Speaker C	homeopathy / homeopathic medicine; childbirth; no
Speaker D	herbal medicine; to help him sleep; no

4 25

(audioscript in Student Book on *pages 133–134*)
I = interviewer, Sp = speaker

Speaker A
I Have you ever used alternative medicine?
SpA Yes.
I What did you use?
SpA Acupuncture.
I And did it work?
SpA Well, it actually did. I had a terrible time of, I lost my sense of taste and smell...
I Wow!
SpA ...which started off with a cold and then I completely lost my sense of taste and smell for about three or four months, and it was very debilitating, and it was really pretty frightening.
I I can imagine.
SpA You suddenly realize that there is no point in eating at all because you can't enjoy any of it, and all the beauty of life kind of goes, it's an incredible thing of not having one of your senses. And somebody recommended acupuncture to me, and I went along and I said, "Do you think you can do anything about it?" and she said, "Yes, I think I can." She said, "So, here's a rose." which was in her room.
I Right...
SpA ...and she said, "Put your nose into it and tell me what you can smell." I put my nose into it and I couldn't smell anything at all, absolutely nothing at all. And she laid me down and half an hour of needles later, I got up and she said, "Try smelling that rose again," and I put my nose into it and there was this faint, faint smell of rose, which was the most beautiful thing I've ever smelled in my entire life.
I So that was it? You were cured?
SpA No, well, over the course of the next two weeks, very, very slowly it came back. I was walking down Cambria Avenue and a woman walked past and I went "Ooh perfume," and I literally turned and followed her, if she'd seen me she would have thought I was really weird because I practically had my nose in her hair, but anyway, it all came back.
I Wow!

Speaker B
SpB Ever since my children were born, well, even before my children were born, which is a really long time ago now, we've used alternative medicine, or as I like to call it, complementary medicine. We use homeopathy. And none of my children ever had an antibiotic while they were growing up, and I think that's something to be proud of. They *have* used them since they've been adults, for various reasons, often because they have to work, but apart from that no antibiotics, and I don't think I've had any in the last thirty years or so.

Speaker C
I Kate, have you ever used alternative medicine?
SpC Well, the time I remember was during the birth of my second child. My first was a pretty dramatic experience, so I thought I'd go and find out if I could make it easier. I went to a homeopath who gave me a lot of pills, and said that when contractions started I should take one and then, you know, an hour later take another one, and an hour later take two, but within half an hour, I'd taken all three bottles and was still in agony.
I No.
SpC Yeah.
I They had no effect at all?
SpC No.
I So did you call the person? "These aren't working!"

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SpC No, I never did, but I wouldn't recommend homeopathy for childbirth.
I I can understand why not.
Speaker D
I So Adam, what's your take on alternative medicine, do you have any experience?
SpD One, just one, and I was taking a very long flight from Miami to Vancouver and I don't like flying, though I don't take anything for it, but when I got there I was only there for just a few days and I wanted to enjoy my waking hours, and the jet lag was crazy so I bought some herbal sleeping pills.
I Oh, I see.
SpD So I didn't want to use really heavy, real sleeping pills, I've never used those, so I went to buy some herbal sleeping pills and put them in my bag and then I got there and I looked at the package and it said, "Take eight half an hour before bedtime," so I thought that was a lot, but that's what it said, so I took eight, but it was kind of like having a lot of grass in my mouth, it was like swallowing a lot of grass before bed and it didn't agree with me, so I was like burping up, like a lot of grass and I was burping so I wasn't sleeping, so I wasn't really convinced about them.
I So a great night's sleep.
SpD It was wonderful. A lot of grass.

c Focus on the sentences and go through them with SS. Then play the audio once or twice for SS to match the speakers and statements.

1 C	3 A	5 B	7 C
2 D	4 A	6 D	8 B

Extra support

- If there's time, have SS listen again with the audioscript on *page 133*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

d You might first like to tell SS about any experiences you have had with alternative medicine and whether they were successful or not. Then put SS in pairs or small groups to answer the questions.

Get feedback about any good / bad experiences.

6 READING & SPEAKING

a Focus on the title of the article, which is the title of a new book about alternative medicine being reviewed here. Elicit / explain that it is a play on words. On Halloween, celebrated on October 31st, especially in the United States, children dress up and go from house to house knocking on the doors saying "Trick or treat?" to whoever opens the door, meaning give us a treat (usually candy), or else we'll play a trick on you, e.g., throw flour or eggs at your door. Here instead of *Trick or treat?* the authors have called their book *Trick or treatment?* meaning, *Is alternative medicine a trick or does it really work?*

Now focus on the task. Set a time limit for SS to read the review once. Then give them time to answer the gist questions with a partner. Check answers.

1 In general, the authors believe alternative medicine is a trick.
2 They think there are some exceptions, e.g., fish oil for preventing heart disease and osteopathy.
3 The reviewer does not entirely agree as he / she thinks that alternative medicine can be useful to prevent illnesses, rather than curing them.

b Focus on the task. Tell SS to read the article again, and then go through the questions one by one, choosing the right answer. Have them compare with a partner, justifying their choices to each other, and then check answers.

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

LEXIS IN CONTEXT

c Focus on the task. Tell SS that the words they are looking for (the opposites) occur in the same order (1–6) in the text. Check answers, and have SS underline the stressed syllable.

1 <u>main</u>stream	4 <u>use</u>less
2 un<u>pro</u>ven	5 sham
3 ine<u>ffec</u>tive	6 <u>rip</u>-off

You might want to highlight that:
– *conventional* (adj) = following what is traditional or the way sth has been done for a long time
– *mainstream* (adj) = the ideas and opinions that are thought to be normal because they are shared by most people
– *sham* (noun and adj) = refers to sth that is not as good or true as it appears, e.g., *Their supposed happy marriage was a sham.*
– *a bargain* = sth bought for less than the usual price
– *a rip-off* (informal) = sth that is not worth what you pay for it

Deal with any other questions SS may have with the vocabulary in the text.

Extra support

- Ask SS to choose five other words or phrases they would like to learn from the article and have them compare their choices. Get some feedback from the class about the words or phrases they have chosen and deal with any vocabulary problems that arise.

Extra challenge

- Have SS try to do the exercise first and then check with the text.

d Finally, focus on the discussion points. With a small class you may want to have an open-class discussion. With large classes, divide SS into pairs or groups of three and give them time to discuss the points.

Get feedback from different groups.

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G expressing future plans and arrangements
V travel and tourism
P homophones

8B A moving experience

Lesson plan

The topic of this lesson is travel and tourism. SS begin by reading a newspaper article, which questions the value of visiting famous tourist sights. This leads to vocabulary, where SS learn new travel-related words and phrases, and then to speaking, where they take a questionnaire to find out what kind of traveler they are. The pronunciation focus is on homophones (words pronounced the same but spelled differently, e.g., *site* and *sight*). In the second half of the lesson, the topic shifts to extreme commuting (people who travel long distances to work every day) and the grammar, language for expressing future plans and arrangements, is presented through an article and a listening about an extreme commuter. SS listen to a radio program where a well-known orchestral conductor describes a memorable journey. Finally, SS listen to the song *Over the Rainbow*.

STUDY LINK
- **Workbook** 8B
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** Expressing future plans and arrangements *page 156*
- **Communicative** Travel role plays *page 182* (instructions *page 165*)
- **Vocabulary** Travel and tourism *page 207* (instructions *page 190*)
- **Song** *Over the Rainbow page 223* (instructions *pages 214–215*)

Optional lead-in—the quote

- Write the quote at the top of *page 78* on the board (books closed) and the name of the author or have SS open their books and read it.
- Point out that Mark Twain (1835–1910) is best known as the author of *The Adventures of Huckleberry Finn* and *The Adventures of Tom Sawyer*, but in his time was also known as a great humorist and was a popular public figure.
- Tell SS that this quote comes from the novel *Tom Sawyer Abroad*. Ask them in what way the sentence is ungrammatical (*ain't* = nonstandard English for *isn't* / *aren't* / *am not* and *no surer way* = a double negative).
- Then ask SS if they agree and elicit reasons why (not) and any relevant experiences SS might have had.

1 READING & SPEAKING

a Think of five places, sights, or monuments that you would consider "Wonders of the World" and write them on the board. Tell SS that they are your personal "Wonders of the World" and find out if SS have seen them (either on TV, in books, etc., or have actually been there) and if they were impressed or not.

Now have SS make their own list, and then, with a partner, compare their list with other SS. Get feedback.

b Focus on the article and the photo, and elicit / explain that the mountain in the photo is called Uluru, or Ayers Rock, and is one of the most famous sights in Australia. Set a time limit for SS to read the article once for gist, and then give them time to discuss the question with a partner.

Because the author thinks that the Wonders of the World, or what makes a place special, are the small details of life, not the main sights, and that there are probably thousands of them.

c Focus on the task. Set a time limit and tell SS to read the article again and then go through the questions and answer them with a partner.

Check answers.

1 In the way tourists to Uluru are supposed to behave. It is clear from the ironic tone ("glass full of Château Somewhere") that the writer does not approve.
2 Exhaustion, emptiness, boredom
3 Because she has realized that she doesn't really enjoy these experiences, partly because she gets angry with other tourists who are recording everything.
4 Tourists who photograph or record beautiful buildings and views instead of looking at them with their own eyes and enjoying them.
5 Copies of guide books such as *1,000 Places to See Before You Die*. So that they can visit the places and then check them to show that they've been there.
6 "A duty visit to a dull relative," e.g., going to see a rather dull relative because you feel you have to, not because you really want to. She makes this comparison because she thinks that most tourists don't really enjoy these sights, but just go there because they feel it's expected of them.
7 It blamed or criticized us for not wanting to visit it.
8 The waterproof banknotes, the surfers who refused to leave the sea after a tsunami warning, and the warning at the carry-on luggage X-ray machine at Alice Springs airport. They all told her a lot about the Australian people, their personality, and the way they live.

Extra support

- Ask SS to choose five other words or phrases they would like to learn from the article and have them compare their choices. Get some feedback from the class about the words or phrases they have chosen and deal with any vocabulary problems that arise. SS may not be familiar with the use of *folks* here (a friendly, informal way of addressing a group of people).

d Focus on the task and go through it with SS. Put SS in pairs, and give them time to discuss the questions. Get feedback and tell SS what you think.

Digital extra idea

- Type *Wonders of the World* into Wikipedia. This site shows the Seven Wonders of the Ancient World, Wonders of the Medieval World, and Wonders of the Modern World.

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2 VOCABULARY & SPEAKING travel and tourism

a Focus on the task, and give SS a few minutes to find the words. Check answers. Elicit the meaning of the phrases from the class.

Extra support

- You could tell SS, to save time, that **1** is in the second paragraph; **2**, **3**, and **4**, are in the fifth paragraph, and **5** is in the last paragraph.

1 backpacker
2 sight
3 destination
4 itinerary
5 scenery

b Tell SS to go to **Vocabulary Bank** ***Travel and tourism*** on *page 165*. Focus on section **1 Nouns and noun phrases** and have SS do the exercises individually or with a partner. If they do them individually, have them compare with a partner. Check answers and elicit / model the pronunciation of tricky words as necessary.

a 1 *weekend getaway* (= a short vacation over a weekend in a destination not too far away)
2 *package tour* (= a vacation that is organized by a company at a fixed price that includes the cost of travel, hotel, etc.)
3 *layover* (= short stay between two parts of a long trip, normally used when you break up a long flight, e.g., *We had a 24-hour layover in Hong Kong on the way to Australia.*)
4 *day trip* (= a trip or visit completed in one day)
5 *guided tour* (= a tour that is led by sb who works as a guide)
6 *site* (= place where a building is or was located, or where sth happened, e.g., the site of the battle of Gettysburg. Also a *campsite* = a place where you can camp.)
7 *budget* (= an airline offering cheap fares, usually by not offering traditional passenger services, e.g. numbered seats, free meal, newspapers, etc.)
8 *round-trip* (= a trip to a destination and then back to your point of departure)

b 1 trip
2 journey
3 travel

Remind SS that *travel* is an uncountable abstract noun and cannot be used instead of *trip* or *journey*, e.g., *It was a difficult travel. Travel,* of course, can also be a verb.

Now focus on section **2 Verb phrases** and have SS do it individually or with a partner. If they do it individually, have them compare with a partner. Check answers and elicit / model the pronunciation of tricky words as necessary. You might want to highlight that the *t* in *postpone* /pʊʊ'spʊʊn/ is silent.

1 take out
2 start off / start out
3 extend
4 go
5 go on
6 postpone / put off
7 cancel

Now focus on section **3 Adjectives and phrases to describe places** and have SS do it individually or with a partner. If they do it individually, have them compare with a partner. Check answers and elicit / model the pronunciation of tricky words as necessary.

Highlight that:
– *breathtaking* = so beautiful or spectacular it takes your breath away, e.g., it leaves you unable to breathe
– *touristy* is usually used in a negative sense. Compare: *This is a tourist town* (factual statement) and *This town is very touristy* (implied criticism).
– *off the beaten track* comes from the idea that the *beaten* (e.g., flattened by thousands of footsteps) *track* is the road where many people walk. A place that is off the beaten track is away from where most people go and is therefore more remote, unspoiled, etc.

1 overrated
2 dull
3 touristy
4 spoiled
5 lively
6 off the beaten track
7 overcrowded
8 breathtaking
9 picturesque

Finally, focus on the instruction "Can you remember the words on this page? Test yourself or a partner."

Testing yourself

- For **1 Nouns and noun phrases** SS can cover the blanks and try to remember the words. For **2 Verb phrases** and **3 Adjectives and phrases to describe places**, they can cover the columns while looking at the collocates and definitions, and try to remember the missing words.

Testing a partner

- See Testing a partner *page 18*.

SS can find more practice of these words and phrases on the iChecker.

Tell SS to go back to the main lesson on *page 79*.

c Focus on the questionnaire and the **Expressing preferences** box. Elicit what *'d* stands for (*would*) and remind SS that *would prefer* is followed by *to* + base form (as opposed to *prefer* + gerund for general preferences), but *would rather* is followed by base form. Highlight also that as they will be discussing hypothetical situations, they will mainly be using the conditional tense (*I'd go / spend / stay, I wouldn't rent / go on,* etc.).

Now focus on the questionnaire and put SS in pairs. Encourage them to discuss each option, saying why they would / wouldn't want to do it, and making one final choice for each section. Monitor and help.

d Elicit some adjectives to describe different types of travelers and write them on the board, e.g., *adventurous, conservative, well-organized, active,* etc.

Then have SS swap books. They look at each other's answers and then decide what sort of traveler they think their partner is.

Get feedback from different pairs.

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3 PRONUNCIATION homophones

Pronunciation notes

- Homophones are words with different meanings but the same pronunciation (e.g., *wait* and *weight*). Even at this level SS often doubt whether two words are pronounced exactly the same when their spelling is different. Homophones may also occasionally cause confusion for SS when they hear one word, but imagine that they have heard the other.

a Focus on the information box and go through it with SS, stressing that the pronunciation of the words is identical.

Then focus on the exercise. Do number **1** with the whole class, having them spell the word to you (*weight*). Then have SS continue in pairs. Check answers, having SS spell the words. Make sure SS know the meaning of all the bold words.

2	board	7	aloud
3	brake	8	waste
4	fare	9	sweet
5	peace	10	peer
6	caught	11	cereal

b Focus on the task. Demonstrate by asking a student for two meanings and spellings of /weɪt/. Then have SS continue in pairs.

Extra challenge

- You could ask SS if they know any more homophones, e.g., sent / cent / scent; flower / flour; whether / weather; through / threw; new / knew, etc.

4 GRAMMAR expressing future plans and arrangements

a Focus on the questions. You could answer them yourself first, and then have SS answer them with a partner.

b Focus on the title of the article and ask SS what "extreme commuting" means (traveling a very long way each day to work and back, e.g., more than 90 minutes each way). Then set a time limit for SS to read the article and answer the question with a partner. Check answers.

Pros: Living in Connecticut allows her to escape the city. It's a great place to raise a family. She has "me time," when she can read.
Cons: She has to get up very early every day (at "the crack of dawn"). She has to travel for four hours every day, and put up with rush-hour traffic in the afternoon. She has very little time to relax when she gets home.

c 5 2 Focus on the task. Play the audio once or twice and elicit answers to the questions.

1 At 6:00 a.m.
2 She cycles, takes the commuter bus and train, and walks.
3 8:30 (she takes the train at 7:15 and it arrives at Grand Central an hour later. It's a fifteen-minute walk.)

5 2

It's 5:30. I'm in bed in my house in Westport, Connecticut and the alarm just went off.
Ten minutes later, I've taken a shower and I'm trying to eat a cup of yogurt with granola – I'm not that hungry, but I have to eat something. I feed my dog and I'll be leaving for work in twenty minutes. I ride a bicycle to the commuter bus station and it takes around fifteen minutes.
It's now 6:30 and I'm about to get on the commuter bus to the train station. I just caught it, which was a relief because I need to be on time today – I'm meeting a client at 8:45. It's due to arrive at Westport train station in about 30 minutes, depending on the traffic.
I get to the Westport train station in time, thank goodness. My train leaves at 7:15.
It's now 7:15 and I just caught the train, which takes me to Grand Central station. It's an hour ride, the longest leg of my commute.
The train arrived at Grand Central Station in time today. So now I just take a 15-minute walk and then I'll be there. I desperately need some coffee.

d 5 3 Focus on the sentences and give SS time to read them. Then play the audio, pausing after each sentence to give SS time to complete them. Check answers (see bold words in audioscript 5.3) and elicit that all the phrases are forms or structures that are used here for future plans or arrangements.

5 3

1 I'**ll be leaving** for work in twenty minutes.
2 I'm **about to** get on the commuter bus to the train station.
3 My train **leaves** at 7:15.
4 It's **due to** arrive at Westport train station in about 30 minutes, depending on the traffic.
5 I need to be on time today – I'**m meeting** a client at 8:45.

e Tell SS to go to **Grammar Bank 8B** on *page 153*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

Grammar notes

- SS should be very familiar with the different verb forms used to express future plans and arrangements. Here they are pulled together and contrasted. Other ways of expressing this aspect of the future such as *be due to* and *be about to* may be new for SS.

Focus on the exercises for **8B**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a	1	✓	6	✓
	2	I'll be getting	7	I'll be wearing
	3	going to watch	8	✓
	4	going to pay me	9	✓
	5	✓		

b 1 no difference
5 no difference
6 *is due to arrive* is more formal
8 *is to open* is more formal
9 *I'm going to see John* implies you have planned it. *I'll be seeing* implies it's sth you know will happen, but that you have probably not planned yourself.

c 1 We're about to go out
2 Our manager is due to be promoted
3 Will you be going to the cafeteria at lunchtime
4 The Board of Directors are at the point of signing
5 I'll be seeing James

Tell SS to go back to the main lesson on *page 80*.

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5 LISTENING & SPEAKING

a 5 4 Focus on the instructions and on the ad for the radio program. You could ask SS if they know of anyone who has used an air taxi and why.

Focus on the first part of the listening task and have SS look at the questions.

Play the audio once (**Part 1**) and have SS answer the questions and compare them with a partner. Then play the audio again for SS to complete their answers. Check answers 1–4 and elicit responses to question 5.

Extra support

- You may want to pre-teach *rehearsal* and *to make it* (= to arrive somewhere in time) if you think SS won't know them.

1 From Warsaw to Berlin and back, for rehearsals.
2 Because it was the only way to get there and back in time.
3 The weather was too bad for them to leave.
4 The plane was old and there was a hole by the door where air was coming through.

5 4
(audioscript in Student Book on *page 134*)
I was in Warsaw in Poland for a week because I had rehearsals and a concert there, but on the Wednesday, Thursday, and Friday of that week I also had to do rehearsals in Berlin. I needed to be able to have the rehearsal in Warsaw in the morning, then fly to Berlin for the rehearsal there in the late afternoon, and then straight back to Warsaw late at night in time for the next morning rehearsal. The only way to get to Berlin and back in time was to fly. So I hired an air taxi. As soon as I left the rehearsal, there was a car waiting to take me to the airport, and when I arrived at the airport my heart sank because the weather was not so good, and the operations manager said, "Look, I'm terribly sorry. We can't fly at the moment because of the weather." Finally, the weather cleared and they said we could fly, so I was still hoping to make it in time for my rehearsal. However, we got into the plane and I didn't have a very good impression of it: it looked a bit old, and there was a little hole where the air was coming through where the door had been shut on my side.

b 5 5 Focus on the task. Play the audio once (**Part 2**) and give SS time to take notes and compare with a partner. Then play the audio again for them to complete their notes. Check answers.

The weather was very bad (a storm, rain).
It was very cold and noisy (there were no headphones).
The co-pilot's door wasn't shut properly. He tried to shut it properly by opening it and closing it (as you would with a car door), but because of the air pressure, he couldn't shut it and so the plane door stayed open. The co-pilot would have fallen out if he hadn't had his seat belt on.
The plane started going up and down (presumably because of the bad weather or perhaps because the door was open and air was coming in).

5 5
(audioscript in Student Book on *page 134*)
I thought, "Well, never mind," and I put on my seat belt and finally we took off.
The weather was not good, and after about five or ten minutes I was terribly cold and I thought, well, I know it can be cold – and it was also very noisy – normally they give you headphones but for some reason they didn't, so the noise was very loud and it got very, very cold, and then to my horror I realized that the co-pilot's door wasn't shut properly! By this point the co-pilot himself had realized that the door wasn't shut, so he turned to me and said, "Problema!" and then he started gesticulating to the pilot, who was already having difficulties because the weather was very bad and it was raining very hard and there was a bit of a storm. I was feeling extremely uncomfortable by now, wishing that I was on the ground, but then came the real drama because the pilot was trying to indicate to the co-pilot how to shut the door properly. Now what do you do if you're driving a car and you realize that you haven't shut the door properly? You usually stop, open the door again and then shut it with a bang or sometimes you don't even stop, you just while you're driving slowly, you do that. Anyway, this idiotic co-pilot, he proceeded to do precisely that. He then opened the door completely, in order to shut it properly, and I was just behind them, as this is a small plane, so right in front of me was just open air, this open door – I was absolutely terrified, cold air rushing in, and then he tried to shut it properly, but presumably because of the pressure or the cold I don't know what he couldn't do so, and had he not had his seat belt on he would have fallen out of the plane, so he was holding on, partly for dear life, partly to try and shut it, unsuccessfully. The pilot was shouting at him but he couldn't correct the situation because, you know, he had to keep the plane in the air which was now extremely precarious and the plane was going up and down.

c 5 6 Focus on the questions for **Part 3**. Play the audio once. Have SS discuss the questions. Then play the audio again. Check answers to 1 and 3, and elicit opinions for 2.

1 The plane landed but they were not in Berlin, they were in another town. He eventually arrived late for the rehearsal (but luckily it wasn't a real problem).
3 He used the same company on the way back; this time, despite their promises to go quickly, they had to go very slowly because the aircraft was running out of fuel.

5 6
(audioscript in Student Book on *page 134*)
Then suddenly I felt that we were going right down and I prayed that we were going to land. To my relief we landed in one piece, so at least my life was no longer in danger, but as far as the rehearsal was concerned, I realized with horror that because of this emergency in the air the pilot had had to land at the nearest town, which was still quite a long way from Berlin. I had to phone the rehearsal people to say I was going to be late and I was feeling thoroughly miserable. However, we eventually took off and arrived in Berlin and I did my rehearsal, and fortunately it had been the type of rehearsal where my lateness had not caused a real problem. Then on the way back, the pilots were waiting for me at the airport – this was now about ten o'clock at night or 9:30. So this time we took off, and I said, "Are you quite sure the door is properly shut? Quite sure?" and they said, "Yes, yes," and I said, "We're very late now. I want you to get back to Warsaw as fast as possible," and they said, "Yes, the wind is in our favor, this aircraft can go very fast. We should be back soon in Warsaw, don't worry, everything will go fine," so we took off, and things were, well, nothing was going particularly wrong, but I noticed that they were going rather slowly, but it was still so noisy that I couldn't communicate with them and ask, "Why are you going so slowly?" Eventually when we landed I said, "Why were you going so slowly? I told you to go as fast as possible," and the pilot said, "I'm terribly sorry, I didn't know this plane very well and we were having a fuel problem, so we were running out of fuel." So on the way there I'd nearly fallen to the ground through an open door and now we'd been in danger of falling to the ground because of lack of fuel.

You may want to tell SS that the next day, when the conductor had to make the same trip again, he used a different company – which was much more efficient!

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Extra support

- If there's time, have SS listen again with the audioscripts on *page 134*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

LEXIS IN CONTEXT

d Focus on the task and the expressions. Have SS discuss what they mean with a partner, and to try to remember roughly how the sentences continue. Check answers (sentence continuations in parentheses).

1 *my heart sank* = I immediately felt sad / depressed (the weather was not so good)
2 *to make it in time* = to get there in time (my rehearsal)
3 *to my horror* = feeling horror, e.g., great shock / fear (the door wasn't shut properly)
4 *by this point* = now (the door wasn't shut)
5 *presumably* = used to say that you think that sth is probably true (he couldn't do so)
6 *to my relief* = feeling pleased that sth bad hadn't happened (in one piece)
7 *on the way back* = on the return trip (waiting for me at the airport)
8 *nothing was going particularly wrong* = everything was happening as it should (they were going rather slowly)

e Focus on the task and give SS time to try to think of a trip and make a few notes.

If you have a good story, tell the SS. Then put them in groups and have them tell each other their stories. Encourage SS to listen "actively" and interact with the person telling the story with exclamations and further questions.

6 WRITING

Tell SS to go to **Writing *Discursive essay* (2): *taking sides*** on *page 114*. In this lesson the focus is on the second type of discursive essay, where SS decide to either argue in favor or against a statement (the balanced approach was covered in **Writing 6**). The writing skills focus is on topic sentences and using synonyms, and the **Useful Language** section covers common expressions for giving personal opinions, and for expressing opposite arguments and refuting them.

ANALYZING A MODEL TEXT

a Focus on the text type (a discursive essay where you take one side). Remind SS of the balanced approach, which they covered in **Writing 6**. Point out to them that sometimes an essay title simply asks them if they agree with a statement or not. As an alternative to the balanced approach they can argue strongly in favor or against the statement rather than giving both sides of the argument. They can also include a typical counter argument that they then refute (prove that it is wrong), although this may not always be necessary or appropriate.

Focus on the **Key success factors** and go through them with SS.

Focus on the task, and give SS time to discuss the essay title and decide whether, generally speaking, they agree or disagree with it. Get feedback to find out what the majority of the class thinks.

b Focus on the task. Go through the **Topic sentences** box with SS. Then give SS time to read A–F and, in pairs, discuss how the paragraphs are likely to continue.

A We expect the rest of the paragraph to give examples of this, e.g., better public transportation, better water systems, etc.
B We expect the paragraph to develop this argument and give more examples, e.g., overcrowding, excess traffic, etc.
C We expect some information about tourism in general.
D We expect specific examples of this such as vandalism, rude behavior, etc.
E We expect specific examples of what governments are doing and the results of this, e.g., creating conservation areas.
F We expect the paragraph to elaborate on this statement, e.g., hundreds of jobs are created in hotels and restaurants.

c Now focus on the essay. Tell SS to read it through once, and then to read it again, completing each paragraph with the appropriate topic sentence. Have SS compare with a partner and then check answers.

1 C 2 F 3 A 4 E 5 B

d Focus on the task and the information box. Give SS time to discuss the questions. Check answers.

1 In the introduction and the conclusion
2 Three
3 To give an opposing opinion, and then refute it

e Focus on the **Using synonyms and richer vocabulary** box (this was also focused on in **Writing 2**) and the task. Tell SS to look for the synonyms in the topic sentences as well as the paragraphs. Check answers.

1 vacationers, visitors
2 influences
3 for instance
4 to gain from

Point out that the verb *benefit* could also be used as a synonym in **4**. It can be used in an active way, as it is in the essay, (A benefits B) or in a passive way (B benefits from A), and the passive way is a synonym for *profit from*.

f Finally, focus on the expressions. Have SS complete them individually and then compare with a partner. Check answers.

1 feel	5 Personally	9 may have
2 believe	6 argue	10 flaws
3 view	7 claimed	11 case
4 opinion	8 those	

PLANNING WHAT TO WRITE

a Focus on the task. Tell SS to read the titles and decide which side they want to take and why, and make notes of as many reasons as possible.

After they have noted down reasons, have them choose the three most important ones, and also to think if there is a typical opposing argument.

b Now tell them to share their ideas with a partner, but point out that they don't have to agree.

Get feedback from individual SS finding out if they agree or disagree, what their reasons are, and if they can refute a typical opposing argument.

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c Now have SS decide which essay they are going to write, and write topic sentences for the introduction and the main paragraphs.

Then have them compare with a partner and comment on, and improve where possible, each other's sentences.

Extra support

- If a pair has chosen the same essay title and agreed with each other when they discussed it, they could write the topic sentences together.

Finally, go through the tips with SS.

WRITING

Go through the instructions and assign the writing for homework.

7 5 7 Song *Over the Rainbow*

This song was originally made famous by the American actress Judy Garland in the classic movie The *Wizard of Oz* in 1939. It was remade by Israel Kamakawiwo'ole in 1993. For copyright reasons, this is a cover version. If you want to do this song in class, use the photocopiable activity on *page 223*.

5 7

Over the Rainbow

Ooh, ooh, ooh...
Ooh, ooh...

Somewhere over the rainbow
Way up high
And the dreams that you dream of
Once in a lullaby

Somewhere over the rainbow
Bluebirds fly
And the dreams that you dream of
Dreams really do come true

Someday, I wish upon a star
Wake up where the clouds are far behind me
Where trouble melts like lemon drops
High above the chimney top
That's where you'll find me

Somewhere over the rainbow
Bluebirds fly
And the dreams that you dare to
Oh why, oh why can't I?

Someday I wish upon a star
Wake up where the clouds are far behind me
Where trouble melts like lemon drops
High above the chimney top
That's where you'll find me

Oh, somewhere over the rainbow
Way up high
And the dreams that you dare to
Why oh, why can't I?

Ooh, ooh, ooh...
Ooh, ooh...

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7&8 Review and Check

For instructions on how to use this page, see *page 40*.

Testing Program CD-ROM

- **File 8 Quick Test**
- **File 8 Test**

GRAMMAR

a 1 apologize
2 admitting
3 to have seen
4 to be going out
5 to sit down
6 go
7 calling
8 to be seen
9 to use
10 to begin

b 1 ✓
2 I can hear
3 ✓
4 You should have listened
5 be
6 ✓
7 tastes like
8 is
9 ✓
10 as if

VOCABULARY

a 1 under
2 trip
3 log
4 blister
5 scribbled
6 mule
7 along
8 glanced
9 post
10 track

b 1 self-portrait
2 blink
3 installation
4 acupuncture
5 tremble
6 hypnotherapy
7 doodle
8 scenery

c 1 misunderstood
2 demotivated
3 outnumbered
4 overrated
5 undercharged
6 pre-paid
7 rescheduled
8 illogical

CAN YOU UNDERSTAND THIS TEXT?

a 1 F (Amber Young's doctor was hundreds of miles away.)
2 F (eMedicine is used both for emergencies and non-emergencies.)
3 T
4 F (Kris Taylor's room had a two-way camera. Doctor and patient could see each other.)
5 T
6 F (eMedicine started in the 1970s but expanded slowly until recently.)
7 T

CAN YOU UNDERSTAND THIS PROGRAM?

a 1 Tour operator Robert Cowan is **against** climbing Uluru. His company's owners and tour guides **haven't** climbed the rock.
2 Journalist Dominic Hughes is **for** climbing Uluru. He **doesn't believe** in the sacred stories of the Anangu people.

b 1 F (There's actually been a decline in the number of people climbing Uluru.)
2 T
3 T
4 F (The tour company discourages passengers from climbing, but they are free to make their own decision.)
5 F (It will have an impact on the higher-end tourists.)
6 F (He says his friend, who was not a religious person, suddenly became unusually spiritual.)
7 T
8 T

5 8

A = Announcer; M = Male

A Welcome to *The Travel Show*. Today we'll be examining the debate about whether there should be a ban on climbing Uluru, also known as Ayers Rock, in Australia.
To the Anangu people, it's a sacred rock which shouldn't be climbed. To others, Uluru is a giant red landmark calling out for exploration.
But figures this week show a decline in the number of people climbing the structure – heating up the debate about whether it's time for a total ban.
While visitors aren't prohibited from climbing the 1,142-foot-high rock, they are asked not to out of respect for the Aborigines – who jointly run the National Park where Uluru is located, with the Australian government.
Uluru's traditional owners ask visitors not to climb for cultural, environmental, and safety reasons – 36 people have died attempting the climb since 1958.
Here, we get the views of a tour operator, who says Uluru shouldn't be climbed, and an Australian journalist who has climbed the rock. First, we'll hear from tour operator Robert Cowan, who says Uluru shouldn't be climbed.

M1 The type of people who climb Uluru are the sort who fly directly into Uluru airport, they stay at five-star resorts at the base of the rock, and all they want to do is go up the rock.
As a tour operator, we have a different attitude. We have a responsibility to respect the traditional owners of Uluru, the Anangu people. That means explaining that they ask that you don't climb their rock, because it is sacred to them.
Therefore, we don't promote the climb on our brochures or website. We actually promote the non-climb of Uluru, which is respecting the traditional owners' requests.
Our guides spend the first two days of our tour explaining to people why it's culturally insensitive to climb the rock.
That's why we take guests to visit the Aboriginal cultural center, and we show them examples of Anangu rock art. The rock art tells the story of the beginnings of Uluru and why it is a sacred site to the Aboriginal people. There are signs everywhere saying not to climb.
That's our view of it, and if a ban on climbing Uluru is enforced, it won't make a difference to us – but it will have an impact on the higher-end market.
The owners of our company have never climbed Uluru, neither have our tour guides, and we hope that our passengers will respectfully not climb the rock.

A And now, we'll hear from journalist Dominic Hughes, who has climbed Uluru:

M2 My friend and I had the debate about whether to climb or not to climb the rock when we arrived at Uluru a few years back. We had visited the cultural center and heard all the stories about the rock and why it was sacred to the Aboriginal people. My friend, who is not a religious person, suddenly became unusually spiritual and suggested perhaps we shouldn't climb it. It is a pattern I have seen over and over again.
People who have no time for traditional religious beliefs – of any kind – can become oddly respectful when it comes to the beliefs of an ancient tribe or culture.
But we have to respect the beliefs of others, you say. No, we don't. We have to respect the rights of others to believe whatever they want. And they have to respect our right to regard their beliefs as invented stories.
I have no problem with people who say "this is sacred to me, so I choose not to do this." I *do* have a problem with people who say "this is sacred to me, so you can't do this." That attitude, my friends, can be dangerous.
Right now, you're probably doing things that don't conform to other people's beliefs: eating meat, working on the Sabbath, driving a car, drinking alcohol...the list is long. I like that I live in a country where I'm free to choose to believe in whichever of these things I want, and free to ignore them all, too.
I don't see how Uluru and the mythology that surrounds it are any different. Trying to follow everybody's beliefs is a recipe for a dull life. My friend agreed, and up we went. Climb it, or don't climb it. It's your choice, and I like having choices. I've no regrets about this one.

A So what do you say? Should climbing Uluru be banned? Let us know.

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G ellipsis and substitution
V the natural world
P weak and strong pronunciation of auxiliary verbs and *to*

9A Pets and pests

Lesson plan

The topic of this lesson is animals, as pets in the first part, and as pests in the second, where the topic opens up for SS to discuss various controversial issues relating to animals. In the first half of the lesson, SS read a newspaper article about how pets and their owners become more alike as time passes. This is followed by a grammar focus on ellipsis and substitution, and a focus on the weak and strong pronunciations of auxiliary verbs and *to*. SS then expand their knowledge of vocabulary related to animals and the natural world. They listen to extracts from two news broadcasts, which focus on problems that have arisen firstly because of woodpeckers that are protected by law and cannot be harmed and secondly because of an exotic pet store that was damaged during a hurricane in Florida.

STUDY LINK
- **Workbook** 9A
- **Online Practice**
- **iChecker**

Extra photocopiable activities
- **Grammar** Ellipsis and substitution *page 157*
- **Communicative** Four fables *page 183* (instructions *page 165*)
- **Vocabulary** Animal idioms *page 208* (instructions *page 190*)
- **Song** *Talking Bird page 224* (instructions *page 215*)

Optional lead-in—the quote

- Write the quote at the top of *page 84* on the board (books closed) and the name of the author or have SS open their books and read it. Elicit / explain the meaning of *loathe* (= really hate) and *haven't got the guts* (= don't have the courage).
- Point out that August Strindberg (1849–1912) is considered one of the fathers of modern theater. He was a hypersensitive and neurotic character, as one might perhaps guess from the quote.
- Ask SS what they think Strindberg might have meant by the quote. Then ask SS how they feel about dog owners.

1 READING

a Focus on the photos and the task. Do this as an open-class question.

b Focus on the article and the gist question. Set a time limit for SS to read the article once and answer the question with a partner. Check answers.

Possibly the dog owner, because he says they also look alike (which the others don't), but accept any well argued opinions.

c Now focus on the multiple matching task. Remind SS that this task involves reading the questions and scanning the article to find the answers. Set a time limit again. Have SS compare with a partner, and then check answers.

1 F	3 F	5 D	7 D	9 B
2 C	4 B	6 R	8 R	10 C

Extra support

- To help SS you might want to pre-teach *subliminal* (= affecting your mind even though you are not aware of it), *harass* (= to annoy or worry sb), and *snuggle up* (= to get into a warm comfortable position, esp close to sb).

LEXIS IN CONTEXT

d Focus on the task and give SS time to find the words, and then check with a partner. Check answers and elicit / model and drill pronunciation where necessary. Make sure SS are clear about where the stress falls in the multisyllabic words.

Extra challenge

- See if SS can remember some of the words without looking back at the text.

1	alike	6	serene/relaxed
2	trait	7	smart/intelligent
3	grumpy	8	lunatics
4	tolerant	9	eccentric
5	fussy	10	a show-off

Extra support

- Ask SS to choose five other words or phrases they would like to learn from the article and have them compare their choices. Get some feedback from the class about the words or phrases they have chosen and deal with any vocabulary problems that arise.

e Do this as an open-class question, and give your opinion, too.

2 GRAMMAR ellipsis and substitution

a Focus on the task and have SS compare answers with a partner. Check answers.

Extra challenge

- Have SS complete the sentences first and then check with the article.

1 is	2 does	3 am	4 do	5 do

They are replacing a whole phrase, which is not said, but that is understood by the listener from the context, e.g., *…and so is he* replaces the full phrase *…and so is he becoming more bad-tempered.*

b Tell SS to go to **Grammar Bank 9A** on *page 154*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

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Grammar notes

- SS at an advanced level will already have an instinctive feel for the aspects of substitution and ellipsis covered here, but they probably will not have totally assimilated them into their own English. The emphasis in this lesson is to look overtly at the theory, thus making SS feel more confident when they speak.

Focus on the exercises for **9A**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a **(these words should be crossed out)**
1 like it
2 win
3 taken it
4 I
5 come over for dinner
6 go
7 be able to go

b 1 is
2 will
3 am
4 didn't
5 would
6 must / should
7 can't
8 does

c 1 hope not
2 used to
3 suppose not
4 'll try to
5 guess so
6 've always wanted to

Tell SS to go back to the main lesson on *page 85.*

3 PRONUNCIATION weak and strong pronunciation of auxiliary verbs and *to*

Pronunciation notes

- Encouraging SS to distinguish between strong and weak forms of the auxiliary and *to* in the infinitive form is a clear and motivating way of improving their pronunciation at this level.

a 5.9 Focus on the instructions and the dialogues. Give SS time to do the task with a partner. Encourage them to read the dialogues out loud to decide when the auxiliary verbs or *to* are stressed.

Play the audio once for SS just to listen. Then play it again, pausing after each dialogue for SS to check their answers.

Then have SS practice saying the dialogues stressing the right words.

See underlining in audioscript 5.9

Extra support

- You could play the audio line by line and have the class copy the stress and sentence rhythm.

5.9

A Do you like dogs?
B No, I don't, but my husband does.
A So does mine. We have three German shepherds.

A I took a cruise to Alaska last summer.
B Lucky you. I'd love to do that. Did you see any whales?
A No. I wanted to, but I get seasick, and I mostly stayed in my cabin.

A Allie doesn't have any pets, does she?
B She does have a pet. She has a hamster.
A Ugh. I don't like hamsters.
B Neither do I. They're too much like mice.

b Give SS a few minutes to answer the questions, using the underlined words in the dialogues to help them.

1 S (stressed) in question tags, short answers, negative sentences, when they are used for emphasis, and when they come as the last word in a sentence.
U (unstressed) in *wh-* questions and with *so* and *neither.* The auxiliary verb in *yes / no* questions, e.g., *Did you see her? Do you like it?* can be stressed or unstressed depending on how fast the person is speaking.
2 The sound /ə/. The exceptions are *did,* which is pronounced /dɪd/ even when it's unstressed, and *do* in the phrases *So do I* and *Neither do I* where it is pronounced /du/.
3 a) /tə/ b) /tu/
4 When it is used in ellipsis (e.g., *I don't have a pet, but I want to)* and if it is the last word in a sentence (e.g., *I'm not sure who I spoke to)* or question (e.g., *Which restaurant are you going to?*).

c Sit SS in pairs, **A** and **B**, preferably face to face. Tell them to go to **Communication** *Match the sentences* **A** on *page 120,* **B** on *page 122.* Go through the instructions. You could get a strong pair to demonstrate the activity. Have **A** say his / her first sentence, *Have you ever been to Canada?* for **B** to find the correct response, *No, but I'd love to if I ever got the chance.* Correct **B**'s pronunciation if necessary.

Have SS continue in pairs. Monitor and correct any pronunciation errors. When they have finished, SS can repeat the exercise concentrating on correct pronunciation of auxiliaries and *to.*

Extra support

- You could elicit the matched pairs of sentences from the class before having them practice the dialogues for a final time.

4 VOCABULARY the natural world

a Focus on the quiz. Set a time limit for SS to do it in pairs or small groups. Check answers. Model and drill pronunciation where necessary.

1 a puppy c foal
b kitten d calf (pl. calves)

2 a birds
b bees
c horses
d dogs
e fish or reptiles
f hamsters, birds, etc., and captive animals, e.g., in a zoo

3 a mice d cats
b dogs e lions, tigers
c horses f pigs

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Extra idea

- Elicit / point out that the words in **3** are onomatopoeic, and find out what the corresponding words are for these sounds in SS' L1.

b Tell SS to go to **Vocabulary Bank** ***The natural world*** on *page 166*. Focus on section **1 Animals, birds, and insects** and have SS do the exercises individually or in pairs. Have them compare with a partner if they did them individually. Check answers and elicit / model the pronunciation of tricky words as necessary.

a	1	claws	4	horns	7	a beak
	2	fins	5	wings	8	a tail
	3	fur	6	a shell	9	paws
b	a	dog, mosquito, etc.			d	horse, donkey, mule
	b	bee, wasp			e	camel, llama
	c	cat, etc.				

Now focus on section **2 Issues relating to animals** exercise **a.** First, have SS read the sentences, and then ask them to say what the bold words mean and elicit the pronunciation.

a 1 **protect** = look after, defend
environment = the conditions in a place that affect the behavior and development of sb / sth
animal charities = organizations that collect money to help animals, e.g., the World Wildlife Fund
2 **animal rights activists** = people who demonstrate, often violently, for animal rights, e.g., against animal experiments
3 **treated cruelly** = handled in a cruel or violent way
4 **live in the wild** = live in their natural habitat, not in zoos, etc.
5 **endangered species** = kinds of animals that are in danger of becoming extinct, e.g., the tiger, the polar bear
6 **hunted for sport** = killed for enjoyment rather than for food, e.g., ducks in the US, wild boars and birds in the Mediterranean countries
7 **bred in captivity** = kept in order to reproduce
8 **veal calves** = calves that are kept in small cages and never allowed to run so that their meat stays tender until they are killed and sent to market

Focus on **b,** and have SS answer in pairs. Get feedback.

Extra support

- Ask the questions to the whole class and elicit examples.

Now focus on section **3 Animal idioms,** highlighting that many common English idioms involve animals. Have SS do exercise **a** with a partner. Encourage them to read each sentence and try to guess the meaning from the context. Then they should try to find the meaning from A–O.

Check answers. Highlight that:
– the origin of the idiom like *water off a duck's back* is because water runs off a duck's back without affecting or bothering it, in the same way that criticism does not affect or worry certain people.
– although the full expression is *don't count your chickens before they are hatched,* we usually just say the first part.
– the expression *dark horse* originates from horse racing. A "dark horse" was a horse that was unknown to people betting on the race.
– the origin of the idiom *to be in the doghouse* is when you send a dog to his kennel to sleep (because he has been naughty).
– only the first part of (*the last straw that breaks the camel's back*) is used. Its origin is the story of a camel being laden very heavily with straw until the addition of one final piece of straw breaks its back.

1	B	6	G	11	N
2	D	7	F	12	E
3	O	8	L	13	M
4	H	9	I	14	K
5	A	10	J	15	C

Focus on exercise **b** and elicit similar idioms from SS.

Finally, focus on the instruction "Can you remember the words and phrases on this page? Test yourself or a partner."

Testing yourself

- For **1 Animals, birds, and insects** SS can cover the words, look at the pictures, and say the words. For **3 Animal idioms** have SS look at A–O and try to remember the idioms. Then for each one, ask them if they have an equivalent idiom in their L1.

Testing a partner

- See Testing a partner on *page 18*.

SS can find more practice of these words and phrases on the iChecker.

Tell SS to go back to the main lesson on *page 86*.

c Focus on the circles and give SS time to read them. Demonstrate the activity by telling SS about people you know. Then have SS do the activity in pairs.

Get some feedback from the class by saying, e.g., *Who knows somebody who has been attacked by a wild animal? What happened?,* etc.

5 LISTENING

a Do this as an open-class question, eliciting the meaning of *pests* = animals or insects that destroy plants, food, other animals, etc., e.g., rodents (mice, rats), ants, etc.

b 5 10 5 11 Focus on the instructions. Play the audio once. Have SS compare what they think the stories have in common. Play again as necessary.

Both stories are about animals that are causing problems for people and how people are trying to deal with them.

5 10
(audioscript in Student Book on *page 134*)
I = interviewer, L = Louisa
I Woodpeckers play an important role in controlling insect pests, yet they can be pests themselves when they cause structural damage to buildings and create disturbing noises. Woodpeckers are a protected species and by law cannot be harmed, despite the trouble they can cause homeowners. Louisa Hobson was such a homeowner. So, Louisa, tell us what happened.

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L Well I was out of town in the spring, traveling on business, and I don't know if this started while I was away, but as soon as I got home, the first morning, I was awoken very early by this pecking sound, and I could tell it was a woodpecker. It was so loud that I knew it couldn't have been pecking on normal wood. I got up and looked for the source but couldn't find it at first. After a few days I discovered this woodpecker was pecking at my neighbor's drainage pipe.
I And this was a metal pipe, outdoors?
L Right. And he would do this starting at 5:00 in the morning, and continue for hours, and even though I'm not usually home in the morning, we could hear him on weekends, throughout the morning. He was just focused on this one metal pipe.
I So what did you do, at first?
L Well, I spoke to the neighbor, who didn't really know what to do, so then I decided to go on Facebook and send out a plea asking if anyone knew how to kill a woodpecker.
I And the response?
L Oh, a lot of people were horrified that I would even think about hurting such a beautiful creature as a woodpecker. I got some very angry messages. Then I realized it might sound bad to someone who's not living through it...but when you're being woken up at 5:00 every morning, you start to go a little bit crazy. You feel like it's an awful pest that you've just got to get rid of.
I And did you know, at the time, that woodpeckers are a protected species?
L I didn't know that, so it's a good thing I didn't actually try to kill it.
I Did you receive any helpful suggestions?
L Yes, actually, a friend suggested getting a fake owl...I'd always thought they were just bad decorations, but I discussed it with my neighbor, and he was willing to try it. So we got this plastic owl, and my neighbor affixed it to the outside wall, but it didn't help. But then he moved the owl closer to where the bird was. After that we never saw the woodpecker again.
I So the owl really did work, and there was a happy ending.
L Yes, thank goodness. But I tell you, I'm not a violent person, but I was ready to kill that woodpecker...it was driving me nuts!

5 11
(audioscript in Student Book on *page 135*)
A = announcer, E = expert

A Did you know that tens of thousands of Burmese pythons live in Florida's Everglades? The story of how they got there is remarkable. In August 1992, Hurricane Andrew, a category 5 hurricane, hit Southern Florida hard. The immediate damages were obvious: it caused devastation in the area and claimed 40 lives. But no one imagined the storm's most frightening consequence, which would not become apparent for years. When Hurricane Andrew hit, an exotic pet dealer's animal warehouse was destroyed...giant python snakes, native to Southeast Asia, were being kept in the warehouse, and many of the 900 Burmese Python snakes living there found their way into the Florida Everglades. Right now, thousands of these Burmese Pythons are on the loose in the wetlands of Florida...their population is growing, and officials fear they could eventually spread into other states.

Wildlife experts are worried. The snakes' size and power pose a huge threat to native animals and endangered species. Small animals, like rabbits, have disappeared from the Everglades, thanks to the Pythons, who just swallow up the smaller animals. The numbers of other mammals, such as opossums and raccoons, have dropped by more than 98 percent. An expert animal handler says:

E These pythons are massive. Recently, a college student captured an 18-foot, 8-inch Burmese python. He was lucky that it didn't kill him. The problem is that despite their size, they are not easy to catch. They hide in the waters and they are quick. If a python finds you before you find it, it tracks you with its tongue, and when it attacks, it will bite deep and hard.

A Pythons have even been known to swallow deer and even alligators. And while attacks on humans are extremely rare, Burmese Pythons can pose a danger to people. The actual number of Burmese Pythons in the Everglades is unclear. Estimates range from 10,000 up to 150,000. In order to control the increasing population, Florida wildlife officials have issued permits to reptile experts to hunt and kill the pythons. They hope this will prevent them from migrating to other areas. If you're not a reptile expert, the best thing to do is to stay away from one!

c Focus on the two summaries. Have SS read the first text, and focus on the blanks, seeing if they can remember any of the missing information. If they can, they could write it in pencil.

Play the first news story again, pausing the audio (see spaces in the audioscript) to give SS time to write. Have SS compare answers and then play the audio again without pausing. Check answers and then repeat the whole process for the second news story.

1 1 woodpecker
2 wood
3 5:00 a.m.
4 kill
5 horrified / angry / upset
6 protected
7 pest
8 owl

2 1 hurricane / storm
2 warehouse
3 Python
4 grown / increased
5 reduced / dropped
6 deer / alligators
7 alligators / deer
8 10,000
9 150,000
10 hunt
11 migrating / moving / spreading

d Ask SS who they sympathize with most in each story. Then ask the questions to the whole class and elicit examples and opinions.

6 SPEAKING

a **5 12** This exercise focuses on how we frequently collocate certain adverbs with other words when we give our opinion, e.g., *I feel very strongly about this* or *I'm totally | completely against hunting. I'm sure that…, etc.*

Focus on the task and give SS time to read the phrases. Play the audio for SS to complete the blanks, playing it again as necessary. Check answers. Remind SS that *I don't entirely agree* is used when you partly but not completely agree.

Highlight that the use of "Well…" is used here by several of the speakers to give themselves time to think.

Play the audio again for SS to focus on the rhythm and intonation of the phrases. Elicit / point out that the adverbs are stressed more strongly. Have them practice saying the phrases.

Extra support

- Play the audio again for SS to copy the rhythm and intonation.

5 12
1 Now that's something I feel **very strongly** about...
2 Well, I don't feel **particularly strongly** about it either way.
3 I have to say I am **completely** against zoos nowadays...
4 Oh no, I **totally** disagree with you there...
5 Well, I couldn't disagree with you **more**.
6 Well, I don't **entirely** agree with you...
7 Well, I'm **absolutely** convinced that the animal does not want to be there...
8 Well, I'm **pretty** sure that kids could get the same amount of pleasure from seeing animals in the wild.

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b Divide the class into groups of three or four. Focus on the instructions and the debate issues. Tell SS in each group to choose the issues they are going to talk about, and then to agree with the other members of their group so that each student opens the debate on a different issue.

Give SS time to make notes, helping with vocabulary where necessary.

c Set a time limit for each debate. Then tell one student from each group to start.

Monitor and make a note of any mistakes you think it would be useful to deal with when they have finished the debates.

Get feedback to find out which issues created the most controversy in each group, and which ones everybody generally agreed about.

Extra idea

- If a group finishes much earlier than the others, have them discuss some of the other topics from the list.

Extra support

- Go through some of the mistakes you picked up while you were monitoring the debates.

7 5 13 SONG *Talking Bird*

This song was originally made famous by the American band, Death Cab for Cutie in 2009. For copyright reasons this is a cover version. If you want to do this song in class, use the photocopiable activity on *page 224*.

5 13

Talking Bird

Oh, my talking bird
Though you know so few words
They're on infinite repeat
Like your brain can't keep up with your beak

And you're kept in an open cage
So you're free to leave or stay
Sometimes you get confused
Like there is a hint I am trying to give you

The longer you think, the less you know what to do

It's hard to see your way out
When you live in a house in a house
'Cause you don't realize
That the windows were open the whole time

Oh, my talking bird
Though your feathers are tattered and furled
I'll love you all your days
Till the breath leaves your delicate frame

It's all here for you as long as you'll choose to stay
It's all here for you as long as you don't fly away

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G nouns: compound and possessive forms
V preparing food
P *-ed* adjective endings and linking

9B A recipe for disaster

Lesson plan

The topic of this lesson is cooking. In the first half of the lesson SS begin by expanding their knowledge of verbs and utensils related to preparing food and in Pronunciation they review *-ed* endings and linking. They then listen to three people talking about cooking disasters, and in Speaking they plan a meal with a set of ingredients, and talk about aspects of cooking. In the second half of the lesson SS focus on the grammar of compound and possessive nouns. They then read a magazine article about what famous chefs would eat for their last meal, which turns out to be far simpler food than what one would perhaps expect.

STUDY LINK
- **Workbook** 9B
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** Nouns: compound and possessive forms *page 158*
- **Communicative** Two recipes *page* 184 (instructions *page 165*)
- **Vocabulary** Preparing food *page 209* (instructions *page 190*)

Optional lead-in—the quote

- Write the quote at the top of *page 88* on the board (books closed) and the name of the author or have SS open their books and read it. Elicit / explain *exasperating* (= extremely annoying).
- Point out that Robert Frost (1874–1963) is one of the best-known American poets. His most famous poems are probably *Stopping by Woods on a Snowy Evening* and *The Road Not Taken* (which in a recent poll was voted America's favorite poem).
- Ask SS what they think of the quote, and ask them if they know anyone who can't cook well but insists on trying.

1 VOCABULARY preparing food

a Focus on the instructions and give SS time to read the menu and make their choices.

Have SS compare their choices with a partner. Get feedback and elicit / explain any vocabulary SS ask about.

You may want to point out that:
–*cobb salad* is a garden salad. Its main ingredients are lettuce, tomato, bacon, chicken breast, hard-boiled egg, avocado, and blue cheese.
– *arugula* is a type of lettuce with long leaves and a strong flavor.
– *parsley* is a plant with curly green leaves used in cooking and to decorate food.
– *jasmine rice* is a long grain rice with a nutty flavor used in Thai cooking.
– *salmon* is a fish that is commonly served in American restaurants.
– *hollandaise sauce* is a French sauce made with butter, egg yolks, and lemon juice or vinegar.
– *basmati rice* is a variety of long grain rice grown in India and Pakistan. It has a distinctive fragrance.
– *pecorino* is a hard Italian cheese made from sheep's milk.
– the difference between a *pie* and a *tart* is that a pie has pastry on top and a tart has pastry on the bottom.
– *custard* is a sweet yellow sauce made from milk, sugar, eggs, and flour.
– *amaretto* is an almond-flavored Italian liqueur often used in cooking.

b Focus on the instructions and have SS complete the chart individually or with a partner. Check answers by writing the chart headings on the board and completing with SS' suggestions. Model and drill pronunciation as necessary.

Ways of preparing food
grilled, steamed, stir-fried, mashed, smoked, poached, baked, stuffed
Vegetables
avocado, arugula, peppers, onions, potatoes, green beans, eggplant
Fruit
raspberry, coconut, plum, apple, blackberry, lemon
Sauces and dressings
vinaigrette, purée, hollandaise, custard
Fish and seafood
mussels, sardines, salmon

c In a monolingual class, do this as an open-class question, and teach SS any words they didn't know. In a multilingual class, have SS talk in small groups.

Names for fish and some more unusual types of seafood are notoriously difficult to translate. Have SS do some research on the Internet or with dictionaries.

d Tell SS to go to **Vocabulary Bank *Preparing food*** on *page 167*. Focus on the exercise and have SS do it with a partner. Check answers and model and drill pronunciation where necessary.

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1	a cutting board	17	steamed mussels
2	stir (a sauce)	18	spices
3	pour	19	turkey breast
4	a baking pan	20	ground beef
5	drain (the pasta)	21	scrambled eggs
6	a frying pan	22	roast lamb
7	heat (sth in the microwave)	23	grated cheese
8	mix (the ingredients)	24	peeled shrimp
9	an oven	25	herbs
10	simmer	26	sliced bread
11	beat (eggs)	27	chopped onions
12	a saucepan	28	poached eggs
13	shellfish	29	pressed sandwich
14	baked figs	30	whipped cream
15	melted chocolate	31	stuffed peppers
16	mashed potatoes	32	pork ribs

You may want to highlight some of the following information:
– common herbs include parsley, rosemary, thyme, basil
– common spices include pepper, cinnamon, curry, cumin
– *beat* and *whip* describe similar movements, but *whip* is used mainly with cream and egg whites, and means *beat until stiff*
– with meat and potatoes we usually say *roast,* not *roasted*
– *baked* and *roasted* are similar (both mean cooked in the oven) but *roast* = with fat, e.g., oil or butter

Finally, focus on the instruction "Can you remember the words and phrases on this page? Test yourself or a partner."

Testing yourself

- Have SS cover the words, and look at the pictures and say what each one is.

Testing a partner

- See Testing a partner *page 18.*

SS can find more practice of these words and phrases on the iChecker.

Tell SS to go back to the main lesson on *page 88.*

2 PRONUNCIATION *-ed* adjective endings and linking

Pronunciation notes

- Even at this level the pronunciation of the *-ed* endings for adjectives (and of past forms and past participles) can still cause problems. SS typically will often doubt which of the two similar endings /t/ and /d/ is required, and may also struggle to produce the sounds correctly. When the adjective is used in conjunction with a noun this does not usually cause a communication problem, but it may when the adjective is used on its own.

In this exercise SS also review two of the rules for linking they have learned, e.g., when one word ends with a consonant sound and the next one begins with a vowel sound, e.g., *baked apples,* and when the second word begins with the same consonant sound that the previous word ended with, e.g., *chopped tomatoes.* The exercise also recycles the vocabulary the SS have just learned.

a Focus on the task and give SS, in pairs, time to write the words in the right column. Tell SS that saying the words out loud will help them.

Extra support

- Elicit the pronunciation of the words in the list first to remind SS of the pronunciation.

b 5 14 Play the audio for SS to check their answers. Remind SS of the rules for the pronunciation of *-ed* endings and that, of course, the same rules apply to past tense verb forms and past participles as well as adjectives:

– words that end in an unvoiced sound (made without using the voice box), e.g., that finish with the sound /f/, /k/, /p/, /s/, /tʃ/, and /ʃ/ are pronounced /t/ when you add *-d or -ed, e.g., baked, chopped*
– words that end in a voiced sound (sounds that are made using the voice box – you can feel the sound vibrate if you touch your throat) are pronounced /d/ when you add *-d* or *-ed,* e.g., *boiled, scrambled*
– words that end in the sound /t/ or /d/ are pronounced /ɪd/ when you add *-d* or *-ed,* e.g., *grated, melted*

5 14

/t/		
baked	minced	stuffed
chopped	sliced	whipped
mashed		
/d/		
boiled	peeled	steamed
grilled	scrambled	stir-fried
/ɪd/		
grated	melted	toasted

c 5 15 Focus on the phrases and highlight that they are all linked. Have SS practice saying them, and then play the audio for SS to check they were saying them correctly. Elicit answers to the question, *Why are the words linked?*

They are linked because the first word ends in a consonant sound and the second word begins with a vowel sound.

Extra support

- Play the audio again, pausing after each phrase for SS to copy the pronunciation.

5 15
See words in Student Book on *page 88*

d 5 16 Have SS practice saying the phrases, and then play the audio for SS to check their answers.

Then elicit / explain that these words are linked in the first phrase (*chopped tomatoes*) because the first word ends in the same consonant sound (/t/) that the second word begins with. Highlight that the /t/ sound of the *-ed* ending is not pronounced, but the /t/ of *tomatoes* is.

In the next two phrases *(stir-fried tofu, grilled tuna)* the words are linked because the two sounds (/d/ and /t/) are very similar. The /d/ sound of *fried* and *grilled* is dropped, but the /t/ sound at the beginning of the next word is pronounced.

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Extra support

- Play the audio again, pausing after each phrase for SS to copy the pronunciation.

5 16
See words in Student Book on *page 88*

e This exercise is to give more practice in the pronunciation of *-ed* endings. Try to elicit an adjective, e.g., *fried* or a phrase, e.g., *fried eggs*. Do this as an open-class question.

3 LISTENING

a 5 17 Focus on the chart and the task. Highlight to SS that sometimes they will need to infer the answers from what the speakers say.

Play the audio once the whole way through for SS to listen. Elicit what each dish was (seafood pasta, risotto, and steak). Then play it again, pausing after the first speaker to give SS time to write. Then have them compare with a partner. Repeat for the other two speakers. Check answers from the chart.

Extra support

- Pre-teach *dissolve* (= mix with liquid and become part of it), *risotto* (= an Italian dish of rice cooked with vegetables and/or meat), *porridge* (= a type of soft thick food made by boiling cereal in milk or water), and *marinated* (= food such as meat, fish, or vegetables that have been soaked in a mixture of oil, vinegar, herbs, spices, etc.) if you think SS won't know them.

Speaker 1 a girl he liked and his friend; onions, squid, shrimp; the girl made him nervous while cooking; they ate it very quickly and didn't seem to appreciate him
Speaker 2 her mother-in-law; salt, water, potatoes; she accidentally over-salted the risotto; they ate it, but it was like a mushy porridge
Speaker 3 his parents; honey, steak; the steaks were sweet, tough, and overcooked; they ate the steaks with lots of salt and pepper

5 17
(audioscript in Student Book on *page 135*)
I = interviewer, Sp = speaker
Speaker 1
Sp1 There was this girl who I had liked for a few months. She had no idea, of course. I was having lunch with her and another friend when the friend kept talking about what a great cook I was. I think he was trying to help me out. So I invited the two of them to come over for dinner and I decided that this was my big chance. I planned to cook my best dish, seafood pasta. I can usually make that in an hour, but that day, I was so nervous, and she kept insisting that she watch me cook that my hands kept shaking. I could feel my face turning red and I couldn't focus on the cooking. They were getting hungry and I just kept chopping onions, cleaning the squid, and peeling the shrimp because I couldn't look up and face her. And I also wanted things to be perfect. I imagined them enjoying the food and relishing each bite. It took me three hours to cook and by the time it was all done, they ate it in fifteen minutes. They didn't seem to notice how much effort I had put into it!
Speaker 2
I Have you had any awful, memorable disasters in the kitchen?
Sp2 One particular one when I was cooking for my mother-in-law for the first time. She was visiting from Italy and so I wanted to make a classic Italian dish. I chose risotto. I was holding the salt shaker over the pot when the lid came off and it dumped into the risotto. I took out as much of it as possible, but the water was already boiling and the salt quickly dissolved. I put more water in, kept taking water out, but it was too late. My mother-in-law arrived and she tasted it and almost choked. She suggested I throw in some peeled uncooked potatoes to absorb the salt, which I did. Then I just kept adding in water. In the end we had mushy porridge and had to pick out the potatoes. She was really nice about it, but I'm sure she's never had risotto cooked that way in her life.
I Oh, that's a shame.
Speaker 3
I Andrew, have you had a bad cooking experience?
Sp3 Um, well, it didn't really involve cooking as such, but it was certainly a bad food-preparing experience. I was cooking for my parent's 20th anniversary and I was only in high school. My mom is always telling me how honey is good for me and she puts honey on everything. My dad, on the other hand, loves meat. He loves a good steak. So, I decided to put their two favorite things together. I went to the farmer's market and bought really nice rib eye steaks and fresh honey. I came home and I marinated the steaks in the honey for a few hours and put them in the oven. You would think it would be delicious right? Well, it was the first time I realized that two things that can taste so good separately can taste so bad together! The steaks were too sweet, tough, and overcooked!
I So did your parents eat their dinner?
Sp3 Um, yes, but they put a lot of salt and pepper on it and ate it.

LEXIS IN CONTEXT

b 5 18 Focus on the extracts and see if SS can remember any of the missing words. Play the audio, pausing after each one. Check answers, and elicit exactly what the words mean.

See bold words in audioscript 5.18

5 18
1 I imagined them enjoying the food and **relishing** each bite.
2 ...the water was already boiling and the salt quickly **dissolved.**
3 I **marinated** the steaks in the honey for a few hours...
4 The steaks were too sweet, **tough,** and **overcooked!**

c Put SS in groups to answer the question. Get feedback, and tell them of any cooking disasters you have had.

4 SPEAKING

a Focus on the task. You may want to tell SS that there is a US TV show called *Chopped,* where real-life chefs have to improvise a meal from a set of ingredients. The dishes are then judged by celebrity chefs.

Tell SS they can use basic pantry ingredients like flour, sugar, oil, salt, pepper, etc. You can decide whether or not you want SS to be able to use rice or pasta as well.

Now put SS in groups and set a time limit for them to come up with a menu.

Extra challenge

- Tell SS they have to make a starter, a main course, and a dessert. Point out that where the words next to the illustrations are plural, they can choose the quantities; however, if the word is singular, they can only have one.

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Get feedback from each group to see what they are going to cook and have SS vote for the best menu.

b Focus on the questions, and have SS answer them in their groups. Get some feedback by asking the groups who they think is probably the best cook in each.

Digital extra idea

- You could watch a clip of *Chopped* on YouTube.

5 GRAMMAR nouns: compound and possessive forms

a Focus on the task and give SS time to go through the phrases individually, and then compare with a partner. Check answers.

1 a recipe book
2 a tuna salad
3 children's portions
4 Both are possible but with a different meaning: *a coffee cup* = a cup used for coffee, probably empty; *a cup of coffee* = a cup with coffee in it
5 a chef's hat
6 a can opener
7 James's kitchen
8 a friend of John's

b Tell SS to go to **Grammar Bank 9B** on *page 155*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

Grammar notes

- This is a complicated area of grammar where SS will still have doubts as to when they should use a possessive 's or use an *of* structure *(the movie's name* or *the name of the movie)* and when both are possible.
- Your SS' own language might use an *of* or *for* structure where English uses a compound noun, e.g., *a recipe book,* or a possessive noun like *children's portions.*

Focus on the exercises for **9B**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a 1 ✓
2 ✓
3 the end of the movie
4 the wife of my friend who lives in Brazil
5 a colleague of my sister's
6 a bottle of milk
7 photo of the house
8 dog collar
9 glass table
10 ✓
11 glass of juice

b In **1,** *my friend's children* = the children of a friend of mine; *my friends' children* = the children of several friends of mine
In **2** and **10** there is no difference in meaning.

c 1 bottle opener
2 Alice and Yen's wedding
3 dessert menu
4 female intuition
5 marketing manager
6 garage door
7 ocean view
8 government's program
9 cats' bowls

Tell SS to go back to the main lesson on *page 90.*

6 READING

a Focus on the task and the introduction to the text. Set a time limit for SS to read the introduction once and answer the four gist questions with a partner. Check answers.

1 A game where people choose what they would want to eat for their last supper on earth.
2 Some of the world's best-known chefs.
3 Students' own answers

b Have SS read the introduction again and then give them time to discuss the questions together. Tell SS not to worry about words they don't know because they will be dealt with later. Check answers, and elicit SS' opinions.

1 Because they have eaten all kinds of food from all over the world, including the most expensive things like truffles and caviar.
2 Because most of them choose simple, rustic, and unpretentious food.
3 That they are difficult people to work with: "loud obsessive dominating control freaks."
4 Cooking is about control, manipulating people, and ingredients. Eating is about letting go, e.g, being relaxed, and surrendering yourself to the food.

c Focus on the questions and answers. Set a time limit for SS to read, and get feedback from individual SS.

! You don't want to go into too much detail at this stage, as SS will be answering the questions themselves later.

d Focus on the sentences, and set a time limit again for SS to read the answers again and complete the sentences with a partner. Encourage them to use their own words. Check answers.

Suggested answers
1 they choose elaborate meals with several courses (whereas the others choose much simpler meals).
2 at the chef's home.
3 have any music playing.
4 she would make the occasion more light-hearted because Russians are very good at dealing with death and the grieving process (e.g., the time when you feel very sad because sb has died).

LEXIS IN CONTEXT

e Now focus on the instructions and give SS time to underline the words, compare with a partner, and check with a dictionary if they are not sure what they mean, or with you if they don't have a dictionary.

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Elicit / explain that many foreign words are used when talking about food, but some have been completely assimilated into English, e.g., *pasta, baguette,* whereas others haven't and these may not be in SS' dictionaries.

Check the words SS have underlined and their meanings.
vin ordinaire = French for table wine
truffle (here) = an expensive type of fungus that grows underground
beluga = a type of caviar (fish eggs)
prosciutto = Italian for cured ham
linguine = Italian for a type of pasta like spaghetti but flat
clam = a kind of shellfish
spaghetti all'arrabbiata = spaghetti with a spicy sauce made from tomatoes and chilis
rice pudding = a dessert made from rice cooked with milk and sugar
oysters = a large flat shellfish, some of which produce pearls
foie gras = goose liver (French, the term commonly used in English)
rib eye steak = a steak from the beef rib
sashimi = slices of raw fish (Japanese)
carpaccio = thin slices of raw fish served with a sauce (Italian)
tartare = raw beef and raw eggs
saucisse de Morteau = type of French smoked pork sausage
Gruyère = a type of strong-flavored Swiss cheese

f Focus on the task and give SS time to find the words. Have them compare with a partner and check answers. At this point you can deal with any other vocabulary queries.

1 nibble	4 crave	7 tasting menu
2 skewer	5 crust	8 catch
3 edible	6 ripe	9 dine

g Finally, focus on the questions again and have SS answer them with a partner.

Get feedback to see whether SS chose simple or elaborate food, and tell them your own answers too, if you like.

7 WRITING

Tell SS to go to **Writing *A complaint*** on *page 116.* In this lesson SS write a letter or email complaining about a product or service. SS have already written a formal letter / email of application in **Writing 1**, so here the focus is on the specific language relating to a letter of complaint. Although this is something SS may have looked at in previous years (for example, there was a letter of complaint in *American English File Upper-intermediate*), this text type often comes up in advanced exams, and the language SS would be expected to use is more sophisticated. The writing skills focus is on getting the right style and register, and the writing task involves expressing information in a more formal way.

ANALYZING A MODEL TEXT

a Focus on the text type (a complaint). Remind SS of the importance of being able to write a formal letter or email in English, and point out to them that one context in which they may need to write one is if they have had a problem while traveling, e.g., with an airline or a hotel. A letter of complaint is also a common exam question.

Focus on the **Key success factors** and go through them with SS.

Focus on the questions, and either have SS discuss them in pairs or have an open-class discussion.

b Now focus on the letter, and set a time limit for SS to read it. Tell them to ignore the blanks. Then elicit that it is a complaint about a cruise that did not live up to a customer's expectations.

c Set a time limit for SS, in pairs, to read the letter again and choose the best phrase for each blank. Check answers, eliciting why one phrase is better than the other.

1 b (avoid using contractions)
2 a (avoid emotional language)
3 a (more formal verb)
4 b (formal fixed phrase)
5 b (more precise, less vague)
6 a (use of passive is less confrontational)
7 a (formal phrase)
8 b (avoid informal idioms)
9 a (passive is less personal and confrontational)
10 a (less aggressive and demanding)

Highlight the use of the passive rather than the active in 6 and 9, which is often used in a letter of complaint as it is less accusatory and distances the complaint from any individual.

Extra idea

- Test SS on the phrases by saying the informal phrase and getting them to say the more formal one.

d Focus on the task. Have SS read the letter again and then cover it, and with a partner try to remember the five phrases that were used. Check answers.

1 I am writing to complain...
2 According to your website...
3 There was an extremely unpleasant odor coming from the bathroom...
4 I feel strongly that the description on your website should be changed...
5 I look forward to hearing your views on this matter.

PLANNING WHAT TO WRITE

a Focus on the email. Tell SS to read it carefully, and then to discuss the questions with a partner. Check answers.

"Board first" is a service where, for $40 extra per person, you board the plane before other passengers.
Because they were taken to the gate by bus, she ended up boarding after most of the other passengers, and her family couldn't sit together.

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b Focus on the task and give SS time to discuss it with a partner. Get feedback. Accept all reasonable suggestions for compensation, e.g., free flights or a refund of the $120. Regarding the threat to contact the Department of Transportation, in real life many people would include this as it is often the only way to elicit a response. Tell SS that if they do decide to include it, it should not be expressed in an aggressive way, but simply in a firm, matter of fact way, e.g., *If I do not hear from you in the very near future, I will take up this matter with the DOT.*

Details that SS should include in their letter would be:
– the date and time
– the airport the flight left from, the destination, and the flight number
– the number of people traveling together, and the children's ages

Finally, go through the tips with SS.

WRITING

Go through the instructions and assign the writing for homework.

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8&9 Cooking around the world

Lesson plan

In the first part of this lesson the person interviewed is Chantelle Nicholson, who was a sous-chef at the Marcus Wareing restaurant. Chantelle talks about how she came to be working in the UK, what it is like working as a top chef, and finally answers the question "What would be your last meal on earth?" picking up on the text in **9B**. In the second part of the lesson, people on the street are asked if they think that people in their country are good cooks, how healthy they think the cuisine is in their country, and what other cuisines they like.

SS may find the interview with Chantelle to be the most challenging in the book as she is from New Zealand, and has a distinctive accent. For example, she often pronounces the letter *e* as /ɪ/, e.g., pronouncing *chef* as /ʃɪf/ as opposed to /ʃɛf/. Point out to your SS that at this level it is important for them to be exposed to different varieties of English, even if it requires more effort for them to understand her. SS may also notice that Chantelle makes frequent use of the colloquial phrase "kind of," which is largely redundant in terms of meaning.

These lessons are on the *Class DVD, iTools,* and *Class Audio* (audio only).

Testing Program CD-ROM

- **File 9 Quick Test**
- **File 9 Test**

Optional lead-in (books closed)

- Have SS go to *page 4* and reread text 3 about Marcus Wareing. Tell them that he is now one of the best-known chefs in the UK, and that they are going to listen to an interview with someone who worked at one of his restaurants.

1 VIDEO THE INTERVIEW Part 1

a Books open. Focus on the photo and the biography. Ask the question to the whole class and check answers.

Josh Emett discovered Chantelle through Gordon Ramsay's scholarship competition and offered her a job. She worked as a sous-chef at the Marcus Wareing restaurant in London.

Extra support

- You may want to pre-teach some other words and phrases before SS listen to the interview (see audioscript 5.19).

b 5 19 Have SS look at the glossary. Go through it with the class eliciting from them how to pronounce the words and phrases. Then focus on the task and play the audio or video (**Part 1**) once the whole way through for SS to mark the sentences **T** (true) or **F** (false).

Check answers.

1 T 2 T 3 F 4 F 5 F

5 19
(audioscript in Student Book on *page 135*)
I = interviewer, C = Chantelle Nicholson

I Who taught you to cook?
C It would probably be my parents when I was younger. It was more, it was always something that I was interested in from an early age and I used to be in the kitchen quite a lot.
I How did you end up as a chef in London?
C One kind of afternoon when I was reading the, a foodie magazine in New Zealand, and it mentioned the Gordon Ramsay scholarship, and we had to submit a menu kind of a three-course menu and talk about the food, talk about what you'd done, so I thought, "Well, why not give that a go?" So I submitted an entry and then got a phone call kind of six weeks later saying I'd got into the semi final, which was basically 12 people, 11 of them all chefs, so I kind of felt a bit like a fish out of water, but you know, whilst I was there I met Josh Emmet, who was the head chef at the Savoy Grill, which was run by Marcus, and at the end of it he said, "Well, you know, there's a job at the Savoy Grill if you want one," and it was just too good an opportunity to turn down, um, so it all kind of happened relatively quickly because I thought well, I can't turn this opportunity down. I was kind of at a point in my career where I was looking for another job anyway. So I just thought, "Well, I'll do it."
I Top chefs have a reputation of being difficult. What's Marcus Wareing like to work for?
C He is very, he's quite, I mean I wouldn't want to work for any other chef of that high caliber really. He's a very, he's a person that's very, he's got a real eye for detail and a perfectionist. But he's also got a very good business sense, which is a great thing to learn from as well, because he oversees the whole operation. So in that sense he's a great kind of mentor, I guess. I mean, if he gets upset with people, it's because of what's going on the plate or in the restaurant. There's no kind of, there's no ego there at all, it's all about what goes out on the plate and what happens, and how the guests are treated, he's very much a person that people, when people come to the restaurant he wants them to have an amazing experience, no matter if they're kind of buying a £30 bottle of wine or £3000 bottle of wine.
I Is this restaurant into the new tendencies in cooking, using science in the kitchen and things like that?
C We are more, not traditional but we use traditional techniques, classic techniques. We, I guess in a sense, we're more about Marcus, Marcus is a person that's very respectful of ingredients and basically treats, you know, will treat a carrot the same way as a piece of foie gras in the sense they're both great things that need to be looked after and treated in the right way to get the maximum kind of flavor out of them, and I guess we're more about making carrot taste like a carrot as opposed to making a carrot taste like a beetroot, which, in a sense, I think some people get a little carried away with.

c Play the audio or video again, pausing if necessary, for SS to make notes. Have SS compare with a partner, and then check answers, making sure (where relevant) SS say why an answer is false.

3 F (The chef wants everyone who comes to his restaurant to have an amazing experience, no matter if they're buying a cheap bottle of wine or an expensive one.)
4 F (The chef will treat a carrot the same way as a piece of foie gras.)
5 F (They are more about making a carrot taste like a carrot as opposed to making a carrot taste like a beetroot.)

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VIDEO Part 2

a 5 20 Focus on the task and give SS time to read the questions. Play the audio or video once (**Part 2**) and tell SS just to listen. Then give SS time to discuss the questions and tell each other what they understood. Now play the audio or video again, pausing after each answer to give SS time to make notes and compare with their partner again. Play the recording again as necessary. Elicit and check answers.

You may want to highlight how for question 4 she uses "a" and "b" to highlight the two reasons when she gives this answer.

1 A sous-chef is the "second chef" who works under the head chef.
2 She works very long hours, from 7:00 a.m. to 12:00–1:00 a.m. the following morning.
3 When a lot of people all arrive at the same time and they have to try not to keep people waiting, when they cook something that's not right and they have to begin again, and the long hours – because when people are tired they get more stressed.
4 Because she's not at home very much, and because she finds it difficult cooking in her kitchen which is small and doesn't have the sort of equipment that she has at work.
5 She would start with foie gras, then have scallops, then beef rib as a main course, then cheese, and then pear tarte Tatin for dessert.

5 20

(audioscript in Student Book on *page 135*)
I = interviewer, C = Chantelle Nicholson

I You are the sous-chef here. Can you tell us, what exactly is the difference between a chef and a sous-chef?
C Basically a sous-chef is, it basically translates to a second chef, so you have the head chef and then you have the sous-chefs under the head chef, so they run the kitchen in the head chef's absence.
I How many hours do you work?
C We, they are long days for most people. I mean, we start at about 7:00 in the morning and we normally finish, kind of, between 12:00 and 1:00 in the morning, so it's a long day, but in a sense it's something that you get used to the more you do it.
I Does it get very stressful in the kitchen?
C It can. The biggest thing is organization. It can be, it makes a big difference, kind of the way diners come in as well, if they all come in at once then it does get a bit, because you, you're always conscious of the fact that you don't want to keep people waiting too long but you don't want to, in the other sense, just push out the food, because they're here for the experience. So it can get stressful in some situations and when, if you cook something and something, and it's not right and you can't serve it, the time it takes to kind of begin the whole process again, a) for those, the guests that have ordered that particular dish, they have to wait a long time, but also it creates a backlog in a sense, so it can get stressful but again it's something that's managed and if you're organized and kind of a bit forward-thinking and always one step ahead then it becomes, it minimizes the stress completely.
I And presumably the long hours don't help?
C Again the, the hours don't, don't help the stress because obviously the more tired people are, then the more stressed they can get. But in a sense the people that work here are quite, very focused, very, very passionate about what they do, you kind of have to be to be able to put in the time that we all put in. So the stress is, I think it's something that can be managed.
I Do you cook at home, if so, what kind of food?
C Ah, not much, I don't cook at home much, a) because I'm not really there a huge amount and b) when you have what we have here to go to a kind of small, small kitchen it's a bit, I find it a bit difficult, in a sense because you're used to having such great equipment and kind of ovens, and everything around you, and then you go back to a little flat and kind of trying to do it, it's just not quite the same. But when I have time off, if I'm on holiday or something like that, I of course enjoy kind of going to a market or even a supermarket and getting kind of local ingredients and doing it that way.
I What would you have as your last meal on earth?
C Wow, it's a big question, probably would start with, something like foie gras, because it is such a kind of delicacy and then a seafood, probably scallops, main course would probably be some beef, a rib of beef with some beautiful vegetables, seasonal vegetables, then I'd definitely have to have cheese, I because I'm a big fan of cheeses, especially the European cheeses, they're just, that's one thing that I really love about the, kind of, the UK and Europe and then probably to finish, probably a pear Tarte Tatin.

b Have SS look at the glossary. Go through it with the class eliciting from them how to pronounce the words and phrases.

Focus on the two questions. Have SS answer in pairs and then get feedback from the whole class, or do this as an open-class discussion.

2 LOOKING AT LANGUAGE

a 5 21 This exercise gives SS intensive listening practice in deciphering phrases where words are often run together, and introduces them to some common expressions and idioms used in spoken English. Focus on phrases 1–6 and give SS time to read them. Play the audio or video, pausing after the first phrase and replaying it as necessary. Elicit the missing words, and then the meaning of the whole phrase. Repeat for the other five phrases.

1 *it would probably be* (= it would most likely be)
2 *it was more* (= used to show that you are giving more detailed information)
3 *I mean* (= informal way to explain or correct what you have just said)
4 *I guess* (= to suppose that something is likely)
5 *I guess in a sense* (= to suppose that something is likely in a particular way), *you know* (= used when you are thinking of what to say next)
6 *it basically translates to* (= it means)

5 21

1 It would probably be my parents when I was younger...
2 It was more, it was always something that I was interested in from an early age and I used to be the kitchen quite a lot.
3 He's quite, I mean I wouldn't want to work for any other chef of that high caliber really.
4 So in that sense he's a great kind of mentor, I guess.
5 We, I guess in a sense, we're more about Marcus, Marcus is a person that's very respectful of ingredients and basically treats, you know, will treat a carrot the same way as a piece of foie gras...
6 Basically a sous-chef is, it basically translates to a second chef...

Extra support

- If there's time, provide SS with the audioscript and have SS listen again, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

3 VIDEO ON THE STREET

a 5 22 Focus on the task and play the audio for SS to answer the questions. Have them compare their answers with a partner and then write the answers on the board.

Questions
1 Do you think American cuisine is good?
2 How healthy do you think the cuisine in your country is?
3 What other cuisines do you really like?

Victor, Jackie, and Ezra are all positive about the cuisine in their country. There doesn't seem to be one popular foreign cuisine mentioned. It seems that all kinds of foreign foods (Thai, Brazilian, and Korean) are popular.

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5 22

I = interviewer, V = Victor, J = Jackie, Ezra = Ezra

Victor

I Do you think American cuisine is good?
V Do I think American cuisine is good? I have a hard time defining what American cuisine is. I guess hamburgers, hot dogs, fries. In that context, yes, I think American cuisine is excellent. I like to eat burgers and fries and all those unhealthy things.
I How healthy do you think the cuisine in your country is?
V I don't think American is food is inherently unhealthy. I think we enjoy doing things like frying things up that don't need to be done. But, uh, I don't know. No, I don't think it's inherently unhealthy.
I Do you think Americans eat too much fried food?
V Being from California, I think I'm obliged to say yes. We eat fried food too much in general. Particularly because we eat a lot of fast food and it obviously makes it tastes better.
I Do you think food in California is healthy?
V I think that people in California like to believe that it's healthier. They like to believe that they eat local, fresh, organic – all of those buzz words. It is easier to find healthy food in California than say in Texas, I would say. I'll say that much.
I What other cuisines do you like?
V Oh, god, that's a hard question. I like all different kinds of cuisines. Living in a rather, I suppose, cosmopolitan area, I think there are a lot of different types of cuisines—Indian food, Thai food all that I enjoy thoroughly, as well.
I What do you like about Thai food?
V I like Thai food because partially the way they prepare it... the stir fry...and the herbs and spices that they use...the basil...lots of peanut based sauces and whatnot.

Jackie

I Do you think in general people from your country are good cooks?
J I do think American people are good cooks. I think that New York is very diverse and that their cuisine, and so I guess all different types of foods could technically be considered American foods. So, yes, absolutely.
I What other cuisines do you really like?
J I think another country's cuisine that I really love would be Brazil. I am a very heavy meat-eater, so I think that they're really great with keeping everything super flavorful and diverse.
I How healthy do you think the cuisine in your country is?
J If I had to guess which cuisine is healthier I'd say probably Brazil. America has a lot of problems in regards to growing fruits and vegetables and everything right now. And considering everything with fast food and how meat is raised to be slaughtered, I think it's there a little too much going on for me to say that it's healthy with GMOs and pesticides and everything like that.
I Would you like to go to Brazil to try the food?
J I would absolutely love to go to Brazil and try the food out there.

Ezra

I Do you think in general people from your country are good cooks?
E I do think American food is good food, but it also depends on where you're at in the country. American food is pretty diverse. If you're in New York, American food is a lack of a better term is...a melting pot...pun intended because you have Italian, Chinese, Thai, Asian-fusion wherever you go. But if you go down South or maybe in the Midwest, it's a little bit more butter oriented. A little bit more delicious, I don't know. So yes, I think American food though is really diverse and it's awesome.
I How healthy do you think the cuisine in your country is?
E I do think American food is relatively healthy depending where you're at. I think Americans are given a little bit of a bad rap in terms of some people thinking that we're a little bit overweight. But depending again on where you're at in the country in terms of the caloric count of the bible belt versus, you know, downtown or Brooklyn where it's more tapas restaurants that can be a little bit more healthier. It just really depends. It's a pretty broad question.
I What other cuisines do you like?
E My favorite food culturally, I would say, would be Korean. I love Korean barbeque because you take like steak and different types of vegetables, but you don't wrap it in a tortilla, you wrap it in like a lettuce leaf and you can grill it and you toss it in a stew. And it's delicious. I feel like I'm eating healthy, but in reality I'm probably not.
I What do you like about Korean barbecue?
E I like Korean Barbeque because you have a lot of choices. They bring out an entire buffet and just set it right on your table. So you get to basically choose ten different types of meats or cheeses or vegetables all that are diverse because they're not really found in the continental US too much. And they all have different types of tastes that are great, and then you can experiment with them, and they usually have some sort of grilling station right at the table as well. So you can cook it up yourself. You have a lot of control over the different types of combinations with Korean barbecue which I really enjoy.

b Focus on the task and give SS time to read questions 1–7. Play the audio again all the way through and then give SS time to answer the questions. Then play it again, pausing after each speaker this time for SS to check their answers. Play again as necessary and check answers.

Victor
1 The examples he gives are hamburgers, hot dogs, and fries.
2 Food in California is generally healthier than food in other parts of the country.
3 When he says "buzz words," he means words that have become fashionable and popular. The examples he gives are "local," "fresh," and "organic."

Jackie
4 She says the diverse cuisine in New York City could all be technically considered American food.
5 Her favorite type of cuisine is Brazilian food. The meat in Brazilian food is very flavorful.

Ezra
6 He says the food in New York is more diverse than in other areas of the US.
7 He likes that his favorite cuisine has a lot of choices.

c 5 23 Focus on the phrases and give SS time to read them. Play the audio, pausing after the first phrase and replaying it as necessary. Elicit the missing words, and then the meaning of the whole phrase. Repeat the process for the other four phrases.

1 *hard time* (= difficulty)
2 *cosmopolitan area* (= a place that contains people from different countries, influenced by their cultures)
3 *meat-eater* (= a person who enjoys eating different varieties of meat)
4 *melting pot* (= a place or situation in which large numbers of people, ideas, etc., are mixed together)
5 *Asian-fusion* (= food that is a combination of Asian food and food cuisine from other parts of the world, e.g., Asian-Cuban)

5 23
1 I have a hard time defining what American cuisine is.
2 Living in a rather, I suppose, cosmopolitan area...
3 I am a very heavy meat-eater.
4 If you're in New York, American food is a lack of a better term is a melting pot...
5 You have Italian, Chinese, Thai, Asian-fusion, wherever you go.

Extra support

- If there's time, provide SS with the audioscript and have SS listen again, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

4 SPEAKING

Have SS ask each other the five questions. Then get some feedback from the whole class.

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G adding emphasis (2): cleft sentences
V words that are often confused
P intonation in cleft sentences

10A The promised land?

Lesson plan

The topic of this lesson is immigration. The lesson begins with a Polish woman and a South Korean woman who emigrated abroad talking about their experiences. In the grammar section SS work on the grammar of clauses or phrases that emphasize one part of a sentence, sometimes called cleft sentences. In pronunciation, they work on the intonation patterns in these kinds of sentences. In the second half of the lesson SS read and discuss an extract from a well-known novel, *The Joy Luck Club* by Amy Tan, about first and second generation Chinese immigrants in the US. Finally, the vocabulary focus is on words that are often confused, e.g., *foreigner* and *stranger*. Immigration is very much a part of the modern world but may be a sensitive topic in some teaching situations. Although the lesson does not encourage SS at any point to talk about immigration to their own country, teachers should be alert to this possibility, especially if there are immigrants in the class, and be ready to prevent any insensitive opinions being aired.

STUDY LINK
- **Workbook** 10A
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** Adding emphasis (2): cleft sentences *page 159*
- **Communicative** Celebrity immigrants *page 185* (instructions *pages 165–166*)
- **Vocabulary** What's the difference? *page 210* (instructions *pages 190–191*)
- **Song** *The Outside page 225* (instructions *page 215*)

Optional lead-in—the quote

- Write the quote at the top of *page 94* on the board (books closed) and the name of the author or have SS open their books and read it.
- Point out that Theodore Roosevelt (1858–1919) was president of the US from 1901 to 1909, a period when there was a great deal of emigration to the US, especially from Europe.
- Elicit / explain the meaning of *allegiance* (= a person's continued support) and have SS, in pairs, say whether they agree with Roosevelt's view.

1 LISTENING & SPEAKING

a Do this as an open-class question and elicit reasons. Find out what proportion of the class can imagine themselves going to live in another country.

b Focus on the questions and put SS in pairs to discuss them. Get feedback. You could write the two headings on the board and list the pros and cons underneath them.

c 5 24 5 25 Focus on the chart and the task. You could tell SS to copy a simplified chart (with the number of each question and the names of the two speakers) into their notebooks in order to have more room to complete it. Play the interview with Renata once all the way through. SS can begin to make notes in the chart. Point out that SS should just write down the main points and refer briefly to examples the speakers give (but without writing down all the details).

Then play the audio again, this time pausing to give SS time to complete their notes (see spaces in the audioscript).

5 24

(audioscript in Student Book on *page 136*)
I = interviewer, R = Renata

I Why did you decide to come to Spain?
R Well, it's a bit complicated. It was a bit of a fluke, really. In fact, it was my husband who first came up with the idea of moving here. He's from Peru, and when I met him he was studying catering in Poland, in Poznan where I live, and he could sort of speak a bit of Polish, but not very well. So it would have been very difficult for him to get a job in Poland. Not to mention the paperwork, which would have been very complicated, too. At that time, when we got married I mean, I'd just finished university where I'd studied Spanish, and I got a job teaching Spanish in a school. So we thought about what we were going to do because if we'd stayed in Poland, I would have had to be the one that worked. So as I spoke Spanish, and of course he did too, we decided to try living in Spain.
I When was this?
R About four years ago. We came with nothing, with just a bit of money and two suitcases – and that was it. But bit by bit, we managed to find jobs and somewhere to live. We were very lucky, the guy who rented us our first flat was a chef, and he gave my husband a job, and I managed to get a job teaching Spanish to Polish immigrants here.
I What's the plus side for you about living in Spain?
R What I like best is that if you're prepared to work hard, you can get what you want, you can get a good standard of living quite easily. Then the weather is nice, it's not as cold as in Poland – though actually I really miss the snow. Here in Valencia it never snows. Another good thing here is that you have the sea and mountains quite close by, which we didn't have in Poznan.
I What about the downside?
R The traffic. I absolutely hate driving here, nobody obeys the traffic rules, they drive really crazily. And um...what else? The food is different, but it's OK. My husband would say the noise, the people here are so noisy. In Peru, people aren't nearly as noisy– they live in their houses – if you want to see someone, you go to their house – they're not in the street all the time like they are here. I agree with him. And I think people gossip a lot here, too. They're always talking about what everyone else is doing, and I don't like that.
I There must be things you miss about Poland.
R Of course – loads of things! The food! My family and my friends. The little corners of my town that I love, my favorite cafes and cinemas. That's what I miss most.
I Might you go back to Poland one day?
R I personally would love to go back, but I'm not sure if we ever will. It would be very difficult, especially for my husband. But you never know – or maybe we'll end up in Peru!

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Now repeat the process for Jung-hwa.

5 25

(audioscript in Student Book on *page 136*)

Jung-hwa

I've been living in New York City for just over five years now. The reason I first came here is because I always wanted to improve my English and live abroad. I came alone, and I didn't have any family or friends in the US. I had no idea how things were going to unfold. It was all terrifying and exciting at the same time. South Korea is a relatively homogenous country, so I was completely fascinated and shocked by the diversity in New York City. I was surrounded by people of different races who spoke languages that I had never heard before. Even if people were speaking English, I didn't notice because of all the different accents. It was all so different from what I had been used to back in Korea.

You see, what I like best about living here is that in some way I'm still "living the dream." I was only planning to stay a year, but five years later, I have a master's degree from NYU and I'm working as a teacher's assistant. I get to meet people from all over the world, and people have such different backgrounds that I find myself learning all the time. In South Korea, people are more conservative and cautious about expressing their views. One thing that has definitely changed a lot is my attitude toward communication. In the past, I always went for the politically-correct answer, and I had to spend some time looking for the "right" words to phrase my opinions. But I've gotten used to the idea of the "right to express oneself," and now I feel more comfortable with expressing my thoughts in a more straightforward and honest way.

The thing I love about living in New York City is the people, but it's also the same reason I get frustrated and fed up. I find that people, especially New Yorkers, have little patience. And as much as expressing oneself is a great thing, I find that some people take the "right to express oneself" a little too far. I think the NYC subway system during rush hour is a really good example and the best place to see people at their best and worst. I've seen people express their frustration and anger with other commuters by cursing and yelling. Sometimes, things will get really heated and fights will break out. That really surprises me because in Korea, no matter how crowded or packed it gets, people don't usually yell at one another.

All in all, I love living here and I've made some really good friends, but I still get homesick from time to time. I can easily communicate with my family or friends back in Korea using the Internet, but it doesn't completely get rid of my longing for home. And as much as I love the people, sometimes I feel like the pace in New York City can be overwhelming. I do often think about going home and returning one day.

d Give SS time to compare their answers with a partner before checking answers, eliciting as much information as possible. Have students discuss which speaker feels more positive about their adopted country.

Renata

1 It was her husband's idea. He is Peruvian so it's difficult for him to work in Poland (language / paperwork). Both speak Spanish.
2 4 years
3 If you work hard, you get a good standard of living.
Weather nice
Close to sea and mountains
4 The traffic, the crazy way people drive
People are noisy and gossip about you.
5 Misses family / friends, snow, food, "little corners of her town"
6 Unlikely to go back because difficult for her husband

Jung-hwa

1 She wanted to learn English and live abroad.
2 More than five years
3 She gets to meet all different types of people.
4 People are impatient, and people take the right to express themselves too far.
5 She misses her family.
6 Yes, she says she often thinks about going back home and returning.

LEXIS IN CONTEXT

e Focus on the task and give SS, in pairs, time to go through the phrases and answer the two questions.

Extra support

- Finally, have SS read both audioscripts on *page 136* and deal with any other vocabulary questions or problems.

1 She is referring to going to live in Spain. *a bit of a fluke* = unplanned, an accident
2 She is referring to her husband staying in Poland. *the paperwork* = the bureaucracy, e.g., getting work permits, etc.
3 She is referring to the time when they had just arrived in Spain. *bit by bit* = gradually
4 She is referring to what she misses about Poland. *loads of* = an informal expression meaning *lots of*
5 She is referring to living in a new city. *to unfold* = to happen as time passes
6 She is referring to living in New York City. *living the dream* = living as you have always dreamed
7 She is referring to the New York City subway system where it can be very crowded and frustrating to navigate. *people at their best and worst* = encompassing people with very good behavior and very bad behavior

f Focus on the questions and have SS answer with a partner. Then get feedback from the whole class.

2 GRAMMAR adding emphasis (2): cleft sentences

a Focus on sentences 1–4 and give SS time to try to complete them with a partner, preferably in pencil or on another piece of paper.

b 5 26 Play the audio for SS to check, pausing and playing again as necessary. Then have SS compare the sentences.

See audioscript 5.26

Elicit that the second versions give more emphasis to a particular part of the sentence, e.g., in the first sentence, *In fact, it was my husband who...* gives more emphasis to her husband than *In fact, my husband....* In the second sentence, putting *What I like best...* at the beginning gives more emphasis to this than when it was at the end.

5 26

1 In fact, it was my husband who first came up with the idea of moving here.
2 What I like best is that if you're prepared to work hard, you can get what you want.
3 The reason I first came here is because I always wanted to improve my English and live abroad.
4 One thing that has definitely changed a lot is my attitude toward communication.

c Tell SS to go to **Grammar Bank 10A** on *page 156*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

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Grammar notes

- When we want to focus attention on or emphasize one part of a sentence, we can do this by adding certain words or phrases to the beginning of the sentence as a kind of introduction or build-up. For example, *What I most enjoyed about the movie was...* or *The reason I was late was...* These kinds of sentences are often referred to in grammar books as "cleft" sentences (from the old-fashioned verb "to cleave" = to cut), because the sentence is divided into two parts.

Focus on the exercises for **10A**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a	1	It	3	reason	5	All	7	What
	2	What	4	happens	6	place	8	me

b
1 The reason why she left her husband was because
2 The place where we stopped for lunch
3 What happened was (that)
4 What really annoyed me was (that)
5 It was a girl from my town who
6 All I said was
7 The person I like best of all my relatives
8 What happens is (that)
9 What you need to do right now is
10 The first time I met Serena was

Tell SS to go back to the main lesson on *page 95*.

3 PRONUNCIATION & SPEAKING intonation in cleft sentences

Pronunciations notes

- Cleft sentences have a specific intonation pattern, which SS should be made aware of. Encourage them to imitate it, as this will make their English sound more natural. If they find the technical expressions (fall-rising tone, etc.) difficult to understand, tell them not to worry and to simply try to copy the intonation on the audio.

a 5 27 Focus on the information box and go through it with SS. Play the example sentences twice for them to listen to and try to grasp the two different intonation patterns.

5 27
1 What I hate about my job is having to get up early.
2 The reason why I went to Japan was because I wanted to learn the language.
3 It was her mother who really broke up our marriage.
4 It's the commuting that I find so tiring.

b 5 28 Play the audio, pausing after each sentence for SS to listen and repeat. Play the audio again as necessary.

5 28
See sentences in Student Book on *page 95*

c Focus on the task and give SS time to complete the sentences. Monitor and help.

Then have SS take turns reading their sentences to each other. Monitor and check their intonation, correcting it where necessary.

Extra idea

- Make up some sentences of your own for SS to listen to your intonation.

4 READING & SPEAKING

a Focus on the photo and the book cover, and find out if any SS have read the book or seen the movie. Then focus on the pre-reading questions and have SS answer them with a partner.

Get feedback from the class and tell SS what you think.

b Focus on the gist questions. Set a time limit for SS to read the extract once. Check answers.

Waverly seems to be experiencing an identity crisis because she had always wanted to be seen as American, not as Chinese, but now that she wants to visit China she feels unhappy that, according to her mother, Chinese people will see her as an outsider because she cannot speak the language and is clearly "all American-made." Her mother feels responsible. She wanted her children to have the best of both worlds, having the benefits of living in the US while retaining their Chinese character, but she now realizes that this is impossible.

c Focus on the task. Have SS read the extract again and then answer the questions, referring back to the text. Have them compare with a partner, justifying their choices, and then check answers.

1 c 2 d 3 a 4 c 5 b

LEXIS IN CONTEXT

d Focus on the task and give SS time to find the verbs in the text and guess their meaning. They can do this in pairs or individually and then compare with a partner. Check answers.

blend in = to look similar to other people, so that you don't stand out / look different
sue = make a claim against sb in court about sth they have said or done to harm you
obey = do what sb has told you
pursue = follow sth in order to catch or acquire it
polish /ˈpɑlɪʃ/ = make sth shine by rubbing it with a cloth, e.g., *I polished the car*, (metaphorically) to improve sth by making changes, e.g., *We need to polish our performance before the show on Friday.*
flash around = (disapproving) to show sth you have to other people in order to impress them, e.g., *He flashes his money around.*
stick to = become fixed (in her mind)

e Do this as an open-class question and elicit opinions.

Extra support

- Deal with any other vocabulary questions and problems SS may have. You may want to point out that there are a couple of phrases in the text that do not sound totally English and are probably used by the author to convey the idea that the mother's English is perhaps influenced by Chinese, e.g., the way you carry your face, put your feelings behind your face, etc.
- You could ask SS to choose five other words or phrases they would like to learn.

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5 VOCABULARY words that are often confused

a Focus on the task. Have SS compare their answers with a partner. Check answers, eliciting the exact meaning of each word.

a foreigner is sb from another country
an outsider is sb who is not accepted as a member of a society or a group
a stranger is sb you don't know; sb who is in a place they haven't been to before

b Give SS time to complete their sentences and then compare with a partner. Check answers, eliciting the pronunciation of both words. Emphasize in each case that the word that is right in one sentence cannot be used in the other.

1 a *suite* (= a set of rooms, esp. in a hotel, usually with a bedroom, a living area, and a bathroom)
b *suit* (= a jacket with matching pants or skirt)
2 a *besides* (= in addition to, apart from, e.g., *What sports do you like besides basketball?*)
b *beside* (= next to or at the side of sb / sth, e.g., *Come and sit beside me.*)
3 a *lie* (= put yourself in a horizontal position [past *lay*, past participle *lain*])
b *lay* (= put sth or sb in a particular position or put sth down on sth [past *laid*, past participle *laid*], e.g., *He laid his hand on my arm.*)
lie (down) does not have an object; *lay sth / sb* (down) needs an object.
4 a *currently* (= right now)
b *actually* (= in fact, to tell the truth)
5 a *announce* (= tell people sth officially, e.g., *The government has announced that it is going to lower taxes.*)
b *advertise* (= tell people about a product or service to encourage them to buy or use it)
6 a *affect* (= verb meaning to produce a change in sb or sth)
b *effect* (= noun meaning the consequences of an action)
7 a *embarrassed* (= shy or awkward especially in a social situation)
b *ashamed* (= feeling bad about sth you have done)
8 a *deny* (= say you have not done sth)
b *refuse* (= say you will not do sth)
9 a *compromise* (= an agreement between two parties or groups in which each side gives up some of the things they want so that both sides are happy at the end. It can also be a verb, e.g., *We had to compromise.*)
b *commitment* (= a promise to do sth or to behave in a particular way. It is also a verb, e.g., *The company is committed to providing quality at a reasonable price.*)
10 a *economical* (= money-saving)
b *economic* (= related to the economy, e.g., *There is a serious economic crisis.*)

c Focus on the task and give SS a few minutes to complete the sentences. Check answers.

1	affect	4	advertised
2	embarrassed	5	actually
3	commitment	6	refuse

Put SS in pairs and have them discuss whether they think the sentences are more true of men or of women. Get feedback.

6 5 29 SONG *The Outside* ♫

This song was originally made famous by the American singer/songwriter, Taylor Swift in 2006. For copyright reasons this is a cover version. If you want to do this song in class, use the photocopiable activity on *page 225.*

5 29

The Outside
I didn't know what I would find
When I went looking for a reason, I know
I didn't read between the lines
And, baby, I've got nowhere to go
I tried to take the road less traveled by
But nothing seems to work the first few times
Am I right?

Chorus
So how can I ever try to be better?
Nobody ever lets me in
I can still see you, this ain't the best view
On the outside looking in
I've been a lot of lonely places
I've never been on the outside

You saw me there, but never knew
that I would give it all up to be
A part of this, a part of you
And now it's all too late so you see
You could've helped if you had wanted to
But no one notices until it's too late to do anything

How can I ever try to be better?
Nobody ever lets me in
I can still see you, this ain't the best view
On the outside looking in
I've been a lot of lonely places
I've never been on the outside *(repeat)*

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G comparison
V word building: adjectives, nouns, and verbs
P homographs

10B Sports on trial

Lesson plan

This lesson focuses on two different angles on sports. In the first half SS read a newspaper article, *Battle of the Workouts*, which compares similar activities (aerobics and running, yoga and Pilates), which people might decide to take up if they want to get in shape, and looks at the pros and cons of each. Then there is a focus on word building, forming nouns and verbs from common adjectives, e.g., *strong, long, deep,* etc. In the second part SS look at some statements from a controversial new book criticizing sports, called *Foul Play*, and listen to a well-known sports journalist, Ron Kantowski, give his opinion on these issues. SS then work on grammatical structures involving comparisons. The lesson ends with a pronunciation focus on homographs, words that are spelled the same but pronounced differently according to the meaning, e.g., *bow*.

STUDY LINK
- **Workbook** 10B
- **Online Practice**
- **iChecker**

Extra photocopiable activities

- **Grammar** Comparison *page 160*
- **Communicative** Sports quiz *page 186* (instructions *page 166*)
- **Vocabulary** Word building race *page 211* (instructions *page 191*)

Optional lead-in—the quote

- Write the quote at the top of *page 98* on the board (books closed) and the name of the author or have SS open their books and read it.
- Point out that Heywood Broun (1888–1939) was a well-known male journalist, sports writer, and newspaper editor.
- Ask SS what they think it means and if they agree with it, and elicit specific examples (referring to sports and players) of how character is revealed through playing sports.

1 READING & SPEAKING

a Focus on the photos and the questions, and elicit answers from the class. Some SS may not be familiar with Pilates /pə'lɑtiz/. You could elicit / explain that it is a physical fitness system (developed by Joseph Pilates in the early 20th century) that focuses on the core postural muscles that help keep the body balanced and that are essential to providing support for the spine. Point out that it always has a capital *P* because it is named after someone.

Digital extra idea

- Google the sports yoga, Pilates, and aerobics to make sure SS know exactly what they are. YouTube has some clips, too.

b Now focus on the article and the questions. Set a time limit and tell SS to scan the article to find the answers. If they can't find the answer to one of the questions, tell them to go on to the next one, and return to the one they couldn't answer at the end. Have SS compare with a partner and then check answers.

1	aerobics and yoga	7	aerobics
2	Pilates	8	aerobics
3	running and aerobics	9	Pilates
4	running and Pilates	10	yoga
5	running	11	Pilates
6	yoga	12	running

c Focus on the task. Explain that in the original article for each pair of activities, one was declared the winner by a sports expert. Have SS read each pair of activities carefully and guess which was judged the winner. Elicit opinions before giving the answer.

The winners were running and Pilates.

LEXIS IN CONTEXT

d Focus on the definitions and see if SS can remember any of the words. Then set a time limit for them to find the others in the article. Have SS compare their answers with a partner. Check answers.

1	stride	4	prone	7	push-ups
2	spine	5	joint	8	sit-ups
3	a workout	6	stretch	9	torso

e Focus on the task. Have SS do it without looking back at the article, and then check back. Check answers and elicit the meaning of each phrase.

master the poses (= to learn to do sth completely)
challenge yourself more by entering fun runs (= to test your abilities / skills. Remind SS of the phrase they learned in **File 1**, *a challenging job*.)
attain a sense of unity (= a more formal way of saying *reach*, e.g., *a particular level*); *achieve* and *attain* are similar in meaning
perform six push-ups (= more formal way of saying *do*)
set personal goals (= to give yourself or others sth to try and do successfully, e.g., *Our teacher set a goal of reading three books this semester.*); *achieve a goal* (= succeed in reaching a goal or standard)
burn calories (= use food to produce energy)

Extra support

- Ask SS to choose five other words or phrases they would like to learn from the article and have them compare their choices. Get some feedback from the class about the words or phrases they have chosen and deal with any vocabulary problems that arise.

f Focus on the task and give SS time to prepare their answers. If you have SS who know little or nothing about sports, put them with a student who does, who can "teach" them about a particular sport. Then put them in pairs to describe their chosen activity. Get feedback by asking some pairs to talk about their chosen sport.

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2 VOCABULARY word building: adjectives, nouns, and verbs

a Focus on the task. Elicit that in the first sentence a verb is needed, and in the second a noun. Have SS complete the sentences. Check answers.

1	strengthen	2	strength

b Elicit that with *strong*, the verb is formed by adding *-en* to the noun. Point out that with the other words in the chart sometimes the verb is formed from the adjective, and sometimes from the noun, and they should try out both ways to see which sounds right. Give SS time to complete the chart with a partner and check answers.

Adj	Noun	Verb
strong	strength	strengthen
long	length	lengthen
deep	depth	deepen
short	shortness	shorten
wide	width	widen
high	height	heighten
weak	weakness	weaken
thick	thickness	thicken
flat	flatness	flatten

Point out that *heighten* doesn't mean to make sth higher, but to intensify or increase sth, e.g., *heighten the awareness of sth*.

c Focus on the sentences and have SS complete them with words from the chart. They can do this in pairs or individually and compare answers with a partner. Check answers, eliciting pronunciation.

1	shorten	6	thicken
2	length, width	7	flatten
3	height	8	weaknesses
4	weaken	9	widened
5	depth	10	shortness

3 GRAMMAR comparison

a Focus on the task. Have SS do it individually and then compare with a partner. Check answers.

1 ...the louder the crowd gets
2 ✓
3 ...a few more votes
4 ...as much as
5 ...many more seats
6 ...the better
7 ✓

b Tell SS to go to **Grammar Bank 10B** on *page 157*. Go through each example and its corresponding rule with the class, or give SS time to read the examples and rules on their own, and answer any questions.

Grammar notes

- SS at this level should be confident with basic comparative and superlative adjectives and adverbs. They should also have seen the *the…the…* structure before, though may not use it with great fluency. Here they review this structure and look at common modifiers used with comparative and superlative structures.

Focus on the exercises for **10B**. SS do the exercises individually or in pairs. If SS do them individually, have them compare with a partner. Check answers after each exercise.

a 1 the worse we play
2 by far the best meal
3 just as good a player
4 a lot easier
5 as late for work
6 the cheaper it is
7 far more laid-back
8 a little bigger
9 easily the most talented

b 1 than
2 ✓
3 by far
4 The sooner the better
5 twice as much as
6 the worse I do
7 easier and easier
8 a few more
9 many more

Tell SS to go back to the main lesson on *page 100*.

c Focus on the task, and put SS in groups of three. Tell them to start, and then when two minutes are up, say "Stop" for them to move onto the next topic.

Get feedback by finding out whether groups agreed or not with the statements.

4 SPEAKING & LISTENING

a Focus on the task and the six points. *Foul play* is used mainly to refer to actions in sports that are against the rules, and the word *foul* can be used as a noun and verb, e.g., *The defender committed a foul. The forward fouled the goalie.*

Give SS time to read and check or put an X next to the points, and to think of reasons why they agree / disagree.

b Now put SS in groups of three or four to debate each point. Monitor and help where necessary, making notes of any recurring problems or errors to deal with afterward.

Get feedback, asking SS whether as a whole they agreed or disagreed with the statements.

c 5 30 Focus on the photo of Ron Kantowski and the task. Explain to SS that Ron Kantowski is a sports columnist and writes for the Las Vegas Review-Journal.

Play the audio, pausing after each answer, for SS to mark the statements A if they think he basically agrees with the statement, D if they think he basically disagrees, or PA if they think he partially agrees. Play again as necessary. Check answers and find out if Ron Kantowski's opinions (e.g., agreeing or disagreeing with the statements) coincide with what SS decided in **b**.

1 D	3 PA	5 A
2 PA	4 A	6 A

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5 30

(audioscript in Student Book on *pages 136–137*)

I = interviewer, R = Ron Kantowski

I There's a deeply held belief that sports teaches us valuable lessons about life and ultimately makes us better people. In your opinion, is that true?

R Call me old-fashioned, but I actually *do* believe that, having played sports myself when I was younger. There are some things that sports can teach you. Just in general terms, it teaches you to respect authority – for example, when there's a referee in the game, there's an authority figure. And it teaches you how to get along with others and cooperate. When I was a kid, we would play ball sometimes without supervision, and we'd have to get along by choosing up sides for the teams. When there was an issue with the rules, we'd have to get together and come up with a compromise. So, yes, I think there are a lot of lessons to be learned, especially when you're young, that help you later on in life.

Now, when it comes to individual sports, the effect is even more evident than in team sports. It takes an incredible amount of discipline, for example with tennis and golf and track, which aren't team sports. It's a matter of getting up early, training on your own, and all the repetition that you need to do, sometimes without supervision. A lot of people who aspire to be professional athletes can't afford a trainer or a coach, especially when they're young. So the discipline involved in individual sports is a valuable lesson in life as well.

I On the whole, would you say that sports bring about more happiness or unhappiness in the world?

R Well, as long as there's some perspective there, and you look at sports as a sort of temporary escape from real life, as entertainment – like going to a movie – if you have that kind of perspective, then I think sports can enhance your life. And life is *better* with diversions. With sports, a lot of people look forward to following their teams: it gives them a sense of family, a sense of community, and some wonderful memories. And as entertainment, sports have tremendous value.

But again, there has to be some perspective. When you go past the level of sports as entertainment, as diversion, as a pastime, when it gets into the obsession area, then it's probably *not* a good thing. People who get too carried away by whether their team wins or loses are not in a healthy situation. As long as you can look at sports as a diversion, it's fine. Part of the secret of life, and this certainly applies to sports, is to do it in moderation, and being a sports fan is no different. But overall, I would say sports create a great deal of happiness.

I Do you think there's a sense that sports have replaced religion in modern society?

R That's a great question. Probably for a lot of people, it has. I'm thinking of some of these major sporting events that draw worldwide interest, like the World Cup, for instance. You see the passion of the fans, and I think that passion is wonderful, as long as it doesn't carry over into fanatical levels. Again, we get back to that obsession thing, and once you've crossed that line where sports are no longer just entertainment, diversion, and pastime – when it crosses the line, then yes, it can border on religion for a lot of people.

I Do you think there's any difference between using technology to gain an advantage (for example high tech swimsuits) and doping, I mean taking performance-enhancing drugs?

R That's a profound question. I think if you're really honest about it, it's hard to see the difference. I mean, if you think about a sport like tennis or maybe golf, and you consider the advances in technology in the equipment, and if you go back to the 1930s and 1940s and think about the small wood tennis racquets and the wooden golf clubs...if those players had had today's equipment in their hands, it would have made a huge difference in their game, a *bigger* impact on their game than performance-enhancing drugs! The advances in technology have really done more to increase performance than drugs have. We're all quick to criticize, and there's a stigma attached to using drugs that doesn't exist with the equipment, but in a lot of ways they're similar. I think equipment, technology, diet, and education – all those things have done more to enhance athletic prowess and performance than drugs.

I We expect athletes to be positive role models. Is there any reason why we should?

R Years ago, people looked up to athletes, and they were our heroes. But there's no reason why they should be role models – they're in the public eye more than others, but they're human, like everyone else. All the money and adulation is difficult for these athletes to handle, paradoxically. Money and fame tend to bring down a lot of celebrities, like actors and rock stars, not just athletes. There's a lot of temptation and money involved that you don't see in other professions.

Also, there's more pressure nowadays, with the way the media has changed, and with social media. Everyone is looking for a sensational story, and athletes are more prone to being caught in scandals than ever before.

If it were up to me, parents and teachers, people like that, would be the real role models.

I Right. Do sports occupy a disproportionately high place in the media and have we lost all sense of proportion when it comes to sports?

R There *is* a disproportionate amount of interest in sports. There's an insane amount of hype around some of these big events, like the Super Bowl and the World Cup. The media knows that there's a captive audience, and more is better! You know, the first Super Bowl didn't even sell out, yet in today's world it's considered the most important event you can imagine, so it just shows how perspectives have shifted. But the media *reflects* interest more than they create it – they're giving the public what they want. I'm not sure the media is totally to blame, either; it's just a form of economics.

d Focus on the task. Play the audio again, pausing after Ron Kantowski talks about the first statement to give SS time to make notes (see spaces in the audioscript). Have SS compare notes with a partner and then check answers. Ask SS whether they agree with what he says. Repeat the process for the other statements.

1 He says that team sports teach you to respect authority (the referees), and to get along with others by cooperating and compromising. Individual sports teach discipline, even without supervision, because of the hard work involved in training.
2 He believes that overall, sports makes people's lives better because it's important to have diversions and entertainment in life. However, people need to keep it in perspective and not make sports into an obsession, which can be unhealthy.
3 He says sports enthusiasm can border on religion for some people if their passion for the sport goes to a fanatical level.
4 He agrees that drugs and advances in technology may have a similar effect in terms of improving athletes' performance, even though drugs carry a stigma.
5 He agrees there's no reason why athletes should be role models. They are only human—money, fame, and media pressure bring down a lot of professional athletes. He thinks parents and teachers make better role models.
6 He agrees that there *is* a disproportionate amount of interest in sports, mostly because of media hype. However, the media are only giving people what they want.

Extra support

- If there's time, have SS listen again with the audioscript on *pages 136–137*, focusing on any new vocabulary, and getting feedback on phrases SS didn't understand, e.g., because the words were run together.

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5 PRONUNCIATION homographs

Pronunciation notes

- Homographs (words with different meanings that have the same spelling but different pronunciation) cause problems because in many cases SS are not even aware that a word like *bow* has more than one possible pronunciation.
- This exercise focuses on some common homographs and you should encourage SS to note down any others they come across.
- SS should already be aware of one kind of homograph, e.g., two-syllable words that can be verbs or nouns, and where the stress shifts, e.g., *con<u>tract</u>* (verb) and *<u>con</u>tract* (noun).

a Focus on the information box and go through it with SS.

b Focus on the task. Have SS, in pairs, try saying the two pronunciations first and then match them to the correct sentence.

c 5 31 Play the audio for SS to check answers. Pause after each pair of sentences and elicit the answer. Then move on to the next sentence.

close	1 b	2 a
upset	3 a	4 b
minute	5 b	6 a
tear	7 a	8 b
content	9 b	10 a
wound	11 b	12 a
use	13 a	14 b

5 31

1 It was a really close race, and they had to use a video replay to see who won.
2 What time does the ticket office close? We need to get our tickets for the game on Saturday.
3 The lowest-ranked baseball team in our division pulled off an amazing upset when they played the top team and defeated them five to four.
4 He was really upset because he missed an easy shot that would have won the basketball game for the team.
5 He was disqualified because they found a minute quantity of a banned substance in his blood sample.
6 He scored a goal just one minute before the referee blew the final whistle.
7 If you tear a muscle or a ligament, you may not be able to train for six months.
8 As she listened to the national anthem play, a tear rolled down her cheek.
9 Professional athletes never seem content with their contracts. They're always trying to negotiate better terms.
10 The content of the program was a two-hour analysis of the game.
11 He wound the tape tightly around his ankle to prevent a sprain.
12 You could see his head wound bleeding as he was taken off the field.
13 If you use a high-tech swimsuit, you will be able to swim much faster.
14 It's no use complaining; the umpire's decision is final.

Finally, have SS, in pairs, practice saying the sentences.

Extra support

- If your SS seem to have particular problems with some of the pairs of words, you could use the audio to model and drill the different pronunciations and have SS say the sentences.

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9&10 Review and Check

For instructions on how to use this page, see *page 40*.

Testing Program CD-ROM

- **File 10 Quick Test**
- **File 10 Test**
- **Progress Test Files 5–10**
- **End-of-course Test**

GRAMMAR

a 1 ✓ 2 a can opener 3 ✓ 4 ✓ 5 ✓ 6 a cup of coffee 7 darker (and darker) 8 Brazil's largest city / the largest city in Brazil

b 1 ✓ 2 photo album 3 ✓ 4 children's bedroom 5 ✓ 6 has 7 by far 8 a few

c 1 reason I didn't bring sunscreen was
2 The person I spoke to was
3 What I don't like about my boss is
4 All I said was (that)
5 It was a boy from my school who

VOCABULARY

a 1 cutting board 2 simmer 3 stir 4 stuff 5 melt 6 wind 7 spine 8 stable 9 ripe 10 calf

b 1 heat 2 beat 3 stung 4 take 5 turned 6 squeaked 7 burn 8 Set

c 1 activists 2 strength 3 shorten 4 height 5 commitment 6 whipped 7 economical

CAN YOU UNDERSTAND THIS TEXT?

a The article describes a new way to make ice skates called rapid prototyping; a clothing line called the Haptic Sports Garment; RFID tags that transmit the coordinates of the ball and players; and the Hawk-Eye system that tracks the position of the tennis ball in 3D space.

b 1 T
2 F (The garment uses vibrations to help improve posture, target key muscle groups and even help maintain optimal speeds.)
3 F (European rugby teams are experimenting with it.)
4 F (RFID tags can transmit...not instant replay.)
5 T
6 F (The writer asks: "Will there one day be tiny live cameras and microphones inserted into basketballs...")

CAN YOU UNDERSTAND THIS INTERVIEW?

b [✓] The largest number of respondents...
[✓] When people were given bad popcorn...
[✓] Simple things like the placement of food can affect...
[✓] When a person eats with someone who's a fast eater...

5 32

I = interviewer, B = Brian Wansink

I What made you eat more of that ice cream than you intended? Why do you always eat too much when you go to a restaurant?

If you're like most people, external cues influence how much you eat, which foods you eat, how fast you eat, and more. When people eat "mindlessly," they are unaware of the signals and cues that affect their eating habits. Brian Wansink, author of the book "Mindless Eating," has spent a career investigating those cues and why people eat more than they need to, even when they're not hungry. In other words, why do people eat mindlessly? We spoke to Mr. Wansink to find out more.

I So, Mr. Wansink, why do people overeat?

B We asked people to think of the last time they could remember overeating. Then we asked, "Why did you eat so much?" About 12 percent said, "I overate because of something emotional," or "I was feeling sad," or "I was bored." About 51 percent said they overate because they were really hungry, and 37 percent said they overate because the food was so good. So we asked ourselves what happens if the person is not hungry and the food is terrible. That led to our stale popcorn study.

I What did you test?

B We gave people popcorn that was either fresh or five days old. On a scale of 1 to 10, people rated the taste of the stale popcorn a 3. It tasted like Styrofoam.

I Yuck! Sounds awful! And you gave moviegoers either medium or large bags?

B Yes. And we gave them to people who had eaten dinner within 20 minutes of arriving at the theater. So we gave them bad food when they weren't hungry, and people ate 34 percent more from the bigger bag. If the popcorn was fresh, they ate 45 percent more from the larger bags. When people left, we said, "Gee, you ate 34 percent more. Do you think the size of the bag had anything to do with it?" And every one of them said, "No, how could it?"

I Are big servings the only influence on how much we eat?

B No. Very simple things have a tremendous influence on how much we eat. We gave office workers candy dishes filled with candy every day for a month. The bowls were placed either on their desks or six feet from their desks. We found that a typical office worker would eat about nine chocolates – which is about 225 calories – if the candy dish was sitting on their desk. But if we moved the candy dish six feet away, they ate only four chocolates – or about 125 fewer calories a day. Over the course of a year, that would translate into 11 to 12 pounds of extra weight they would gain by having the candy on the desk instead of six feet away. We asked the office workers if six feet was just too far to walk, but they said, "No, it's just that the six feet gave me pause to think, "Am I really that hungry?"" And half the time, they said no.

I Weren't you also able to influence how quickly people ate?

B Yes. We had people eat lunch sitting across from somebody who was instructed to eat either 50 percent more slowly or 50 percent faster than the typical person would eat. We called it forks per minute. We found that when someone was paired with someone eating faster, they ended up eating significantly more calories than if they ate alone. And when they were paired with someone eating slower, they ate fewer calories. There's this mimicry effect.

I Can't people tell when they're full?

B Most people say, "Okay, all these little things around me might influence me a little bit. But I know when I'm full. I know when to stop." So we asked ourselves, What happens if your plate never empties? So we brought in these refillable bowls.

I People couldn't see that the bowls refilled as they ate?

B Right. And those who unknowingly ate out of the refillable soup bowl ate 73 percent more soup than others. When we asked them if they were full, they didn't rate themselves as more full than the other group. They'd say, "How can I be full? I have half a bowl of soup left."

I They relied on external cues?

B Yes. They kept on eating.

I So is it possible to make yourself less mindless, that is, to think about what you're eating and therefore make better choices...and not overeat?

B This whole idea that you can prevent mindless eating with the power of your mind is completely wrong. What we need to do is to set up our environment, whether at our home or work, so that we mindlessly eat less, rather than just continue to overeat.

I What changes should we make?

B The key is to simply rearrange—or reengineer—our environment so we mindlessly eat less and enjoy it more. For example, if you eat more from a large container or plate, get a smaller one instead. If a nearby candy dish on your desk leads you to eat twice as many candies (and it does), move it six feet away. Small changes in your environment can make a big difference, even though you won't notice a big change in your diet.

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Photocopiable activities

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Photocopiable material

- There is a **Grammar activity** for each main (A and B) lesson of the Student Book.
- There is a **Communicative activity** for each main lesson of the Student Book.
- There is a **Vocabulary activity** for each main lesson of the Student Book.
- There is a **Song activity** for each File of the Student Book. The recording of the song can be found in the main lesson on the Class CD.
- There are two pages of dependent prepositions.

Using extra activities in mixed-ability classes

Some teachers have classes with a very wide range of levels, where some SS finish activities much more quickly than others. You could give fast-finishers a photocopiable activity (Communicative, Grammar, or Vocabulary) while you help the slower SS. Alternatively, some teachers might want to give faster SS extra oral practice with a Communicative activity while slower SS consolidate their knowledge with an extra Grammar activity.

Tips for using Grammar activities

The Grammar activities are designed to give SS extra practice in the main grammar points from each lesson. How you use these activities depends on the needs and abilities of your SS and the time you have available. They can be used in the lesson if you think your entire class would benefit from the extra practice, or you could assign them as homework for some or all of your SS.

- All of the activities start with a writing stage. If you use the activities in class, get students to work individually or in pairs. Allow students to compare before checking the answers.
- Activation is an optional stage that gives SS freer practice to produce the target language. This is either in the form of a written or spoken exercise. It can be used as immediate follow-up to the writing stage, or as a warmer or cooler in a subsequent lesson.
- If SS are having trouble with any of the activities, make sure they refer to the relevant Grammar Bank in the Student Book.
- Make sure that SS keep their copies of the activities and that they review any difficult areas regularly. Encourage them to go back to activities, and cover and test themselves. This will help with their review.

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Grammar activity answers

1A discourse markers (1): connectors

2 consequently **3** so as not to **4** in case **5** though **6** Although **7** but **8** As a result **9** so that **10** However **11** Despite **12** As **13** so as to **14** so that **15** because of

1B *have*

a **2** I've been reading **3** ✓ **4** to have escaped **5** Don't you have **6** already have **7** I'll be having **8** didn't have to **9** have it dry cleaned **10** ✓

b **2** I've been having / I've had **3** has this been going on **4** having my hair cut **5** I've seen **6** doesn't have **7** Do you have **8** have

2A pronouns

a **2** It's **3** themselves **4** it's **5** you **6** you **7** there's **8** their **9** themselves **10** one another **11** they **12** there's

b **2** there **3** They **4** one **5** It **6** you **7** they **8** yourself **9** they **10** you **11** there **12** it

2B past: narrative tenses, *used to*, and *would*

2 had been living / had lived
3 looked
4 used to frown / would frown / frowned
5 used to wash / would wash / washed
6 was playing
7 remembered
8 had told
9 jumped
10 was passing / passed
11 had made
12 was awaiting / awaited
13 heard
14 always got off / would always get off / always used to get off

3A *get*

a **2** ✗ get to the point **3** ✗ got broken **4** ✗ get the bus **5** ✓ **6** ✗ get paid **7** ✓ **8** ✗ get Rashida to look **9** ✗ got the kitchen painted **10** ✗ got to the closest gas station

b **2** Paying a lot to get your hair cut is a waste of money.
3 The best way to get rich is to work hard.
4 Getting hurt is usually a learning experience.
5 People get wiser as they get older.
6 Cheating is fine provided you don't get caught.
7 Giving presents is better than getting them.
8 School doesn't help you to get anywhere in life.

3B discourse markers (2): adverbs and adverbial expressions

2 Obviously **3** That is to say **4** Besides **5** in other words **6** By the way **7** Anyway **8** Basically **9** On the one hand **10** To sum up

4A speculation and deduction

a **2** can't be **3** must be **4** might be doing / could be doing **5** can't have been **6** must have been **7** might have gone **8** might not have thought **9** should be

b **2** the disease is likely to **3** you will probably be able **4** is unlikely to be **5** we are bound to **6** It's very unlikely that **7** she's bound to be **8** she will definitely

4B adding emphasis (1): inversion

a **2** only **3** when **4** have **5** did **6** sooner **7** when **8** will

b **2** Not until two hours later did the plane finally take off.
3 Rarely have I seen such breathtaking scenery.
4 Not only was she well dressed, but she was also beautiful.
5 Hardly had I turned on my laptop when the battery ran out.
6 Not until we got home did we realize (that) we had been robbed.
7 Only when you go abroad can you understand your own country.
8 No sooner had we found our seats than the show started.

5A distancing

a **2** It seems that men are more at risk…
3 It appears that she has changed her mind…
4 It seems that you are unable to deal…
5 It seems that the weather is improving.
6 It appears that the robbers were wearing…

b **2** A spokesman is expected to make an announcement…
3 More than half of the population is believed to suffer from headaches.
4 Beijing is said to be one of the…
5 At least 70 people are thought to have been injured…
6 The economy is expected to grow…

c The following expressions should be underlined: According to, do not appear to have been used, apparently, there are said to be, It has been suggested, may have broken down

5B unreal uses of past tenses

2 c **3** b **4** b **5** a **6** c **7** a **8** b **9** b **10** c **11** a **12** b **13** b **14** a **15** c

6A verb + object + infinitive or gerund

a **2** to take **3** to be offended **4** ✓ **5** for Jack to attend **6** you to feel **7** ✓ **8** for our children to go **9** ✓

b **2** to retake **3** do **4** taking **5** being able **6** stopping **7** using **8** to leave **9** not to arrive **10** to get

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6B conditional sentences

a **2** could provide **3** lacks **4** won't be **5** had built **6** might not have lost **7** would still be working **8** hadn't messed up **9** were **10** would have noticed **11** aren't **12** will call

b **2** If I had saved some money, I wouldn't be broke.
3 You can borrow my laptop on the condition that you look after it.
4 I'm going to the party whether I'm invited or not.
5 Supposing you hadn't found your passport, what would you have done?
6 Your test will be fine providing (that) you do enough studying.
7 I'm in favor of contact sports as / so long as nobody gets seriously injured.
8 I would never wear fur, even if the weather was very cold / it was very cold.
9 You can go out tonight provided (that) you're back by midnight.

7A permission, obligation, and necessity

a **2** ✗ had better not **3** ✓ **4** ✗ must not download **5** ✓ **6** ✗ ought to **7** ✓ **8** ✓ **9** ✗ ought to have thought of

b **2** don't have to **3** ✓ **4** had better **5** should **6** can't **7** ✓ **8** ✓

c **3** no difference **7** *must* is stronger **8** *had better* is more urgent

7B verbs of the senses

2 smells like garlic
3 as if she had
4 been hearing good things about you
5 ice cream really tastes like
6 see anyone leave the house
7 sounds like a violin
8 to have changed much
9 heard the bomb go off
10 looks as if he didn't sleep very well
11 as though she was delighted
12 heard the couple arguing

8A gerunds and infinitives

a **2** ✓ **3** ✗ being spoken to **4** ✗ to have been able **5** ✗ to understand **6** ✓ **7** ✗ inviting **8** ✓ **9** ✗ to be trying **10** ✓

b **2** feeling **3** being told **4** have been informed **5** to do **6** to be searching **7** to be / to have been **8** not having been contacted

Activation

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

8B expressing future plans and arrangements

a **2** ✓
3 ✗ we're going / we're going to go / we'll be going
4 ✗ due to go
5 ✓
6 ✓
7 ✗ are you and Jennifer doing / going to do / will you and Jennifer be doing
8 ✓
9 ✗ they're going to lose / they'll lose
10 ✓
11 ✗ I'm going to paint

b The following should be underlined: is to face, what is going to be, I'm about to become, I'm going to show him, begins

9A ellipsis and substitution

a No ellipsis or substitution is used.

b Nicky's father gave her his phone number and said she could contact him whenever she wanted (to). She said goodbye, and then hung up. At first, she was angry that he had gotten in touch, and wished that he hadn't. But a few weeks later she called and arranged to see him, because she felt they needed to talk. She got along well with him, though she hadn't expected to. Nicky decided that she wanted them to meet regularly, and her father promised that they would. Five years later, when she got married, no one imagined that her father would be walking her down the aisle, but he was.

c **2** I'm afraid ~~that we don't have any batteries~~ **not**.
3 I guess ~~I'll go skiing~~ **so**, though…
4 I suspect ~~that they won't accept it~~ **not**.
5 I don't imagine ~~that they will come~~ **so**.
6 I suppose ~~that he won't be interested in coming along~~ **not**.

9B nouns: compound and possessive forms

2 ✗ other people's business
3 Paula and James's house
4 ✗ can opener
5 ✗ the roommate of my cousin Jane, who works for the city council
6 ✓
7 ✓
8 ✗ the high point of her career
9 ✓
10 ✗ kitchen cupboard
11 ✗ crystal glasses
12 ✓
13 ✗ the middle of the room
14 ✓

Activation

Possible answers:

chocolate cake, birthday cake, cupcake, etc.
coffee cup, tea cup, egg cup, etc.
bread knife, butter knife, steak knife, etc.
CD player, DVD player, soccer player, etc.
sewing machine, coffee machine, answering machine, etc.
student center, health center, sports center, etc.
surfboard, cutting board, message board, etc.
storybook, checkbook, physics book, etc.
car key, house key, back door key, etc.
sparkling water, bottled water, tap water, etc.
credit card, birthday card, ID card, etc.
picture frame, door frame, window frame, etc.

10A adding emphasis (2): cleft sentences

a **2** The reason (why) he married her was for her money.
3 The person she loves more than anyone else in the world is her niece.
4 The last time I saw her was in October.
5 The person who really understands how I feel is my sister.
6 The reason (why) we retired early was in order to have time to enjoy life.
7 The place where I relax most is (in) my flower garden.
8 The first time I met David was just after the new president was elected.

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b **2** What my son is crazy about is skateboarding.
3 All they want to do is to lie on a beach and relax.
4 What I'm desperate for is a cold glass of water.
5 It was the atmosphere that made the restaurant special rather than the food. / It was the atmosphere rather than the food that made the restaurant special.
6 What I don't want is to be late for work tomorrow.
7 All she asked for was a glass of water.
8 It was Alec who was a professional soccer player when he was young, not Darren.

10B comparison

2 more money people have, the more time
3 nearly the tallest girl
4 louder and louder
5 a little more
6 as expensive as
7 is easily the best
8 Far more students passed
9 The bigger the car you have, the higher the registration fee
10 more and more difficult
11 as much as
12 The longer we waited, the angrier

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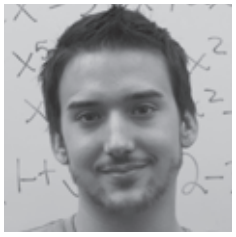
1A GRAMMAR discourse markers (1): connectors

Complete the texts with the discourse markers from the list.

~~so~~ as a result consequently as because of so as to so as not to
so that (x2) in case but however although though despite

I would say that the most challenging period in my career so far was my first junior management position in the company where I still work today. I had always wanted to be an account manager, [1] *so* I was thrilled when I got the job, but little did I know what was waiting for me on my first day. The office environment wasn't exactly organized, and to make matters worse, my boss was completely unsupportive of me. For some reason, he just refused to take any responsibility for dealing with the clients, and I was [2]_____ forced to deal with all the problems by myself, which wasn't easy. I used to stay late at the office almost every night [3]_____ miss any of the clients' deadlines. It seems ridiculous now, but I was so stressed that I used to check my emails every couple of hours, even on weekends, [4]_____ there was an urgent message asking me to figure something out. It was worth it in the end [5]_____, because eventually my boss was fired and I was promoted in his place!



The toughest time I ever had was definitely my first semester here at college. [6]_____ I really love student life now, it wasn't so easy in the beginning. My bad luck started on the very first day. My parents had just dropped me off with all my stuff when some of the guys whose rooms were on the same hall as mine suggested going to play basketball in the park nearby. I don't know exactly how it happened, [7]_____ somehow, during the game, I tripped and fell really hard on my right arm and broke it. Apart from not being able to play any sports for weeks, it was especially annoying because my injury meant I wasn't able to write properly. [8]_____, I fell behind in one of my writing classes and I had to take an extra class in the next semseter [9]_____ I could catch up. On top of that, it wasn't as easy as I had expected to find friends, and I was pretty homesick for a while. [10]_____, things got better eventually. Once my arm was better, I joined another basketball team and made a lot of new friends. I can look back now and laugh, but at the time things didn't seem so funny.

Most people can't wait until the day they retire, but I can tell you it's not as simple as you might think. [11]_____ all the free time, retirement isn't just a question of enjoying yourself and feeling happy that you never have to work again. My husband Frank had a terrible time adjusting to the new lifestyle when he retired after forty rewarding years as a lawyer. [12]_____ he had always been committed to his career, it wasn't easy just to give it up overnight. We decided to move to the the suburbs [13]_____ be closer to our daughter and her family, but when we arrived, we found that they were all so busy with their own lives that they didn't have much time for us. Of course, we did babysit for her sometimes [14]_____ she could go out in the evenings, but somehow it wasn't the life we had imagined. Just when we were feeling really down, a friend of ours invited us along to a ballroom dancing class. Frank wasn't excited at first, as dancing isn't really his thing, but once we got there, we had a wonderful time. Now we go three times a week and it's changed our lives. We stay in shape and we've met so many fantastic people. And it's all [15]_____ the dance club. I don't know what we would have done without it!

activation

Write your own paragraph about a challenging experience you have faced. You could write about your work, studies, or family. Explain what the challenge was, and how you survived it. If you can't think of anything from your life, write about a friend or relative.

In your paragraph, make sure you use at least five of the discourse markers from the list.

When you have finished, swap paragraphs with a partner, and check the discourse markers. Did your partner use them correctly?

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1B GRAMMAR *have*

a Circle the correct form. Check (✓) if both are possible.

1 You should definitely catch that movie if you **hadn't seen it** / **haven't seen it** already.
2 **I've been reading** / **I've read** the same book for three months and I still haven't finished it.
3 I'm not going to her wedding because I **don't have** / **haven't got** anything to wear.
4 The thieves are thought **to escape** / **to have escaped** after the robbery.
5 **Don't you have** / **You not have** a TV? I thought everyone had one these days.
6 Don't give them a toaster as a present because they **already have** / **are already having** one.
7 Don't call me after seven because **I'll be having** / **I'll have** dinner.
8 Once the kids were older we **hadn't got to** / **didn't have to** drive them to school.
9 If you want to get rid of the stain on your jacket, you'll have to **have it dry cleaned** / **have dry cleaned it**.
10 I need to leave work early tonight. **I've got to** / **I have to** go to the dentist.

b Complete the dialogue with a suitable form of the verbs in parentheses.

PSYCHOLOGIST So, why [1] *have* you *come* (come) to see me today?

PATIENT Well, I [2]_____ (have) a really weird dream.

PSYCHOLOGIST I see. How long [3]_____ this _____ (go on)?

PATIENT About a month now, on and off. It's driving me crazy!

PSYCHOLOGIST Can you describe the dream for me?

PATIENT I'm in the middle of [4]_____ my hair _____ (cut), and suddenly I realize that the man doing my hair isn't Paul, my usual hairstylist...

PSYCHOLOGIST Go on...

PATIENT He's the strangest hairstylist I [5]_____ (see) in my life.

PSYCHOLOGIST Can you describe him?

PATIENT Well, he's really tall with little round glasses and he [6]_____ (not have) much hair.

PSYCHOLOGIST [7]_____ you _____ (have) any idea who this person might be?

PATIENT Yes. I [8]_____ (have) a horrible feeling it might be you!

activation

Complete the following sentences about yourself. Compare your answers with a partner.

- I'm really proud of the fact that I've...
- My worst characteristic is that I have a tendency to...
- One thing I often have to do that I'd rather avoid is...
- When I really want to have fun I...

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2A GRAMMAR pronouns

a Read the following email and circle the correct pronouns.

New Message
To: Giovanna Rossi
From: Aileen Campbell
Subject: Visiting Glasgow!

Hi Giovanna!
Great to hear that you and Alessandro are going to be visiting Glasgow over the summer. I'm sure you're going to love it. As far as I'm concerned, [1] **there's** / **it's** nowhere in the world quite like it.
[2] **It's** / **There's** the people in Glasgow who really make the city something special. I think the whole way they express [3] **them** / **themselves** is very different from other parts of the UK. For example, [4] **there's** / **it's** not uncommon to exchange a few words with the person sitting next to [5] **yourself** / **you** on the bus or waiting in a line, and [6] **you** / **one** sometimes end up having a laugh with them, too! It's part of the city's outgoing spirit and sense of humor.
You told me you're feeling a little nervous about understanding the Glasgow accent, but I don't think you need to worry too much about that. Of course [7] **there's** / **it's** the problem that the city has its own dialect, but everyone I know who's visited has been able to manage, and to find [8] **his** / **their** way around or go shopping by [9] **themselves** / **himself**.
And you might be interested in listening for some of the expressions some Glasgow people use to address [10] **one another** / **themselves**. For example, if someone calls you "hen" don't be offended, because [11] **they** / **you** aren't trying to say you look like a chicken! In fact it's an affectionate local greeting for women.
Finally, [12] **it's** / **there's** so much to see and do in Glasgow. I know you're passionate about art and architecture, so I think you'll really appreciate the amazing buildings and famous museums and galleries. And when you're done with that, there are some excellent places to eat, too.
Have a great time!
Aileen

b Complete the following email with a suitable pronoun in each space.

New Message
To: Sofia Gomez
From: Andy Fordham
Subject: RE: Austin, Texas

Hi Sofia,
What a great idea to take some time off from your job to study English in Austin, Texas. For anyone who wants to improve [1] *their* language skills, I don't think [2]_____ can be anything better than spending some time surrounded by the language.
[3]_____ say that one always learns more quickly when [4]_____ is forced to speak a language to survive! [5]_____ can't be denied that you will have that opportunity in Austin! Although it's a small city, it is a place for many kinds of learning, with its huge university of nearly 40,000 students and numerous schools and colleges where [6]_____ are able to study everything from astrophysics to English grammar!
Anyone who arrives in Austin will soon realize that [7]_____ are in a truly international city. Most of the people who work in the stores and restaurants in town are used to dealing with visitors and international students, so I don't think you'll have much trouble making [8]_____ understood. As for the way people interact, well, I find that in general, they're very polite. I mean, if you are lost and need directions, [9]_____ are very happy to help you and answer your questions. However, people who don't know [10]_____ are less likely to go out of their way and start a conversation just to pass the time. You'll find that [11]_____'s no shortage of historical and cultural attractions in Austin, from picturesque Town Lake to art museums and amazing live music venues. What's more, [12]_____'s an easy bus or car ride from San Antonio, Houston, and Dallas, so you can easily link it with other destinations in Texas.
Hope this is of some use. All the best for your trip,
Andy

activation

Write your own email to a visitor from abroad, telling them what to expect when they visit the place where you live. In your email, try to use at least six of the pronouns from **a** and **b** above.
When you have finished, swap emails with a partner and check the pronouns. Has your partner used them correctly?

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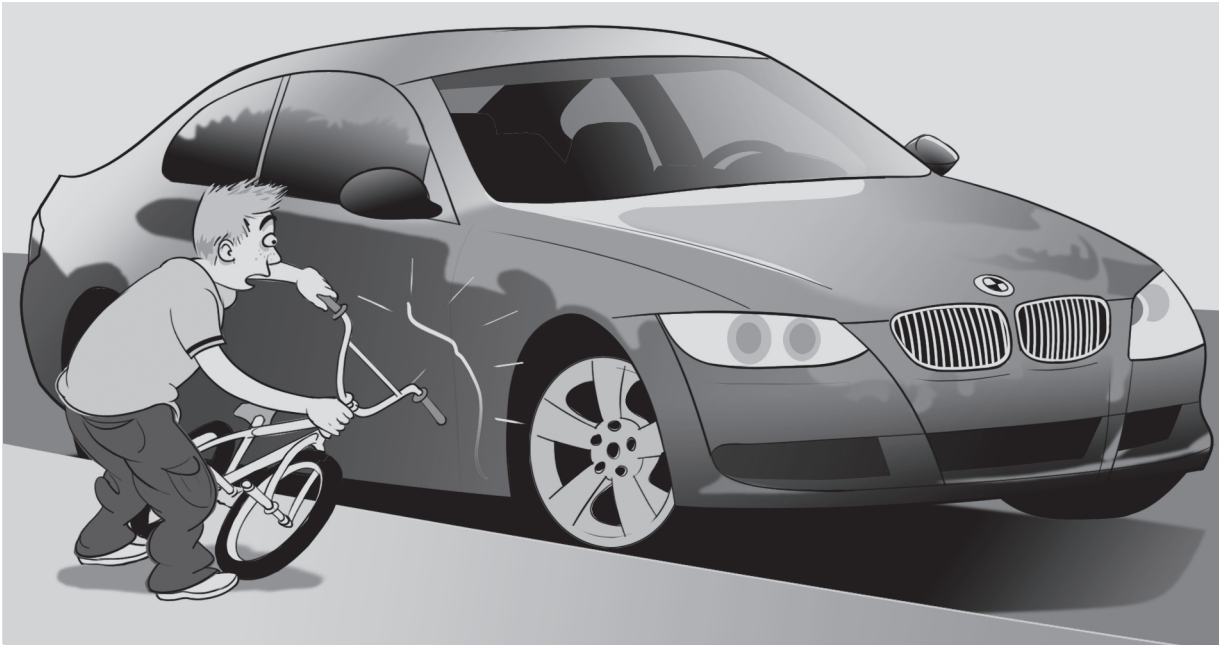
2B GRAMMAR past: narrative tenses, *used to*, and *would*

Read the story and put the verbs in the right form. There is sometimes more than one possibility.



When Tom turned twelve, his family [1] *moved* (move) out of their apartment in the city to a huge house in the suburbs, near a park. Tom thought that he was the luckiest boy alive. The least attractive feature of Tom's new home was the inhabitant of the house next door. He was an extremely serious and strict middle-aged dentist who [2]_____ (live) on the street for decades. Dr. Scorey, or, as Tom used to call him, "Dr. Scary," [3]_____ (look) uncomfortably like Dracula and he [4]_____ (frown) threateningly at his new neighbors whenever he saw them. Tom was absolutely terrified of him. The only thing Dr. Scorey seemed to care about was his BMW sports car, which he [5]_____ (wash) every Saturday no matter what.

One afternoon during summer vacation, Tom [6]_____ (play) soccer in the park when he suddenly [7]_____ (remember) that his mother [8]_____ (tell) him to come home earlier than usual for dinner. He [9]_____ (jump) on his bike to ride home as fast as he could. However, just as he [10]_____ (pass) Dr. Scorey's BMW, he somehow lost control of his bike, crashed into the side of the car, and fell off. After picking himself up, he noticed to his horror that his bike [11]_____ (make) deep scratches all down one side of the car! Tom was afraid to tell anyone, and spent all night imagining what horrible punishment [12]_____ (await) him at the hands of his neighbor. In the end, he told his father, who went straight to Dr. Scorey's and arranged to pay for the damage. Tom never [13]_____ (hear) anything more about it, but from that day on, he [14]_____ (always get off) his bike at a very safe distance from Dr. Scorey's car, just in case.

activation

Think of a time in your childhood when you did something wrong, and either got punished or managed to get away with it. Write a paragraph describing the incident. Swap paragraphs with a partner.

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3A GRAMMAR *get*

a Right (✓) or wrong (✗)? Correct the mistakes in the highlighted phrases.

1 She was so exhausted that she got the children to cook while she relaxed. ✓
2 We're now starting to get the point where we just can't cope.
3 A lot of our things got to break when we were moving to our new house.
4 Look online to find out where you can get to the bus into town.
5 It can take a long time to get used to a new neighborhood.
6 Top managers often get pay substantial bonuses at the end of the year.
7 She was in the middle of getting her hair done so I said I'd call her back.
8 I was wondering if you could get Rashida looked at the figures for me.
9 We got painted the kitchen by a decorator.
10 By the time they got the closest gas station, night had fallen.

b Order the words to make sentences.

1 the always women men same paid get should as
Women *should always get paid the same as men.*
2 a lot a to paying of waste cut hair your is money get
Paying _____.
3 get to the work to is rich way best hard
The _____.
4 experience hurt a getting usually is learning
Getting _____.
5 older people get as they wiser get
People _____.
6 provided fine get is you caught don't cheating
Cheating _____.
7 than them better presents giving getting is
Giving _____.
8 in you help anywhere school doesn't get life to
School _____.

activation

Discuss the sentences in **b** with a partner. Do you agree with them?

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3B GRAMMAR discourse markers (2): adverbs and adverbial expressions

Complete the presentation with the discourse markers from the list.

~~in fact~~ that is to say by the way obviously in other words
to sum up anyway on the one hand basically besides

Hi, everyone. The historical figure I've chosen for my mini-presentation is Oliver Cromwell. You may not have heard of him before, but [1] *in fact* he was one of the most influential figures in the history of the British Isles. [2]_____, I don't have time to give you all the details about his life in only five minutes, but let's start with some dates...

...Cromwell did not accept the absolute power of the King. [3]_____, he strongly believed that his country should be governed not only by the King, but also by Parliament. After joining the army as a soldier, he eventually became a commander and led his troops in the Civil War that ended in the defeat and execution of the King. [4]_____ this, Cromwell also led military campaigns in Ireland and Scotland. He was later named as Lord Protector of England, or, [5]_____, the absolute leader of the country...

...[6]_____, you might be interested in finding out more about the English Civil War. It was a very violent and unstable period in the country's development, during which thousands of people were wounded or killed. [7]_____, to get back to the main subject of my presentation, Cromwell...

...[8]_____, there are two contrasting opinions about Oliver Cromwell. [9]_____, some people believe that he was a great hero who liberated his country by overthrowing the King. On the other hand, he is regarded by many as a violent dictator whose actions led to the oppression and death of many people...

...[10]_____, I believe that Oliver Cromwell was an extremely important figure in British history, whatever you think about him. Thank you for listening. Does anyone have any questions? I'm not the world's greatest expert on British history, but I'm happy to try to answer...

activation

Give a five-minute mini-presentation to the class about a famous historical figure who interests you. If you need to find information, try searching on the Internet in English. When you give your mini-presentation, use the discourse markers from the exercise above.

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4A GRAMMAR speculation and deduction

a Complete the dialogue. Rewrite the phrases in the list with *must*, *can't*, *may*, *might*, or *should*, and a verb in the correct tense.

1 it's possible that he's having 2 almost certainly isn't 3 I'm almost sure he is
4 it's possible that he's doing 5 I'm almost sure it wasn't 6 he was almost definitely there
7 perhaps he went 8 perhaps he didn't think 9 will probably be

JOY Pam, why are you crying? What's wrong?

PAM It's Derek. I think [1] *he might be having* an affair.

JOY Come on, Pam, that [2]_____ true. He [3]_____ one of the most reliable partners in the world. How can you possibly think that he [4]_____ something behind your back?

PAM That's what I thought. Until a friend saw him coming out of a restaurant with another woman! He told me he was working late!

JOY It [5]_____ him.

PAM No, Joy, it was definitely him. I found this receipt in his pocket, so he [6]_____ there that night.

JOY Well, he [7]_____ there with a group of co-workers from work. He [8]_____ it was important enough to tell you about it.

PAM What do you mean, not important enough?

JOY Look, don't you think it would be a good idea to talk to him about it? Everything [9]_____ fine once you give him a chance to explain. You'll see.

b Add one word in the right place to make the sentences correct.

1 The traffic is heavy today, so they're sure ***to*** be late for the meeting.
2 Medical experts say that the disease likely to spread all over the world.
3 With an experienced guide you probably be able to get to the top in four or five hours.
4 The company is unlikely be in a position to make a profit this year.
5 If we play as badly as we did last week, we bound to lose in the semi-final.
6 It's very that you'll win anything. I'd say there's only a 2% chance.
7 With her presentation skills she's bound be able to convince the company to diversify.
8 If Yuri doesn't get to the gate before it closes, she definitely miss the flight.

activation

Prepare a two-minute presentation for the class about how you think life might be in 20 years. Try to use the grammar from **a** and **b**. Choose two or three of these topics:

family and friends shopping the environment work entertainment
the economic situation in your country technology transportation

*"First of all, I think **it's very likely** that 20 years from now I'll still have a small group of very close friends, although if I am married I **might not see** them as often as I do now. People will **definitely** still want to meet each other face-to-face, and I don't believe that email or talking online will ever replace that. Families are **bound to** become smaller in the future since people are having fewer children these days, and I think that the tradition of a large, extended family **is likely to** disappear, etc."*

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4B GRAMMAR adding emphasis (1): inversion

a Read these people's emphatic comments, taken from reviews on a local restaurant guide website. Complete the comments with one word from the list.

~~Never~~	when (x2)	only	did	sooner	have	will

REVIEWS

★☆☆☆☆ **1** "*Never* have I had such an unpleasant dining experience."

★★☆☆☆ **2** "Not ____ was the restaurant in need of cleaning, it was also overcrowded."

★☆☆☆☆ **3** "Hardly had we sat down at our table ____ the waiter told us we had to move again."

★★☆☆☆ **4** "Rarely ____ I been treated so rudely by staff in a restaurant."

★★☆☆☆ **5** "Not until two full hours later ____ our meal finally arrive."

★☆☆☆☆ **6** "No ____ had we started eating than we noticed that our chicken was uncooked."

★☆☆☆☆ **7** "Only ____ we threatened to leave without paying did the manager pay any attention."

☆☆☆☆☆ **8** "Never again ____ my husband and I return to this so-called 'restaurant'."

b Rewrite the sentences using inversion.

1 I have never been so insulted in all my life.
Never in all my life have I been so insulted.

2 It wasn't until two hours later that the plane finally took off.

3 I have rarely seen such breathtaking scenery.

4 She was not only well dressed, but she was also beautiful.

5 I had hardly turned on my laptop when the battery ran out.

6 We didn't realize we had been robbed until we got home.

7 You can only understand your own country when you go abroad.

8 As soon as we had found our seats the show started.

activation

Write a short review (just a paragraph) for a restaurant or travel website about an unpleasant dining or traveling experience you have had. In your paragraph, use one or two inverted sentences to emphasize your point.

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5A GRAMMAR distancing

a Rewrite the sentences using *It seems | appears + that* + clause.

1 The government appears to be planning to raise taxes.
It appears that the government is planning to raise taxes.
2 Men seem to be more at risk from this disease than women.
3 She appears to have changed her mind since I last spoke to her.
4 You seem to be unable to deal with this problem effectively.
5 The weather seems to be about to improve.
6 The robbers appear to have been wearing face masks.

b Rewrite the sentences using subject + passive verb + infinitive.

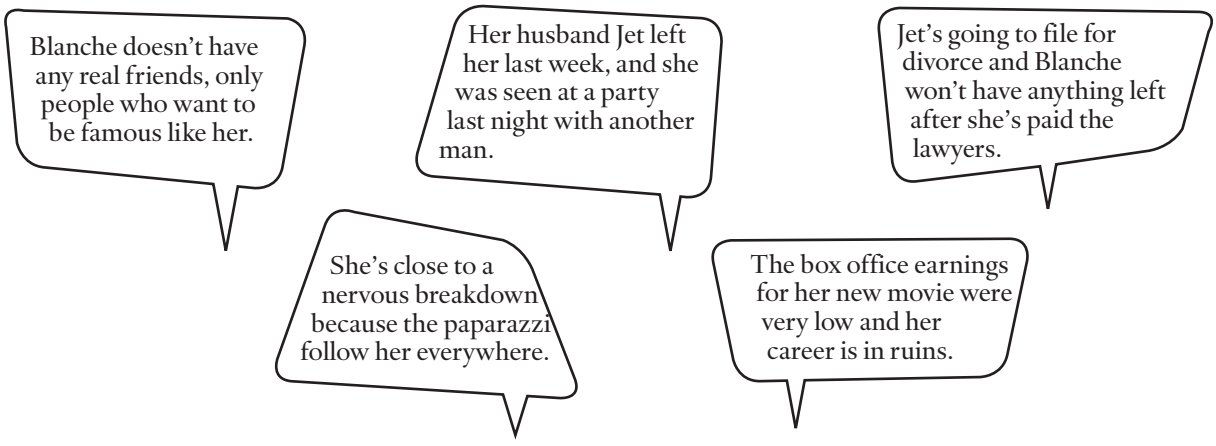
1 It is thought that the chief executive officer is about to resign from his position.
The chief executive officer is thought to be about to resign from his position.
2 It is expected that a spokesman will make an announcement later today.
3 It is believed that more than half of the population suffers from headaches.
4 It is said that Beijing is one of the most majestic cities in the world.
5 It is thought that at least 70 people have been injured as a result of the explosion.
6 It is expected that the economy will grow over the next six months.

c Read the news report and underline all the distancing expressions.

Concern is growing about a 30-year-old man who has been missing from his San Diego, California home for more than a week. It seems that Raul Sanchez was last seen when he left his office at around six p.m. last Thursday. According to his wife, he did not return home that evening. Mr. Sanchez's credit cards and cell phone do not appear to have been used since Thursday and his sudden disappearance is apparently completely out of character. Furthermore, there are said to be several inconsistencies in his wife's version of events, and the police are continuing to question her. It has been suggested by neighbors that the couple's relationship may have broken down in recent months.

activation

You are a TV newsreader. Use the following pieces of gossip to prepare an official news report about a famous actress. Be careful to distance yourself from the people's claims using a range of structures from **a**–**c** above.



Actress Blanche Devoy was said to be close to a nervous breakdown last night.
It has been suggested that…

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5B GRAMMAR unreal uses of past tenses

Circle the correct answer.

1 That boyfriend of yours is useless. Isn't it time ____ a new one?
   a you found
   b you find
   c you had found

2 If only our neighbors ____ a dog, life would be much quieter.
   a wouldn't have
   b don't have
   c didn't have

3 What an amazing view. I wish ____ my camera.
   a I brought
   b I'd brought
   c I've brought

4 I'm too tired to go out tonight. I'd rather ____ at home.
   a to stay
   b stay
   c stayed

5 If only you ____ Mike the car, we'd be able to drive there.
   a hadn't lent
   b lent
   c didn't lend

6 Come on, kids! It's time ___ to bed now.
   a you go
   b you must go
   c you went

7 I'd rather ____ your shoes off at the door, if you don't mind.
   a you took
   b you'd take
   c you to take

8 I'd love to be able to sing in a choir. If only ____ a better voice!
   a I'd have
   b I had
   c I have

9 As soon as I said it, I wished ____.
   a I wouldn't
   b I hadn't
   c I didn't

10 Michiko thinks it's time her daughter ____ married.
   a get
   b to get
   c got

11 Those children look like they're freezing. I bet they wish ____ indoors.
   a they were
   b they are
   c they can be

12 Since you're busy, ____ we postponed the meeting?
   a had you rather
   b would you rather
   c would rather

13 I'd wear these jeans more often if they ____ so tight.
   a were
   b weren't
   c wouldn't be

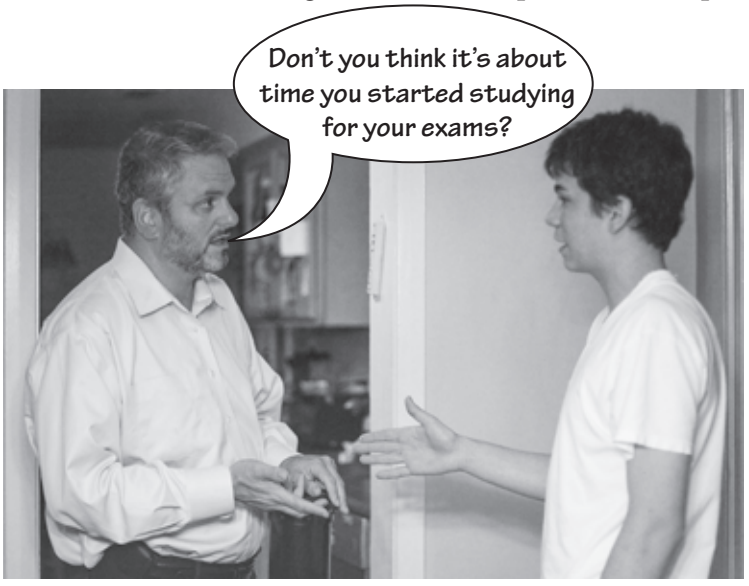
14 If only those people in the front row ____ talking. I can't hear the movie!
   a would stop
   b stopped
   c will stop

15 I just got a text from Ann. She'd rather we ____ at 6:30 because she's running late.
   a to met
   b to meet
   c met

activation

Write a short dialogue between two people who are arguing. For example, the argument could be between a strict parent and a rebellious teenager.

In your dialogue, try to use some of the structures from the exercise above. When you have finished, check the grammar with a partner. Then perform the dialogue for the class.



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6A GRAMMAR verb + object + infinitive or gerund

a Circle the correct form. Check (✓) if both are correct.

1 Yelena taught us **that we should check** / **to check** new words in a dictionary. ✓
2 Mark begged us **that we took** / **to take** him to the closest train station.
3 I didn't mean for you **be offended** / **to be offended**. I'm very sorry.
4 Luckily the doctor didn't advise **me to change** / **that I should change** my lifestyle.
5 We have arranged **for Jack to attend** / **Jack to attend** the meeting.
6 I would hate for **you to feel** / **that you feel** uncomfortable about the proposed changes.
7 Having an extra team member helped us **complete** / **to complete** the project ahead of schedule.
8 We'd always planned **our children to go** / **for our children to go** to college.
9 Phil persuaded me **that I should give up** / **to give up** extreme sports.

b Complete the sentences with the verbs in parentheses in the infinitive (with or without *to*) or the gerund.

1 I'm afraid I can't let you *check* (check) in until I see proof of your identity.
2 Any student who fails will be made _____ (retake) the test.
3 My dad would always make us _____ (do) our homework before watching TV.
4 Fortunately her injury won't prevent her from _____ (take) part in the competition.
5 I'm sure I don't remember her _____ (be able) to swim!
6 I really dislike people _____ (stop) me on the street to ask for money.
7 Any task that involves my mother _____ (use) a computer makes her panic.
8 We strongly advise guests _____ (leave) their valuables in the hotel safe.
9 Henry reminded everyone _____ (not arrive) late for the welcome tour.
10 It shouldn't take you more than five minutes _____ (get) here. We're just around the corner.

activation

Discuss these questions with a partner.

- Does the Internet make people more sociable, or does it isolate them?
- Do you mind musicians playing music on the street?
- Should we really expect students to be responsible for their own learning?
- Should local governments force people to use public transportation in cities where there is a traffic problem?
- How can governments encourage people to respect the environment?
- Can you imagine yourself living the rest of your life in another country?

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6B GRAMMAR conditional sentences

a Complete the dialogue with the correct form of the verbs in parentheses.

MR. STACKFORD Well, I think we all agree that your department is in a very difficult situation. Am I right?

MARTIN + EMMA Yes, Mr. Stackford.

MR. STACKFORD Well, I [1] *'d be* (be) happy if one of you [2]_____ (can / provide) me with an explanation.

MARTIN I have to say I think Emma made mistakes with marketing. Everyone knows the rule that if a company [3]_____ (lack) a clear marketing strategy, it simply [4]_____ (be) able to keep up with the competition.

EMMA Come on, Martin. If you [5]_____ (build) a better relationship with our clients, we [6]_____ (might / not lose) that important account last month.

MARTIN That's ridiculous. We [7]_____ (still work) for them if you [8]_____ (not mess up) that presentation.

EMMA How can you say that? If you [9]_____ (be) as experienced as I am in dealing with clients you [10]_____ (notice) from their reaction that they absolutely loved it.

MR. STACKFORD OK, that's it! I've had enough of you two arguing. You're both fired! If you [11]_____ (not be) out of the building in half an hour, I [12]_____ (call) security.

b Rewrite the sentences using the word in **bold**.

1 Had we been aware of the situation, we would have changed our plans. **IF**
We would have changed our plans if we had been aware of the situation.

2 I didn't save any money. Now I'm broke. **IF**

3 You can borrow my laptop provided you look after it. **CONDITION**

4 I'm going to go to the party. It doesn't matter if I'm invited or not. **WHETHER**

5 What would you have done if you hadn't found your passport? **SUPPOSING**

6 Your test will be fine as long as you do enough studying. **PROVIDING**

7 I'm in favor of contact sports providing nobody gets seriously injured. **LONG**

8 I would never wear fur, even in very cold weather. **IF**

9 So long as you're back by midnight, you can go out tonight. **PROVIDED**

activation

Write a paragraph on one of the following topics:

- Supposing the government decided to cut off all electricity supplies for one day, how would your life be affected? Give examples.
- If people in the past had been more careful with our planet's resources, the environment would be in a better state than it is today. Do you agree? Explain, giving one clear example.
- If everybody earned the same amount of money, do you think the world would be a happier place today?

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7A GRAMMAR permission, obligation, and necessity

a Right (✓) or wrong (✗)? Correct the mistakes in the highlighted phrases.

1. These jeans are too tight. I should have tried them on before buying them. ✓
2. Clara's still very upset about her divorce, so you hadn't better ask her about it.
3. The invitation said we didn't need to wear formal clothes, so we wore jeans.
4. Employees don't have to download any software because it's against company rules.
5. We're supposed to finish early on Fridays, but always end up staying late.
6. If you want to be sure of passing your test, you really ought study more.
7. The boss is in a bad mood today so you'd better watch out.
8. You don't need to show your passport for domestic travel within the US.
9. We should think of that solution earlier. It's too late now.

b Circle the correct alternative in each pair. Check (✓) if both are possible.

BECKY Hi, I'm Becky. I'm Amanda's new personal assistant.

MATT Well, you [1] **can't** / **couldn't** sit on that chair because it's mine. The assistants sit over there.

BECKY I'm so sorry.

MATT You [2] **had better not** / **don't have to** apologize. And incidentally, never apologize to the boss. Amanda says we [3] **must not** / **aren't allowed to** ever say sorry, just do the job and do it well. Have you met her yet, by the way?

BECKY Only briefly, at my interview.

MATT Well, you [4] **had to** / **had better** get ready for a shock. By the end of today you'll be wondering if you [5] **should** / **must** have accepted this job.

BECKY What do you mean?

MATT Let's just say that you [6] **can't** / **don't have to** relax when she's around. Oh, and you [7] **must** / **should** have her carrot juice ready by 11 a.m. and it's already three minutes after. You [8] **should** / **had better** hurry up!

c Look at the pairs you have checked. Is there any difference in meaning?

activation

Imagine you are the mayor of your town. Write ten rules for citizens to follow that you think would improve life there. Use the grammar from **a** and **b** above.

Example:

*Bike riders are **not allowed** to ride on the sidewalk, and will be fined on the spot if caught doing so.*

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7B GRAMMAR verbs of the senses

Rewrite the second sentence using the word in bold.

1 The situation sounds worse than had been expected.
THOUGH It sounds *as though the situation is worse* than had been expected.

2 This herb has a similar smell to garlic, but it isn't.
LIKE This herb _____, but it isn't.

3 I could see that she had probably been crying.
IF She looked _____ been crying.

4 Your manager has been telling me good things about you.
HEARING I've _____ from your manager.

5 You can really taste the almonds in this ice cream.
TASTES This _____ almonds.

6 The neighbor says that no one left the house after 9 p.m. that night.
SEE The neighbor says she didn't _____ after 9 p.m.

7 A viola makes a noise similar to a violin, but its range is lower.
SOUNDS A viola _____, but its range is lower.

8 It seems as though the city hasn't changed much since I left.
HAVE The city doesn't seem _____ since I left.

9 The bomb went off at exactly eight o'clock.
HEARD I _____ at exactly eight o'clock.

10 Adam seems not to have slept very well judging by the amount he's yawning.
LOOKS Adam _____ judging by the amount he's yawning.

11 She seemed to be delighted with the outcome of the meeting.
THOUGH It seemed _____ with the outcome of the meeting.

12 According to neighbors, the couple was arguing for more than an hour.
HEARD Neighbors _____ for more than an hour.

activation

a Read the following poem.

Sitting in my kitchen

I can	see	sunbeams dancing on the curtains.
The birds outside	sound	as if they're having a serious conference today.
The air	smells	of the coffee I've just made.
The cup	feels	warm in my hand,
And the coffee	tastes	deliciously sweet.

b Now write your own poem about any place you like or dislike. Write a title and five lines, one for each of the senses, paying particular attention to the grammar in the exercise above. Use this frame to help you:

(your title)		
I can	see	
	sound(s)	
	smell(s)	
	feel(s)	
	taste(s)	

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8A GRAMMAR gerunds and infinitives

a Right (✓) or wrong (✗)? Correct the mistakes in the highlighted phrases.

1. I expect to have finished the report by Friday afternoon. ✓
2. It's no use sitting around talking about it. We need actions, not words.
3. Your remarks offended me. I will not put up with speaking to like that.
4. We would love to be able to stay longer in Bangkok, but it just wasn't possible.
5. She's very narrow-minded so it's difficult for her understanding your point of view.
6. I wasn't aware of having been introduced to her before.
7. There's no point to invite George because he never goes to parties.
8. Having studied abroad will certainly be an advantage when you come to apply for a job.
9. What's that noise? Someone seems to try to open the door.
10. We enjoyed the vacation, but we would rather have stayed at home.

b Complete the second sentence with a gerund or infinitive so that it means the same as the first.

1. We can't get a taxi because we don't have enough cash.
   We don't have enough cash *to get* a taxi.
2. It won't do you any good to feel guilty about what happened.
   It's no good _____ guilty about what happened.
3. He was fed up with his wife telling him what to wear.
   He was fed up with _____ what to wear by his wife.
4. It would have been better if our boss had informed me personally.
   I would rather _____ by our boss in person.
5. He's unsure about what he should do after he graduates.
   He's unsure about what _____ after he graduates.
6. It is thought that the police are searching the whole area.
   The police are thought _____ the whole area.
7. She was the first female president.
   She was the first woman _____ elected president.
8. I'm concerned that I haven't been contacted yet.
   I'm concerned about _____ yet.

activation

Match 1–8 with a–h to make questions, and then discuss with a partner.

1 How easy is it for you	**a** to have achieved by the end of your life?
2 Do you think there is any point in	**b** have spent your last vacation differently?
3 What do you hope	**c** telling a white lie is ever justifiable?
4 Do you think	**d** dedicating their whole life to their career but neglecting their family?
5 What would it have been like	**e** regretting something after you've done it?
6 Do you mind	**f** to have lived 100 years ago?
7 Would you rather	**g** being asked about your age?
8 Would you admire someone for	**h** to tell people how you really feel?

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8B GRAMMAR expressing future plans and arrangements

a Right (✓) or wrong (✗)? Correct the mistakes in the highlighted phrases.

KEITH So, what [1] are you and Wendy doing this weekend? ✓

TOM Well, the school vacation [2] starts on Friday and [3] we will go to the beach with the kids. We can't stay away for long, though. Wendy's [4] due go into the hospital on Monday.

KEITH Really? [5] Is she having an operation?

TOM Yes, but it's nothing too serious. It's just her wrist. [6] She'll be home again in the evening. What [7] do you and Jennifer do this weekend?

KEITH Sadly, Jennifer is working all weekend. Her company [8] is about to be taken over by a big multinational so everyone is worried [9] they're losing their jobs. So it looks like [10] I'll be spending the weekend on my own. I've decided that [11] I'm painting the outside of the house if the weather stays nice.

TOM That doesn't sound like much fun! Have a good weekend.

b Read the news report and underline six different structures used to express the future.

One of the most talked-about matches in the history of tennis is due to take place this afternoon in New York. Current world number one Arturo Villa is to face his long-term rival Bill Everard in what is going to be a long and tough struggle for the top spot, according to commentators. Their last match was a narrow defeat for Everard. "I have worked so hard to come this far, and this time I'm 100 percent sure I'm about to become the most highly ranked player in the world," he commented in a pre-match press conference. When asked about his predictions for the match, Villa replied: "I've never been in better shape and I'm going to show him who's the boss, just like last time." The match begins at 5 p.m. local time.

activation

Use the information below to write another news report in one paragraph about a visit from the president. Use some of the structures from **a** and **b**.

9 a.m.	Arrival of president and first lady in New York City by helicopter, greeted by mayor.
10 a.m.	Press conference at City Hall; first lady to meet the public.
11:30 a.m.	Visit to new city hospital; spend time with patients.
1 p.m.	Formal lunch at City Hall with local officials and community leaders.
2 p.m.	President: meeting with business leaders at City Hall. First lady: speech at local high school, followed by theatrical performance by students.
3:30 p.m.	Tour of newly redesigned city gardens for president and first lady.
5 p.m.	End of visit; departure from New York City by helicopter.

*"The president and his wife **are due to** arrive in town by helicopter at 9 a.m. and **are to be** greeted by the mayor. At 10 a.m., the president **will be giving** a press conference at City Hall, while the first lady…"*

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9A GRAMMAR ellipsis and substitution

a Read the story. What differences in style do you notice between the two paragraphs? Talk to a partner and explain why.

Ever since she had been a small girl, Nicky had wanted to get to know her father, but she had never been able to. Whenever Nicky used to ask about him, her mother would shake her head and look angry. Every year on her birthday Nicky used to hope that he would come to visit, but he never did. Nicky's mother told her he was always busy working abroad, but Nicky didn't believe he was. She was constantly talking about him, even though her mother begged her not to. Although Nicky had never met her father, she always felt that one day she would. Sometimes she used to close her eyes and pray that he would contact her. But when he finally called on her 21st birthday and asked her if she wanted to see him, Nicky wasn't sure if she did.

Nicky's father gave her his phone number and he said she could contact him whenever she wanted to contact him. Nicky said goodbye, and then she hung up. At first, she was angry that he had gotten in touch and she wished that he hadn't gotten in touch. But a few weeks later, she called him and she arranged to see him because she felt they needed to talk. She got along well with him, although she hadn't expected to get along well with him. Nicky decided that she wanted them to meet regularly, and her father promised that they would meet regularly. Five years later, when Nicky got married, no one imagined that her father would be walking her down the aisle, but he was walking her down the aisle.

b Rewrite the second paragraph leaving out repeated words where possible, and substituting where necessary. When you have finished, swap paragraphs with a partner. Did you leave out the same words?

c Make substitutions in the following sentences using *so* or *not*.

1 A Will classes start at the usual time next week?
B I think ~~they will start at the usual time~~ so. Otherwise the director would have mentioned it.

2 A Do you have any batteries?
B I'm afraid that we don't have any batteries. We sold the last ones yesterday.

3 A Are you going to go skiing next week?
B I guess I'll go skiing, though I'm not very excited about it.

4 A Do you think they'll accept the contract as it is?
B I suspect that they won't accept it. They'll ask us to change some sections.

5 A Do you think Chris and Angie will come tomorrow?
B I don't imagine that they will come. They're very busy right now.

6 A John won't be interested in coming along, will he?
B I suppose that he won't be interested in coming along. He has other plans for the summer.

activation

Think about the following topics and then discuss them with a partner.

- If you strongly disagree with someone's opinion, is it always a good idea to say so?
- Do you know anyone who has a talent, but doesn't make good use of it?
- Is there anything you'd love to be able to do, but can't?
- Can you remember a time when you gave in to temptation, even when you promised yourself you wouldn't?
- When was the last time you accepted an invitation even though you secretly didn't want to?

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9B GRAMMAR nouns: compound and possessive forms

Right (✓) or wrong (✗)? Correct the mistakes in the highlighted phrases.

1 There's a small yard at the back of the house. ✓
2 She's always sticking her nose into other peoples' business.
3 We're going to be at Paula and James' house for dinner tonight.
4 Does anyone have a cans opener? I want to open the pineapple juice.
5 Nick is my cousin Jane who works for the city council's roommate.
6 Mrs. Ramirez has always been a very dear friend of my aunt's.
7 Do you have a coat hanger? This jacket creases easily.
8 This painting is regarded as her career's high point.
9 Opticians usually sell accessories like glasses cases and cleaning products.
10 Please put the sugar back in the kitchen's cupboard after use.
11 Be careful when you wash the glasses of crystal as they're very fragile.
12 I'm just going to the doctor's. I'll be back in an hour.
13 To play this game, we need to form a circle in the room's middle.
14 His partner is a physics teacher at one of the local high schools.

activation

Try to think of at least two nouns that collocate to make compound nouns with the **bold** words.

traffic _____ } **light**
street _____

_____ } **cake**
_____

_____ } **cup**
_____

_____ } **knife**
_____

_____ } **player**
_____

_____ } **machine**
_____

_____ } **center**
_____

_____ } **board**
_____

_____ } **book**
_____

_____ } **key**
_____

_____ } **water**
_____

_____ } **card**
_____

_____ } **frame**
_____

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10A GRAMMAR adding emphasis (2): cleft sentences

a Rewrite these sentences starting with *The person, The place, The first | last time, or The reason*. Keep the emphasis on the **bold** phrase.

1 I've always wanted to visit **Istanbul** more than anywhere else.
The place I've always most wanted to visit is Istanbul.
2 He married her **for her money**.
3 She loves **her niece** more than anyone else in the world.
4 I saw her for the last time in **October**.
5 It's **my sister** who really understands how I feel.
6 We retired early **in order to have time to enjoy life**.
7 I relax most in **my flower garden**.
8 I met David for the first time **just after the new president was elected**.

b Complete the second sentence so that it emphasizes the **bold** part.

1 **His unhealthy diet** really worries me.
What *really worries me is his unhealthy diet.*
2 My son is crazy about **skateboarding**.
What _____.
3 They just want to **lie on a beach and relax**.
All _____.
4 I'm desperate for a **cold glass of water**.
What _____.
5 The restaurant was made special by **the atmosphere** rather than the food.
It _____.
6 I don't want to **be late for work tomorrow**.
What _____.
7 She only asked for **a glass of water**.
All _____.
8 **Alec** was a professional soccer player when he was young, not Darren.
It _____.

activation

Guess this information about your partner and complete the sentences. Then discuss your predictions together.

- The reason you're learning English is _____.
- What you most like about your English class is _____.
- The thing that bothers you most in the movie theater, live theater, or at a concert is _____.
- The person you spend the most time with is _____.
- What really annoys you on trains, planes, or buses is when people _____.
- When you're on vacation, all you want to do is _____.

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10B GRAMMAR comparison

Complete the second sentence using the word in **bold**.

1 I used to be much stronger than I am now.
HALF I'm not *half as strong as* I used to be.

2 When people have money, they spend a lot of time worrying about it.
MORE The _____ they spend worrying about it.

3 Only one girl in the class is taller than her.
NEARLY She's _____ in the class.

4 As we approached the house, the noise became increasingly loud.
AND The noise became _____ as we approached the house.

5 This year we had slightly less snow than last year.
LITTLE Last year we had _____ snow than this year.

6 Our vacation was cheaper than we had expected.
AS Our vacation was not _____ we had expected.

7 Working out regularly is by far the best way to lose weight.
EASILY Working out regularly _____ way to lose weight.

8 Far fewer students failed the test than had been expected.
PASSED _____ the test than had been expected.

9 If you have a big car you have to pay a higher registration fee.
BIGGER The _____ you have to pay.

10 It's getting harder and harder to find job security nowadays.
DIFFICULT It's getting _____ to find job security nowadays.

11 The average house in this area is worth more than mine.
MUCH My house isn't worth _____ the average house in this area.

12 Our anger grew as we waited.
LONGER The _____ we became.

activation

Write a short paragraph comparing the lifestyles of people in your country nowadays and when your grandparents were young. Use the grammar from the exercise above. You could write about some of the following topics:

- education and jobs
- free time
- transportation
- entertainment
- family life
- life expectancy and health

*"When my grandparents were young, most people had a **much harder** life than they do now, because they didn't have **nearly as many** technological devices **as** our generation, for instance, cars and washing machines that make life **a lot easier**. However, it's not necessarily true that **the more** gadgets people have, **the happier** they become. For example…"*

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Communicative activity instructions

Tips for using Communicative activities

- We have suggested the ideal number of copies for each activity. However, you can often manage with fewer, e.g., one copy per pair instead of one per student.
- When SS are working in pairs, if possible, get them to sit face to face. This will encourage them to really talk to each other, and also means they can't see each other's sheet.
- If your class doesn't divide into pairs or groups, take part yourself, have two SS share one role, or have one student monitor, help, and correct.
- If some SS finish early, they can swap roles and do the activity again, or you could have them write some of the sentences from the activity.

1A Did I get the job?

A job interview role play

SS take the roles of interviewers or applicants in a series of quick job interviews. Copy one sheet per 12 SS. Cut off the candidate's role card and make five more copies of this. Then cut up all the cards.

Language
Question formation, work vocabulary

- Divide the class in half. One group will be interviewers and the others candidates. If you have an uneven number, double up on one of the interviewers. With a very large class you may want to have interviewers work in pairs, interviewing individual candidates together.
- Give each interviewer (or pair of interviewers), and each candidate, a role card. Give them five minutes to prepare their questions and answers. Interviewers should think of questions to elicit whether candidates fit the profile of the ideal candidate.
- Arrange the class so that the interviewers for the different jobs aren't sitting too close together. They should have an empty chair across from or next to them for the candidates.
- Send one candidate to each interviewer or pair of interviewers, and tell them to start. Remind interviewers to take notes to help them to remember the strengths / weaknesses of each candidate. After exactly three minutes, stop the interviews and have the candidates move on for another interview. Continue until each candidate has been interviewed for all the jobs, or until you run out of time.
- Give the interviewers time to decide who they thought was the best candidate, and have the candidates discuss which job they think they would prefer.
- Finally, have the interviewers say who they would like to offer the job to. The chosen candidate must say if he / she will accept the job or not. If a candidate is offered more than one job, he / she must choose between them, and the interviewer should select another candidate for the job.

1B The family

A pairwork photo description and discussion

SS describe and compare photos, and then discuss family-related issues. Copy one sheet per pair and cut into **A** and **B**.

Language
Describing photos, agreeing and disagreeing

- Put SS in pairs, ideally facing each other, and hand out the sheets. Focus on instruction **a**. Tell SS when they describe their photo they should not just comment on what they can see, but say what they think of the photo, and what the image communicates.
- Set a time limit (e.g., two minutes) for **A** to describe his / her photo. Then give **B** two minutes to describe his / hers, and then tell them to discuss what the photos have in common and how they are different.
- Finally, focus on instruction **b**, and set a time limit.

Extra support
- Have SS look at the phrases for agreeing, half-agreeing, and disagreeing on *page 11* in the Student Book and encourage them to use these phrases.

2A Language quotes

A pairwork information gap activity

SS complete quotes about language and then discuss them. Copy one sheet per pair and cut into **A** and **B**.

Language
Explaining what something means, giving opinions.

- Put SS in pairs, ideally facing each other, and hand out the sheets. Focus on **a**, and give SS time to read the quotes and complete the ones with blanks. Monitor and help SS with vocabulary where necessary.

Extra support
- Have each **A** work with another **A** and each **B** with another **B** to complete the quotes. Then partner each **A** with a **B**.

- Focus on **b**, and give SS time to discuss the quote. **A** may want to write down what the original continuation was.
- Focus on **c**, and have SS continue alternately telling each other how they had completed the quote, and discussing it.
- Finally, get feedback to find out if there were any quotes that SS had completed in a similar way to the original, and also to see which quote they liked best.

2B Childhood questionnaire

A pairwork questionnaire

SS choose six questions from a questionnaire about childhood to ask each other. Copy one sheet per student.

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Language
narrative tenses, *used to / would* + infinitive

- Put SS in pairs and hand out the questionnaires. Focus on **a**, and give SS time to read the questions and choose six. Elicit the meaning of *chores* in 7 (small jobs in the house like washing dishes) and *look up to* in 8 (admire or respect somebody).
- Then have SS ask and answer questions alternately. **B** should turn his / her sheet facedown when **A** asks the first question. Highlight that most of the questions have one or two follow-up questions, and SS should ask the first one, wait for their partner to answer it, and then ask the follow-up questions.
- Monitor, correcting particularly any mistakes in the use of tenses, and helping with vocabulary. Get feedback from SS.

3A Reconciliation?

A role-play activity

- A free-speaking activity to promote fluency in which SS role-play a conversation between a couple who have broken up, but are considering getting back together again. Copy one sheet per pair and cut into **A** and **B**.

Language
Arguing and persuading

- Put SS in pairs, ideally facing each other, and hand out the sheets. Try to pair SS with someone of the opposite gender. If you have an uneven gender split, have women play men or vice versa. Make sure SS can't see each other's sheets. If you have odd numbers, take part in the role play yourself, or ask the extra student to act as "counselor" for one pair, to mediate and advise after they have discussed each point.
- Give SS time to read their instructions. SS should think about their role and what they are going to say. Tell them to decide on their priorities, and if there is anything they are not prepared to give up on.
- When SS are ready, have them sit face to face, and tell them to imagine that they have just arrived at a cafe. They are going to discuss the four areas on the sheet (remind them of the difference between discuss and argue). Set a time limit (but be flexible depending how the conversations are going), and highlight the instruction **Try to keep calm and don't lose your temper**.
- Emphasize that SS should go through the areas one by one, first giving their own points of view, and then trying to reach agreement. Encourage SS to discuss all the points.
- Finally, get feedback from some pairs and ask if they have reached any kind of agreement or reconciliation.

3B Historical movies quiz

A group quiz

SS review history and warfare vocabulary through a movie quiz. Copy one sheet per group of three or four.

Language
History and warfare vocabulary

- Put SS in groups of three or four, and give each group a quiz sheet facedown. Set a time limit, and tell SS to answer as many questions as possible.
- Tell SS to turn over the sheet and start. When the time is up, say "stop" and check answers. The group with the most right answers is the winner.

1 a Roman times
b Before, during, and after the Russian Revolution
c World War II
d The American Civil War
e The Middle Ages
2 a *Alexander the Great*
b *Robin Hood: Prince of Thieves*
c *Full Metal Jacket*
d *The Boy in the Striped Pajamas*
e *Saving Private Ryan*
3 a *Titanic*
b *Life of Brian*
c *The Diary of Anne Frank*
d *Cyrano de Bergerac*
e *Chariots of Fire*
f *Lawrence of Arabia*
g *Gandhi*
h *Frost/Nixon*
i *Dances with Wolves*
j *El Cid*
4 a Che Guevara
b Wolfgang Amadeus Mozart
c Abraham Lincoln
d Idi Amin
e John Fitzgerald Kennedy
5 a Virginia Woolf
b J.M. Barrie
c Isak Dinesen
d Frank Baum
e C.S. Lewis
6 a Cate Blanchett
b Elizabeth Taylor
c Emily Blunt
d Judi Dench
e Kirsten Dunst

4A Sound or noise?

A pairwork survey activity

SS mark different sounds / noises according to how they feel about them, and compare with a partner. Copy one sheet per student.

Language
Sounds and the human voice

- Put SS in pairs and hand out the sheets. Focus on **a**, and give SS time to mark the sounds. Use the drawing to explain what crickets are in the third sound from the bottom (insect noise on a hot summer night).
- Now set a time limit, e.g., ten minutes, for SS to compare and explain their answers.
- Get feedback on which sounds SS loved / hated.

4B Who wrote it? A man or a woman?

A reading and discussion activity

SS read extracts from novels, all of which describe women, and decide whether they think they were written by a man or by a woman, and why. Copy one sheet per student.

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Language
Giving reasons

- Put SS in pairs and hand out the sheets. Focus on **a**, and tell SS to read the extracts and mark them **M** for man or **W** for woman. They could underline specific parts that made them think they were written by a man or a woman.
- Focus on **b**, and give SS time to compare and discuss.
- Now check answers. For each extract, first find out what most SS think and why, and then tell them whether it was written by a man or a woman. Then write the name of the book and author on the board. Find out if SS have read any of the books.

1 M From *Promise Me*, by Harlan Coben
2 W From *The Palace of Strange Girls*, by Sallie Day
3 M From *Beware of Pity*, by Stefan Zweig
4 W From *Spellbound*, by Jane Green
5 W From *Sex in the City*, by Candace Bushnell
6 M From *In the Company of Cheerful Ladies*, by Alexander McCall Smith
7 W From *Bridget Jones' Diary*, by Helen Fielding
8 M From *The Girl with the Dragon Tattoo*, by Stieg Larsson

5A Time: Proverbs and sayings

Proverbs for SS to discuss

SS read ten proverbs related to time, and discuss what they mean. Copy one sheet per student.

Language
Paraphrasing meaning

- Put SS in pairs and hand out the sheets. Focus on the instructions, and on the first proverb. Elicit from the class what it means (that somebody who takes the earliest opportunity to do something will gain an advantage over others). Then ask SS if they have a similar proverb in their L1, and how it compares to the English proverb.
- Have SS continue in pairs, helping them with any vocabulary that is causing problems.
- Get feedback for each proverb. Then ask SS which one they think is the most useful advice.

Meaning of the proverbs
2 If you act quickly when something goes wrong, it will save time later, because the problem will get worse if you leave it.
3 Make good use of an opportunity while it lasts.
4 People will naturally take advantage of the absence of someone in authority to do what they like.
5 It isn't worth making a fuss about a misfortune that has happened and can't be changed or reversed.
6 You can't make people change their ways when they are past a certain age.
7 Don't treat sth that hasn't happened yet as a certainty.
8 When you are impatient for sth to happen, it seems to take longer.
9 We'll deal with the problem when and if it arises, rather than worry about it beforehand.
10 Make use of an opportunity immediately as soon as it occurs (in case it later disappears).

Extra idea

- Ask SS to write a short story (100–120 words) illustrating one of the proverbs. Then read the stories to the class and ask them which proverb it illustrates.

5B Money questionnaire

A pairwork questionnaire

SS interview each other with a questionnaire to find out about their attitude toward money. Copy one sheet per student.

Language
Money vocabulary: *savings, stock market*, etc.

- Put SS in pairs and hand out the questionnaires.
- Focus on the instructions. Give SS time to read the questions and to choose two from each section to ask their partner.
- Tell **B** to put his / her questionnaire facedown. **A** interviews **B**, and then they swap roles.
- Get feedback from SS to find out which questions they found most interesting.

6A Do you think you could possibly...?

A mingle activity

A free-speaking activity to practice the language of persuasion and the techniques SS read about in the lesson. Copy and cut up one sheet per 16 SS.

Language
Language of requests and persuading, and polite intonation

- Tell SS they are going to be given a situation in which they need to find sb to do sth for them. They must talk to as many SS as possible, and try to find at least two people who will do what they need. Also, they must agree to help two other SS, but only if another student convinces them.
- Give out the cards. Let SS swap cards if the request is more suited to a male / female. Give SS time to read and memorize their request, and to think of some persuasive reasons. Elicit different ways of making polite requests, e.g., *Could you…?, Do you think you could possibly…?, Would you mind…?,* etc. Remind them to use polite intonation. You could also elicit the two tips for persuading they read about in **6A**, e.g., to always give a reason, and that asking for a little can help.
- Set a time limit and then have SS stand up and mingle.
- When the time is up, find out how many SS managed to convince two people to help them.

6B Case studies

A pairwork evaluating activity

SS read some case studies about people with obsessions and rate them 1–5 according to their seriousness. They then compare their scores with a partner. Copy one sheet per student.

Language
Language related to obsession, e.g., *obsessed by, can't cope with, incessantly*, etc.

- Hand out the sheets and focus on **a**. Tell SS that all these are based on real cases, although the names have been changed. Set a time limit for SS to read the case studies and mark them from 1–5.

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- When time is up, put SS in pairs, and set another time limit for SS to compare their scores and explain why they gave them.
- Get feedback by finding out which cases SS found most / least serious and why.

7A Mini debates

A role-play activity

SS debate proposed new laws each from the perspective of a different role. Copy and cut up one sheet per three SS.

Language
Verbs + gerund or infinitive (with or without *to*)

- Put SS into groups of three. If you have uneven numbers, have a group or groups of four, and give one of the role cards to two SS. Explain that SS are going to debate a proposed new law for their area. They will each have a role, and must prepare arguments according to the role card.
- Hand out the role cards and allow SS a few minutes to prepare their arguments. When SS are ready, set a time limit for the debates. They should speak in the order of the numbers on their role cards, first explaining who they are, and at the end have a group discussion responding to the other people's arguments.

Extra support

- Write the phrases from the Student Book for emphasizing that sth is your own opinion on *page 15* and for agreeing and disagreeing on *page 11* to help SS.

- When the time is up, stop the debates. Tell SS to now imagine that they had been watching the debates as themselves (not as their roles) and to say how they would have voted and why.
- If there's time, give each group another of the proposals to debate.

7B Spot the difference

A pairwork information gap activity

SS describe their pictures to each other to find ten differences. Copy one sheet per pair and cut into **A** and **B**.

Language
Place and movement: *toward, out of, off...*

- Review / pre-teach any words for things in the picture that you think SS may not know, e.g., *bucket, tavern, market stall,* etc.
- Put SS in pairs, ideally facing each other, and hand out the sheets. Make sure SS can't see each other's sheets.
- Explain that they both have the same picture, but it has been changed so that there are ten differences. Encourage SS to try to be as accurate as possible when they are describing place and movement.
- Tell SS to fold their sheet in half vertically and then open it out again so they have the left and right side clearly defined or draw a line dividing the page in half.
- Get **A** to start by describing what is happening on the left-hand side of the picture, e.g., *There's an open window on the first floor of the house on the left. A woman is at this window throwing out some water from a bucket down into the street.* **B** should listen, and ask questions if necessary, to see if there are any differences. Then **B** describes what is happening on the right-hand side.
- When SS have described the whole picture and found the differences, they can finally show each other the pictures to make sure they have identified the differences correctly.
- Check the differences orally with the class, correcting any mistakes with prepositions / adverbs of place and movement.

Differences clockwise from left to right:

1. Picture A: A man is under the window at the exact moment the woman is throwing out the water.
   Picture B: There is no one under the window.
2. Picture A: There is an open window on the second floor of the house, above the woman with the bucket.
   Picture B: A woman is looking out of the window on the second floor.
3. Picture A: Four children are jumping over each other.
   Picture B: The children are jumping over a rope (e.g., skipping).
4. Picture A: There's a market with four stalls. At the stall on the right, the stallholder has taken a bottle off the shelf and is showing it to a customer.
   Picture B: The stallholder is putting down / picking up a bottle.
5. Picture A: There is a tavern in the square. Three men are walking toward it.
   Picture B: The men are walking away from the tavern.
6. Picture A: An elegant lady is riding past the tavern, toward the left, e.g., coming into the square.
   Picture B: The lady is riding toward the right of the picture, e.g., going out of the square.
7. Picture A: Two men are standing next to a cart, lifting a barrel.
   Picture B: One man is standing on the cart.
8. Picture A: There's a river on the right of the picture. A man is rowing a boat across.
   Picture B: The man is rowing a boat along the river, parallel to the bank.
9. Picture A: Some of the houses have stores on the first floor. On the right-hand side, a boy is running into the bakery.
   Picture B: The boy is not running but is standing outside the bakery.
10. Picture A: Three dogs are chasing each other around a tree.
    Picture B: One of the dogs is running away.

8A Medical vocabulary definitions game

A pairwork activity

SS review and extend their knowledge of medical vocabulary by describing medical-related words to each other and teaching each other new words. Copy one sheet per pair and cut into **A** and **B**.

Language
Medical vocabulary: *crutches, hiccups, scar...*

- Put SS in pairs **A** and **B** and hand out the sheets. Explain that SS have half the things in their picture labeled, and the other half not (their partner will have these labeled). Tell them to make sure they can pronounce all their words.

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- **B** now starts by asking **A**, e.g., *What do you call the things that you use to help you walk when you have a broken leg?* **A** should identify the image that **B** is describing and then tell him / her what the word is, giving both the spelling and pronunciation. **B** then writes the word down. They then swap roles.
- SS continue until they have labeled all their pictures. They can then compare their sheets to make sure they have spelled the words correctly. Check answers.

8B Travel role plays

A pairwork role play

SS role-play being a dissatisfied tourist with a complaint, and a travel agency representative responding to a client's complaints. Copy one sheet per pair and cut into **A** and **B**.

Language
Making complaints, travel and tourism vocabulary

- Put SS in pairs and hand out the sheets. Focus on **Role play 1** and give SS time to read their instructions and make some notes about what they are going to say.

Extra support

- You could write the following phrases on the board to help SS.
- **Making complaints:** *I'm very unhappy about / dissatisfied with… I think this is unacceptable / outrageous…*
- **Responding to complaints:** *I see what you mean / I understand what you're saying / I can see why you feel like this but… I'll do my best to…*

- Set a time limit for SS to do the first role play. Monitor and make a note of any problems to deal with later.
- When time is up, stop the role play and find out what agreement, if any, was reached. Monitor and provide feedback to the class.
- Now repeat the process for **Role play 2**.

9A Four fables

A group reading and retelling activity

SS, in groups, read and retell four fables, and decide what the moral of each story is. Copy and cut up one sheet per four SS.

Language
narrative tenses or dramatic present

- Put SS into groups of four. Give each student a different fable. Highlight that they have all been taken from *Aesop's Fables*. Elicit / teach the meaning of *fable* (a traditional short story that teaches a moral lesson, especially one with animals as characters).
- Tell SS that they are each going to read and retell a fable to the other members of the group. After each person has told his / her fable, the group should decide what the moral of the story is. Tell them that the morals are all related to aspects of friendship.

Extra support

- Suggest that SS begin their retelling by saying "My fable is called…" They can then explain what the animals are, in case the other group members don't know the words.
- Alternatively, you could pre-teach / elicit the names of all the animals that occur in the fables before SS start: *hare, bull, goat, calf, bat, beasts* (= old-fashioned word for wild animals), *bat, fox, stork, lion,* and *mouse.*

- Give SS a few minutes to read their fables. Tell them that they can retell their stories either using narrative tenses (as they are written), or using the present tense, as if they were describing the plot of a book or movie.
- Tell SS with card 1 to start. They should place their card facedown and try not to refer to it at all, but retell the fable from memory. When they have finished, the group decides on the moral of the story. Then SS with card 2 tell their fable, etc.
- When all SS have told their fables and decided on the morals, check answers, and find out which one the class thinks is best.

9B Two recipes

A pairwork activity

SS use a picture recipe to explain to each other how to make perfect scrambled eggs and perfect roast potatoes. Copy one sheet per pair, and cut into **A** and **B**.

Language
Preparing food and cooking vocabulary

- Put SS in pairs and give out the sheets.
- Focus on **a** and give SS time to look at their recipe. At this point they can ask you for any words they have forgotten, or check in **Vocabulary Bank** *Preparing food*.
- Focus on **b**. Tell **A** that he / she is going to explain his / her recipe to **B**, who will take notes. Tell **A** to start, and set a time limit for explaining the recipe.
- When **A** has finished, **B** explains his / her recipe.
- When both SS have finished, have them compare their notes with the pictures to check that they understood how to make each dish.

10A Celebrity immigrants

A group game

SS read and retell short biographical details about famous immigrants for other SS to identify. Copy one sheet per group of four and cut into cards.

Language
Biographies, reduced relative clauses

- Put SS in groups of four and give them a set of cards facedown. Tell SS they are going to tell each other about famous people who emigrated to the US.
- When you say "start," one student takes a card, and reads aloud the information on his / her card. The group should then try to agree who the person is, and write down the number of the card and the name of the person. Then another student picks a card.
- When the groups have finished, check answers. The group who identified the highest number of people is the winner.

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1 Harry Houdini
2 Antonio Banderas
3 Arnold Schwarzenegger
4 Anna Kournikova
5 Ang Lee
6 Joseph Pulitzer
7 Salma Hayek
8 Levi Strauss
9 Cary Grant
10 Max Factor
11 Gloria Estefan
12 Isaac Asimov

Non-cut alternative

- Make one copy per pair. Hand out the sheets and set a time limit for SS to read about the 12 people and try to name them.

10B Sports quiz

A group quiz

Quiz to review and extend the vocabulary of sports. Copy one sheet per group of three or four.

Language
Sports vocabulary

Put SS in groups of three or four and hand out the quiz sheets. Set a time limit. Check answers, and have SS make a note of any vocabulary they didn't know. Where there is more than one answer, try to elicit as many items as possible.

1 a South Korea, gymnastics
b the US, swimming
c Brazil, soccer
d Spain, tennis
e Jamaica, track and field
2 a American football, rugby
b baseball
c tennis, soccer
d tennis, table tennis, squash, badminton, volleyball
e soccer, basketball
f basketball, baseball
3 a soccer (when a player hits the ball with his / her head)
b tennis, badminton, squash, etc. (when a player returns the ball softly so that it drops after going over the net)
c golf (a score for a particular hole that is one less than par, e.g., the standard score for that hole)
d yoga (a sitting position with crossed legs)
e gymnastics (a movement where somebody turns over completely with their feet over their head, on the ground or in the air)
f basketball (when a player jumps up high and puts the ball into the basket with great force)
4 a running, horse racing
b boxing, wrestling
c tennis, squash, badminton, basketball, handball, volleyball
d ice skating, ice hockey
e skiing
5 a horse riding (the seat you put on a horse)
b badminton (feathered object you hit)
c hockey, American football (protective pieces of thick material players wear inside their socks or to cover their legs)
d baseball (leather glove used to catch balls)
e swimming (plastic glasses swimmers wear)
6 a goalkeeper / goalie
b umpire
c coach
d referee
e caddy
7 a a racket (or racquet)
b a bat
c a stick
d a club
8 a unfair or cruel
b deeply asleep
c in trouble
d give up
e give a detailed account

All the idioms come from boxing (explanations below):

a To punch sb below the belt is against the rules and considered a foul blow.

b A boxer is "down for the count" if he is knocked down and the referee counts to ten, during which time he must get up and continue fighting. If he doesn't, then the other boxer is declared the winner.

c A boxer is "on the ropes" if he is trapped with his back to the ropes surrounding the ring, putting him in a very vulnerable position because he can be more easily hit by his opponent.

d If a boxer is getting beaten by his opponent, and is taking a lot of blows, particularly to the head, his coach may "throw in the towel," e.g., throw the boxer's towel into the ring to show that he is giving up. In this way the coach prevents his boxer from getting seriously injured.

e A "blow-by-blow" account or commentary of a boxing match is a very detailed account, describing every action and punch.

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1A COMMUNICATIVE Did I get the job?

Role cards for interviewers

1

You are interviewing for a part-time assistant librarian position. It will be a short-term contract to cover maternity leave.

Profile of the ideal candidate:

- Book lover
- Prepared to work flexible hours
- Previous experience not essential, but desirable
- Able to work well alone
- Organized

You have three minutes to speak to the interviewees. You have to decide who you would like to employ. At the end of the interviews, you'll be asked to explain who you chose, and why. Before you begin, think about and write down the questions you are going to ask.

2

You are interviewing for a telemarketing position for a well-known cell phone company. It is a three-month, non-renewable contract. Basic salary with commission.

Profile of the ideal candidate:

- Good interpersonal skills and telephone manner
- No experience necessary, but experience in sales or marketing a bonus
- Determination and drive essential
- Able to work well under pressure

You have three minutes to speak to the interviewees. You have to decide who you would like to employ. At the end of the interviews, you'll be asked to explain who you chose, and why. Before you begin, think about and write down the questions you are going to ask.

3

You are interviewing for a toy store supervisor position. Three-month trial period leading to permanent, full-time contract. Job share possible.

Profile of the ideal candidate:

- Proven team leader
- Excellent organizational skills
- Basic accounting knowledge
- Some knowledge of what toys are popular currently would be ideal

You have three minutes to speak to the interviewees. You have to decide who you would like to employ. At the end of the interviews, you'll be asked to explain who you chose, and why. Before you begin, think about and write down the questions you are going to ask.

4

You are interviewing for a parking lot attendant position. Full-time job that sometimes includes 24-hour shifts. Permanent contract.

Profile of the ideal candidate:

- Would suit a solitary person who isn't easily bored
- Able to make on-the-spot decisions
- Able to deal with difficult or aggressive customers
- Physically fit

You have three minutes to speak to the interviewees. You have to decide who you would like to employ. At the end of the interviews, you'll be asked to explain who you chose, and why. Before you begin, think about and write down the questions you are going to ask.

5

You are interviewing for a job as a messenger for a company that uses bikes and motorcycles to deliver letters and packages. Six-month contract with possibility of extension. Some Saturdays.

Profile of the ideal candidate:

- Able to ride motorcycle (license required) or bike downtown
- Reliable and trustworthy with confidential documents
- Organized and punctual
- Good knowledge of the city

You have three minutes to speak to the interviewees. You have to decide who you would like to employ. At the end of the interviews, you'll be asked to explain who you chose, and why. Before you begin, think about and write down the questions you are going to ask.

6

You are interviewing for the position of care assistant at a nursing home. Alternate morning / evening shifts. One weekend a month.

Profile of the ideal candidate:

- Caring personality, with experience working with older people
- First-aid knowledge an advantage
- Ability to make decisions on own
- Must be a team player
- Available to work overtime

You have three minutes to speak to the interviewees. You have to decide who you would like to employ. At the end of the interviews, you'll be asked to explain who you chose, and why. Before you begin, think about and write down the questions you are going to ask.

Role card for candidates

You are out of work and desperate for **any** job (you really need the money). You are going to be interviewed for some of the following jobs:

- Care assistant in a nursing home
- Bike messenger
- Parking lot attendant
- Assistant librarian
- Toy store supervisor
- Telemarketing position

The interviews will last three minutes each. You really want to sell yourself well at the interview! Think about the following questions you might be asked and make some notes. You can use real information about yourself, or invent some. Once you have decided on your answers, you can't change them.

- What do you consider to be your main skills?
- What previous work experience do you have?
- How physically fit are you?
- What kind of work situation would you prefer (part time / full time / temporary / permanent)?
- Are you prepared to work overtime and on weekends?

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1B COMMUNICATIVE The family

A **a** Describe your photo to **B** in detail. Then listen to **B** describe his / her photo. Discuss what the photos have in common and in what way(s) they are different.

b Discuss the following statements with **B**, giving reasons for your opinions. Do you agree or disagree?

1. It's very important for families to have at least one meal together per day without the TV on.
2. It's impossible for a man to either take care of a child or do housework as well as a woman.
3. Children should be encouraged to leave home once they are 18 years old.
4. One parent should stay at home and take care of the child until he / she is old enough to go to school.
5. Children need a male and a female parent as a role model.

B **a** Listen to **A** describe his / her photo. Then describe your photo to **A** in detail. Discuss what the photos have in common and in what way(s) they are different.

b Discuss the following statements with **A**, giving reasons for your opinions. Do you agree or disagree?

1. It's very important for families to have at least one meal together per day without the TV on.
2. It's impossible for a man to either take care of a child or do housework as well as a woman.
3. Children should be encouraged to leave home once they are 18 years old.
4. One parent should stay at home and look after the child until he / she is old enough to go to school.
5. Children need a male and a female parent as a role model.

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2A COMMUNICATIVE Language quotes

A

a Read the quotes below. Then complete the blanks in the quotes in your own words.

b Now tell **B** what you wrote for quote 1. **B** will tell you what the original quote was. Discuss the quote, saying what you think it means, and whether you agree with it.

c Now **B** will tell you how he / she completed quote 2. Tell **B** what the original was, and then discuss it as above. Continue with the other quotes.

1 One language sets you in a hall for life. Two languages _____.
Frank Smith

2 Americans who travel abroad for the first time are often shocked to discover that many foreign people **still speak in foreign languages**.
David Barry

3 If you talk to a man in a language he understands, that goes to his head. If you talk to him in his own language, _____.
Nelson Mandela

4 Learn a new language and get a new **soul**.
Czech proverb

5 Any tool has multiple uses. Language, for example, can be either **a bridge or a barrier**.
Shane Tourtellotte

6 It is of interest to note that while some dolphins are reported to have learned English, no human being _____.
Carl Sagan

7 Language is the roadmap of a culture. It tells you where its people **came from and where they are going**.
Rita Mae Brown

8 When you go to a country, you must learn how to say two things: _____, and _____.
Louis L'Amour

9 A man who speaks three languages is trilingual. A man who speaks two languages is **bilingual**. A man who speaks only one language is **English**.
Claude Gagnière

10 Talking is silver, while staying silent is _____.
Proverb

B

a Read the quotes below. Then complete the blanks in the quotes in your own words.

b **A** will tell you how he / she completed quote 1. Tell **A** what the original quote was, and discuss the quote, saying what you think it means, and whether you agree with it.

c Now tell **A** what you wrote for quote 2. **A** will tell you what the original quote was. Discuss it as above. Continue with the other quotes.

1 One language sets you in a hall for life. Two languages **open every door along the way**.
Frank Smith

2 Americans who travel abroad for the first time are often shocked to discover that many foreign people _____.
David Barry

3 If you talk to a man in a language he understands, that goes to his head. If you talk to him in his own language, **that goes to his heart**.
Nelson Mandela

4 Learn a new language and get a new _____.
Czech proverb

5 Any tool has multiple uses. Language, for example, can be either _____.
Shane Tourtellotte

6 It is of interest to note that while some dolphins are reported to have learned English, no human being has **been reported to have learned "dolphinese."**
Carl Sagan

7 Language is the roadmap of a culture. It tells you where its people _____.
Rita Mae Brown

8 When you go to a country, you must learn how to say two things: **how to ask for food,** and **to tell a woman that you love her**.
Louis L'Amour

9 A man who speaks three languages is trilingual. A man who speaks two languages is _____. A man who speaks only one language is _____.
Claude Gagnière

10 Talking is silver, while staying silent is **golden**.
Proverb

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2B COMMUNICATIVE Childhood questionnaire

a Read the questionnaire and choose six questions to ask a partner.

b Ask the questions and answer the ones your partner asks you.

1 Are there any clothes you had as a child that you particularly loved or hated? Did you have to wear clothes that used to belong to your older brothers or sisters?

2 Were there any favorite places where you liked going to play? Did you go alone or with your friends? What did you do there?

3 What was your favorite toy? Can you describe it? Why do you think you liked it so much?

4 Were you ever a member of a youth club or organization, e.g., the Boy Scouts? How long did you belong to it for? Did you enjoy it?

5 Who were the people you felt closest to as a child? What do you remember about them?

6 Did you get an allowance? How much? Did you use to spend it immediately or did you sometimes save it? What for?

7 Did you have to do any chores while you were growing up? What were they? How did you feel about having to do them?

8 As you were growing up, was there anybody you really looked up to or wanted to be like?

9 Who was the oldest member of your immediate or extended family when you were a child? What do you remember about him / her?

10 As a child, what did you want to be when you grew up? Do you still have the same ambition or did you change your mind? Why?

11 What were your typical family meals like? Did you all eat together? Where? Who used to cook?

12 Did your parents use to read you a story / book before you went to sleep or did you read stories yourself? What was your favorite story?

13 If you did something bad, how did your parents punish you? Can you remember which type of punishment was the most effective?

14 As a child, what was your favorite special occasion, e.g., birthday, holiday? How did you use to celebrate it?

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3A COMMUNICATIVE Reconciliation?

A Nicole

You're Nicole and you went out with Steve for two years. About six months ago you **mutually** agreed to break up, but you have kept in touch. Recently, you've discussed the possibility of getting back together again. You've agreed to meet to talk through the reasons why you broke up, and to see whether solutions can be found to make a reconciliation possible.

1 His appearance
When you first started going out, Steve always looked fantastic. Over the two years you were together, you felt he'd started to let himself go, e.g., he stopped going to the gym with you, gained a lot of weight, and started to wear any old thing – this wasn't the man you first fell in love with!

2 Helping in the house
You know that your way of doing things is the best way. It used to drive you crazy when Steve did things his way (the wrong way), e.g., when he was preparing a meal or washing dishes. So, when you saw him doing things incorrectly, you'd try and tell him how to do it correctly. Steve used to get very annoyed by this, but you can't see why. It's your area of expertise after all.

3 Your friend Max
One of the main reasons why you broke up was because Steve was jealous of your friendship with Max – your ex-boyfriend. Although you get along really well with Max and he's one of your closest friends, you certainly don't have any romantic feelings for him anymore. You meet Max about once a month for coffee, or to see a movie (you and Max have the same taste in movies, unlike Steve).

4 The spoiled sibling
When you met Steve he told you that he had a nine-year-old sister (Nina). You didn't see that as a problem because you like children. Nina visits him a few days a month. You think Nina is spoiled, manipulative, and badly-behaved. Initially, you spent time as a threesome, but you felt this wasn't working so you used to go away with friends for the days when Nina visited Steve.

Talk to Steve about these problems and try to find a way forward. Remember you want to get back together with him, so try to keep calm and don't lose your temper!

B Steve

You're Steve and you went out with Nicole for two years. About six months ago you **mutually** agreed to break up, but you have kept in touch. Recently, you've discussed the possibility of getting back together again. You've agreed to meet to talk through the reasons why you broke up to see whether solutions can be found to make a reconciliation possible.

1 Appearance
You think that when you're in a relationship, you need to be able to be yourself, and that includes your appearance, but Nicole is always complaining about the clothes you wear and the fact that you aren't in such good shape as you used to be. Nicole still looks great, but you think she is kind of obsessed with the gym, and that she spends a fortune on clothes.

2 Unwanted advice
You've managed to survive perfectly well all these years cooking and cleaning in your own way. One of the reasons you broke up with Nicole was because she was always telling you a "better" way of doing things (e.g., her way) when you hadn't asked her for advice, and it used to really get on your nerves.

3 Her ex
Nicole's ex-boyfriend is Max. They often go to the movies, talk on the phone, and have coffee together. You don't understand why she still needs him in her life. You're not jealous of Max, it's just that you don't like him and you really don't think it's healthy for Nicole to stay in touch with him.

4 Your sister
You have a nine-year-old sister (Nina) who visits you a few days every month. Nina can be a little difficult at times, and you know that you do tend to spoil her and need to be stricter – but that's only because she's your little sister and you love her. You're aware that Nicole didn't get along with Nina, but you don't think she is very good with children and she didn't really give Nina a chance. She just started going off with friends when Nina was around. It is really important for you that Nina and Nicole get along.

Talk to Nicole about these problems and try to find a way forward. Remember you want to get back together with her, so try to keep calm and don't lose your temper!

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3B COMMUNICATIVE Historical movies quiz

1 In which historical period were the following movies set?

a *Gladiator*

b *Dr. Zhivago*

c *Pearl Harbor*

d *Cold Mountain*

e *The Name of the Rose*

2 Correct these movie titles by changing one word.

a *Alexander the Huge*

b *Robin Hood: King of Thieves*

c *Full Velvet Jacket*

d *The Boy in the Checked Pyjamas*

e *Helping Private Ryan*

3 Which historical movie do these quotes come from? Match the quotes with the movies below.

a "I'm the king of the world."

b "He's not the Messiah. He's a very naughty boy!"

c "I still believe, in spite of everything, that people are really good at heart."

d "My nose precedes me by about 15 minutes."

e "I believe God made me for a purpose, but he also made me fast."

f "I pray that I may never see the desert again."

g "An eye for an eye only ends up making the world blind."

h "Are you really saying that the president can do something illegal?"

i "As I heard my Sioux name called out over and over I knew who I really was."

j "You risk having no Spain at all!"

Chariots of Fire

Cyrano de Bergerac

Dances with Wolves

El Cid

Frost/Nixon

Gandhi

Lawrence of Arabia

Life of Brian

The Diary of Anne Frank

Titanic

4 Which historical figure do you associate with these movies?

a *The Motorcycle Diaries*

b *Amadeus*

c *Lincoln*

d *The Last King of Scotland*

e *JFK*

5 Which famous authors are these historical movies about? Match the movies with the authors.

a *The Hours*	C.S. Lewis ☐
b *Finding Neverland*	Isak Dinesen ☐
c *Out of Africa*	J.M. Barrie ☐
d *The Dreamer of Oz*	Frank Baum ☐
e *Shadowlands*	Virginia Woolf ☐

6 Who played the following famous queens? Match the movies with the actresses.

a Queen Elizabeth I in *Elizabeth the Golden Age (2007)*

b Cleopatra in *Cleopatra (1963)*

c Queen Victoria in *The Young Victoria (2009)*

d Queen Elizabeth I in *Shakespeare in Love (1998)*

e Marie Antoinette in *Marie Antoinette (2006)*

Elizabeth Taylor ☐

Judi Dench ☐

Kirsten Dunst ☐

Cate Blanchett ☐

Emily Blunt ☐

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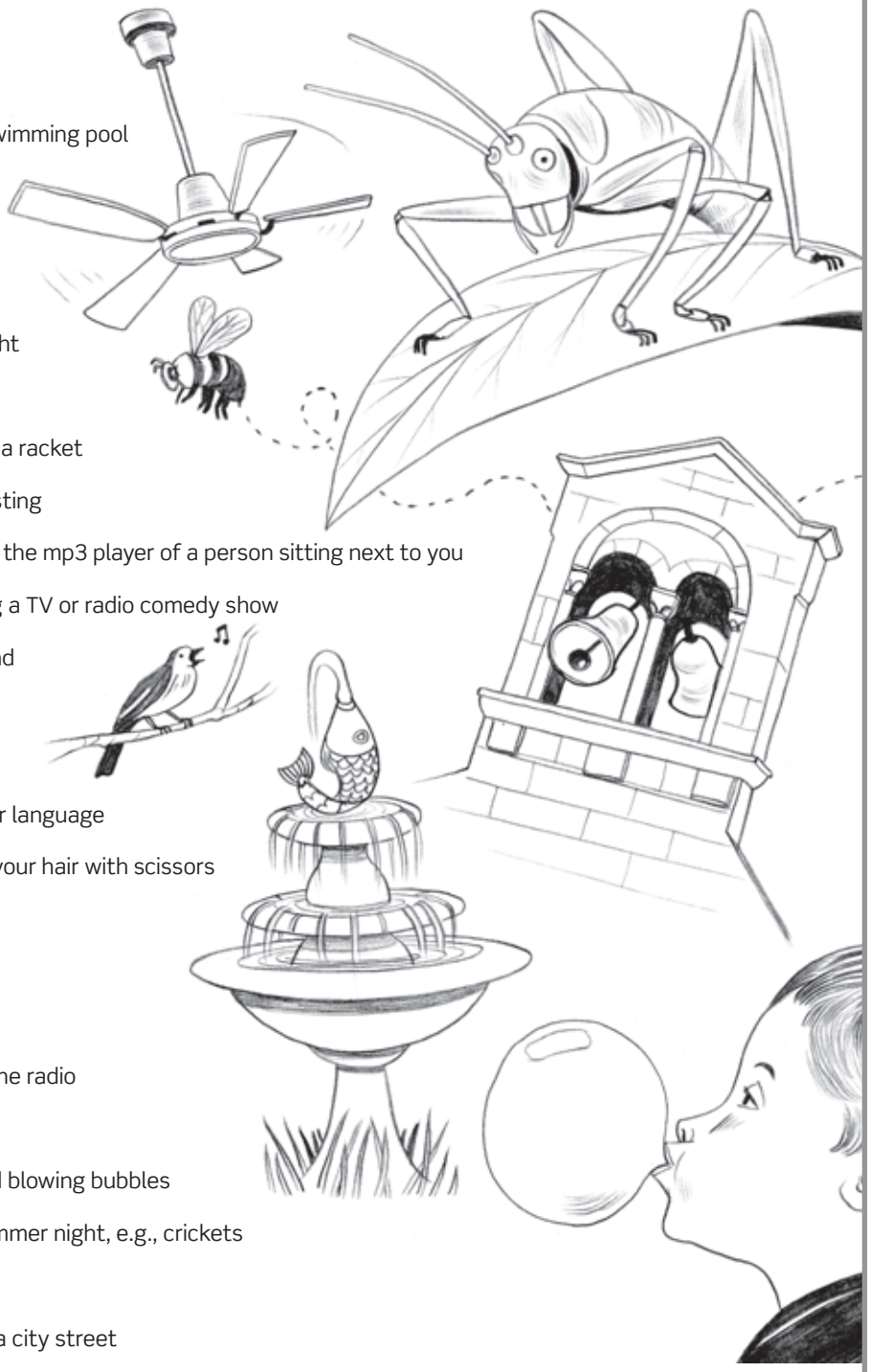
4A COMMUNICATIVE Sound or noise?

a Look at the list of sounds. Mark each one with:

✓✓ I love the sound.
✓ I like it.
o It doesn't bother me.
✗ I find it irritating.
✗✗ I can't stand the sound. It drives me crazy.

b Compare your list with a partner and explain your marks.

- [ ] birds chirping
- [ ] loud party music
- [ ] bells ringing
- [ ] children splashing in a swimming pool
- [ ] a rotating ceiling fan
- [ ] the crash of thunder
- [ ] a stormy sea
- [ ] the wind whistling at night
- [ ] dogs barking
- [ ] a tennis ball being hit by a racket
- [ ] the pop of a balloon bursting
- [ ] the "music" coming from the mp3 player of a person sitting next to you
- [ ] audience laughter during a TV or radio comedy show
- [ ] a TV on in the background
- [ ] fireworks going off
- [ ] someone sniffling
- [ ] a foreigner speaking your language
- [ ] a hairstylist snipping at your hair with scissors
- [ ] a fly or a bee buzzing
- [ ] a fountain
- [ ] cars on a racing track
- [ ] sports commentary on the radio
- [ ] opera
- [ ] people chewing gum and blowing bubbles
- [ ] insect noise on a hot summer night, e.g., crickets
- [ ] a rooster crowing
- [ ] a car alarm going off on a city street



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4B COMMUNICATIVE Who wrote it? A man or a woman?

a You're going to read eight extracts from novels, all of which describe women or women's attitudes to life in some way. Four of the extracts are written by men, and four are written by women. Decide which you think are by whom and write **M** or **W** in the boxes.

b Compare with a partner and explain your reasons, and try to convince your partner where you disagree.

1 You fall in love with a man because he is everything your father isn't. He is strong and tough and you like that. He sweeps you off your feet. You don't even realize how much he takes over your life, how you start to become merely an extension of him, rather than a separate entity or as you dream, one grander entity, two becoming one in love, like out of a romance novel. You acquiesce on small things, then large things, then everything. Your laugh starts to quiet before disappearing altogether. Your smile dims until it is only a facsimile of joy, something you apply like mascara. ☐

2 She puts the white stilettos she has been carrying since she reached the sands under her chair, opens her handbag and pulls out a pink enameled compact decorated with the silhouette of a black poodle. She checks her lipstick in the mirror first, using a brightly varnished nail to wipe away the inevitable smudges of matching pink lipstick from the corners of her mouth. Snapping the compact smartly shut, she flashes Jack a brilliant smile. In present company Irene may have both youth and beauty on her side, but still she regards Ruth with a careful eye. ☐

3 By my side sat the brown-eyed, proud beauty, the pretty niece, who had after all, it appeared, noticed my admiring gaze in the patisserie, for she smiled at me kindly as at an old acquaintance. Her eyes were like coffee-beans, and, when she laughed, they really did seem to crackle like roasting beans. She had charming, translucent little ears beneath luxuriant dark hair; like pink cyclamen nestling in moss, I thought. ☐

4 Alice strides ahead, loving that she's not dressed up, that when she's with Emily she doesn't have to put on an act, she can wear her oldest, most casual, comfortable clothes, and really be herself. Her jeans may be Earl, but today she's wearing her gym sneakers, a Gap sweatshirt and a baseball cap pulled down tight over hair scraped back into a ponytail. She can really walk in these clothes, can sit with her legs apart, resting her elbows on her knees, can run and play games with Humphrey, scooping him up for a cuddle without worrying that he might be getting mud on – heaven forbid – a Chanel jacket or a shearling coat. ☐

5 Camilla was the first to arrive. Five feet ten, pale white skin, big lips, round cheekbones, tiny nose. Camilla is twenty-five but says she "feels old." She began modeling at sixteen. When I first met her, months ago downtown, she was doing her duty as a "date" to a well-known television producer, which meant she was smiling and speaking back when someone asked her a question. ☐

6 What attracted men? Good looks? Certainly if a girl was pretty, then she tended to get the attention of men; that was beyond any doubt at all. But it was not just prettiness that mattered, because there were many girls who did not look anything special but who seemed to find no difficulty in making men notice them. These girls dressed in a very careful way; they knew which colors appealed to men and they knew how to walk and sit down in a way which would make men sit up and take notice. The walk was important: it should not be a simple walk, with one leg going forward, to be followed by the other; no, the legs had to bend and twist a bit, almost as if one were thinking of walking in a circle. ☐

7 Perpetua could be the size of a Renault Espace and not give it a thought. How many hours, months, years, have I spent worrying about weight while Perpetua has been happily looking for lamps with porcelain cats as bases around the Fulham Road? She is missing out on a source of happiness, anyway. It is proved by surveys that happiness does not come from love, wealth, or power but the pursuit of attainable goals: and what is a diet if not that? ☐

8 She had a wide mouth, a small nose, and high cheekbones that gave her an almost Asian look. Her movements were quick and spidery, and when she was working at the computer her fingers flew over the keys. Her extreme slenderness would have made a career in modeling impossible, but with the right makeup her face could have put her on any billboard in the world. Sometimes she wore black lipstick, and in spite of the tattoos and the pierced nose and eyebrows she was… well…attractive. It was inexplicable. ☐

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5A COMMUNICATIVE Time: Proverbs and sayings

Read the proverbs, which are all related to time. Discuss with a partner what you think they mean. Are there any similar proverbs in your language?

1 The early bird catches the worm.

2 A stitch in time saves nine.

3 Make hay while the sun shines.

4 When the cat's away the mice will play.

5 It's no use crying over spilled milk.

6 You can't teach an old dog new tricks.

7 Don't count your chickens before they're hatched.

8 A watched pot never boils.

9 We'll cross that bridge when we come to it.

10 Strike while the iron is hot.

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5B COMMUNICATIVE Money questionnaire

Choose two questions from each section to ask a partner.

Saving money

1 Would you say you are good at saving money? Why (not)?
2 Do you have any strategies for saving money, e.g., when you are shopping?
3 Are you saving for anything right now? What for?
4 What factors might influence your decision to keep your money in a specific bank?

Losing and winning money

Do you know anyone who…
1 has been a victim of credit card fraud?
2 found that money had been mistakenly deposited into their bank account?
3 lost or made a large amount of money in the stock market?
4 won a substantial amount of money in the lottery?

Earning money

1 Did you have a weekend job or a summer job when you were younger? What kind of work did you have to do?
2 Do you have any skills that could bring you extra income if you needed it?
3 How would you feel about earning a lot less than your partner?
4 In what jobs do you think you can justify people earning huge salaries?

Spending money

1 When you go shopping do you prefer paying with cash or by credit card?
2 Do you prefer spending money on things (e.g., clothes, gadgets) or experiences (e.g., vacations)?
3 Is there anything you feel guilty about spending money on? Why?
4 Have you ever bought something that you now think was a complete waste of money?

Giving money

1 Do you give money to any charities? Which ones? Why did you choose them?
2 Where and when do you tend to give tips? What factors influence your decision to give a tip or not?
3 Do you ever give money to people begging on the street?
4 Do you often give money as a present, e.g., for a birthday or wedding present? Do you prefer being given money yourself, or would you rather have an actual present?

Borrowing or lending money

1 Do you think it's better to borrow money from friends or family?
2 Have you ever lent someone some money and never been paid back?
3 Do you currently have a bank loan or a mortgage? What for?
4 Do you think the government should give young people loans for higher education, or grants (which they don't have to pay back)?

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6A COMMUNICATIVE Do you think you could possibly...?

1 You need someone to help you translate a 20-page instruction booklet from English into your language. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!	**2** You need someone to take care of your pet snake for the weekend. It is not poisonous. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!	**3** You need someone to give you a ride to the airport tomorrow morning – the flight departure time is 6:45 a.m. so you'll need to be there at 5:45 a.m. at the latest. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!	**4** You just had a huge argument with your partner and want to be on your own. You need someone to let you stay in his / her spare room for a couple of nights. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!
5 You need to find someone to take care of your three-year-old nephew for the day. You had promised your sister to do it, but now you can't. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!	**6** You need someone to help you to get rid of a sofa and two armchairs you don't want any more. You live in a second-floor apartment with no elevator. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!	**7** You're new in the city and don't know many people yet. You want someone to come with you to a speed-dating evening. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!	**8** You need someone to sit down with you for a couple of hours and go over the finer points of the present perfect because you have a test next week. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!
9 You need someone to come to your house and figure out some problems you're having with your computer. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!	**10** You need someone who has good fashion sense to spend a day with you helping to choose an outfit for a wedding. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!	**11** You need someone to go along with you to the dentist's tomorrow (and take you home). You're having two teeth pulled. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!	**12** You need someone to let you download some movies on his / her home PC tomorrow night. It may take a few hours. Your Internet connection isn't working. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!
13 You need someone to come over and cook you one meal a day for at least a week – you have a broken wrist and it's in a cast. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!	**14** You need someone to come to your house and help you color your hair. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!	**15** You need someone to sponsor you for a charity marathon. The money you raise will go to a cat protection charity. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!	**16** You need someone to pretend to be your partner at a family get-together this weekend. Think of some persuasive reasons why you need this favor done, and try to convince them to do it!

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6B COMMUNICATIVE Case studies

a Read the case studies. Rate each one from 1–5 (1 = not very serious, 5 = very serious) according to the impact you think the obsession might have on their life.

b Compare your score with a partner and try to justify it.

Case study 1

Mark, 23, is obsessed with his girlfriend Alison who he's been going out with for over three years. Alison is very attractive and since the start of their relationship he's always worried that she'll leave him for someone more interesting and better-looking. He sends her about 30 text messages a day and calls her incessantly on her cell phone. He admits to having hired a private detective a couple of months ago to make sure she wasn't cheating on him. Mark says, "I really love her."

Case study 2

Karen, 19, has been obsessed with "single food eating" for the last three years. Basically, this means she can only eat one certain food type at a time – that's to say she can't mix textures or flavors, and she has to brush her teeth after each different food she eats. So, for example, if she has chicken, potatoes, and peas, she will eat all the peas first, then all the potatoes, and finally the chicken.

Case study 3

Phil, 29, has an "order" obsession. He puts all the books on his bookshelves in strict order according to their publication date. Similarly, all the magazines in the rack at his home have to be chronologically ordered. He admits to feeling "seriously stressed" if someone takes out a book or magazine and then puts it back in the wrong place.

Case study 4

Helen, 41, is obsessed with the stage show *Mamma Mia*. Since it opened in New York in 2001 she has been to see the show more than five hundred times, always sitting in the first five rows of the theater. She spends all her money on buying tickets and has not taken a vacation for years. Helen says, "Abba's music gives me such a high. I can't live without it."

Case study 5

Amanda, 25, has an obsession with germs. She is unable to shake hands with anyone because she knows that is how germs are transmitted from person to person. She can't even cope with holding her child's hand, or her husband's. She cleans the bathroom and kitchen twice a day from top to bottom, and won't have carpets or rugs in her house because she believes that this is where germs breed. She also disinfects all her daughter's toys every evening to prevent her catching anything.

Case study 6

Sean, 18, has had an obsession with car license plates since he was five or six years old. Whenever he sees a car, he automatically looks at the license plate, and starts adding up the digits. "I find it impossible to watch a car go by without trying to see the license plate and adding up the numbers," he says.

Case study 7

Alex, 36, is obsessed with Chicago Cubs, the baseball team he supports. He goes to all their home games and often travels to watch their away games. All the rooms in his house are painted blue, red, and white, the Cubs' colors, and there are pictures of all the players, past and present, on all the walls. His two young boys are named after famous Cubs players. His wife likes baseball and is a Cubs fan, but only goes to some of their home games. "The Cubs are my life," says Alex.

Case study 8

Maria, 28, is obsessed with going to the gym and healthy eating. She works the night shift at a call center. She sleeps during the morning and then spends every afternoon at the gym, six days a week. She works out in the weight room and also does aerobics or spinning. She weighs herself three times a day. "If I've gained any weight, I have to spend another hour at the gym," says Maria.

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7A COMMUNICATIVE Mini debates

Proposal 1

Downtown should be car-free every Saturday from 9 a.m. until 1 p.m.

Role 1

- You're a local store owner with a very successful business downtown. Most of your customers come to your store on the weekend.
- Decide if you are happy or not with this proposal. Think of at least two reasons why / why not.
- Prepare what you are going to say and then have a discussion with the other two people in your group. Remember you don't have to agree!

Proposal 1

Downtown should be car-free every Saturday from 9 a.m. until 1 p.m.

Role 2

- You're a parent and your daughter has music lessons downtown on Saturday mornings. You don't live there, and you usually drive her in, although there is a bus and train service from your town to the city.
- Decide if you are happy or not with this proposal. Think of at least two reasons why / why not.
- Prepare what you are going to say and then have a discussion with the other two people in your group. Remember you don't have to agree!

Proposal 1

Downtown should be car-free every Saturday from 9 a.m. until 1 p.m.

Role 3

- You're a serious bike rider and you are also a member of an ecology group.
- Decide if you are happy or not with this proposal. Think of at least two reasons why / why not.
- Prepare what you are going to say and then have a discussion with the other two people in your group. Remember you don't have to agree!

Proposal 2

Downtown restaurants and dance clubs should close at 10:30 p.m. every day of the week.

Role 1

- You're an office worker who has to get up for work very early in the morning. The apartment building where you live downtown has a dance club underneath it.
- Decide if you are happy or not with this proposal. Think of at least two reasons why / why not.
- Prepare what you are going to say and then have a discussion with the other two people in your group. Remember you don't have to agree!

Proposal 2

Downtown restaurants and dance clubs should close at 10:30 p.m. every day of the week.

Role 2

- You're a student and you live in a suburb with your parents. Most of your friends live downtown so that's where you usually meet up with them.
- Decide if you are happy or not with this proposal. Think of at least two reasons why / why not.
- Prepare what you are going to say and then have a discussion with the other two people in your group. Remember you don't have to agree!

Proposal 2

Downtown restaurants and dance clubs should close at 10:30 p.m. every day of the week.

Role 3

- You're a dance-club owner who has a dance club downtown with an outside area that does really well in the summer months.
- Decide if you are happy or not with this proposal. Think of at least two reasons why / why not.
- Prepare what you are going to say and then have a discussion with the other two people in your group. Remember you don't have to agree!

Proposal 3

People who live downtown shouldn't be allowed to own dogs.

Role 1

- You're a dog owner who lives downtown. You always clean up after your dog and your dog has no antisocial tendencies.
- Decide if you are happy or not with this proposal. Think of at least two reasons why / why not.
- Prepare what you are going to say and then have a discussion with the other two people in your group. Remember you don't have to agree!

Proposal 3

People who live downtown shouldn't be allowed to own dogs.

Role 2

- You're a veterinarian with an office downtown. Some of your clients who live in apartments have big dogs.
- Decide if you are happy or not with this proposal. Think of at least two reasons why / why not.
- Prepare what you are going to say and then have a discussion with the other two people in your group. Remember you don't have to agree!

Proposal 3

People who live downtown shouldn't be allowed to own dogs.

Role 3

- You're a mother of two who loves going to the city park with her children in the afternoons. One of your children is scared of dogs and lots of dogs are always off their leashes.
- Decide if you are happy or not with this proposal. Think of at least two reasons why / why not.
- Prepare what you are going to say and then have a discussion with the other two people in your group. Remember you don't have to agree!

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7B COMMUNICATIVE Spot the differences

A

B

American English File 2nd edition Teacher's Book Level 5 Photocopiable © Oxford University Press 2014

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8A COMMUNICATIVE Medical vocabulary definitions game

A

crutches /ˈkrʌtʃɪz/	_____	a stretcher /ˈstrɛtʃər/	_____
a first-aid kit /fərst ˈeɪd kɪt/	_____	an operating room /ˈɑpəreɪtɪŋ rum/	_____
a fracture /ˈfræktʃər/	_____	a midwife /ˈmɪdwaɪf/	_____
take somebody's pulse /teɪk ˈsʌm bɑdis pʌls/	_____	a hospital ward /ˈhɑspɪtl wɔrd/	_____

B

a syringe /səˈrɪndʒ/	hiccups /ˈhɪkʌps/	a dressing /ˈdrɛsɪŋ/	a sling /slɪŋ/
a wheelchair /ˈwiltʃɛr/	_____	a cast /kæst/	_____
a scar /skɑr/	_____	_____	_____
_____	an IV /aɪ ˈvi/	_____	_____

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8B COMMUNICATIVE Travel role plays

A Role play 1

You're a travel agency representative at a popular tourist resort on the coast. The resort has several hotels, all of which are full because it's peak season. All hotels have swimming pools and cater for families.

It's your first week at this job. You want to make sure you don't get anything wrong, and that you are very clear about any problems clients may have, so that there aren't any misunderstandings later on. You've been trained to use the customer's first name wherever possible in a conversation to personalize things more. You don't have much authority as yet – especially not when it comes to promising refunds.

B is a client who arrived at one of the resort's hotels last night and has asked to speak to you.

- You begin. Introduce yourself by your first name (Mark / Sandra) and ask what **B**'s first name is.
- Remember to use it throughout the conversation! Ask how you can help **B**.
- Listen to **B**'s complaints and ask for more specific details. Then rephrase and repeat the information back to **B** (to show you fully understand).
- Try to think of solutions, but under no circumstances promise any kind of discount or refund.

Role play 2

You're a tourist on a one-week city tour. Your trip was expensive and included transportation, a four-star hotel, and various excursions. You were not satisfied with the hotel and asked to be moved on the first day, which eventually you were.

However, you are still unsatisfied for the following reasons:

- The restaurant at the new hotel is not very good (why?).
- There is no wi-fi in the hotel.
- The excursion to the museum was very unsatisfactory (why?).

B is the local travel agency representative. You don't feel that he / she was particularly sympathetic with your original problem with the first hotel, and today you're determined to make him / her take you seriously. You're not going to be satisfied with vague promises. You arranged to speak to him / her a few minutes ago and you want to have a long conversation.

- You begin. Inform **B** of your three new complaints, giving as many details as possible.
- Insist on **B** providing concrete solutions.
- Try to prolong the conversation as much as possible, and only accept the solutions you think are convincing.

B Role play 1

You're a tourist (Barry / Sophie Harper). You arrived last night with your family at a popular tourist resort, and there are already three complaints you need to make:

- Your room is unsatisfactory (why?).
- The swimming pool is much smaller than the brochure showed, and is always crowded.
- Your children aren't happy with the Kids Club (why?).

A is the travel agency representative at the resort.

He / She looks very young and inexperienced, so you're sure you are going to have the upper hand. You just hope he / she's not one of those over-friendly people who use your first name all the time (you hate that), and pretend they're listening to your complaints and then do absolutely nothing!

- **A** will start.
- Explain your three complaints. Be more specific if asked to be.
- Be firm, but without losing your temper. Demand some kind of financial compensation.
- Be prepared to accept other solutions as a last resort, however.

Role play 2

You're a travel agency representative in a popular tourist city. You've just had the worst day of your life at work and you're about to finish an 18-hour shift. You are used to dealing with complaints, and know that the best way is to use vague expressions like "I'll get back to you on that one" or "I'll see what I can do" a lot.

A is a client of the travel agency and is in the city.

He / She is a difficult client and complained on the first day about the hotel. You managed, with great difficulty, to get him / her moved to another hotel. A few minutes ago, **A** called you and said he / she needed to talk to you. Your heart sinks because you really want to go home.

- **A** will start.
- Listen to **A**, but keep looking at your watch, and try to cut short long and involved explanations.
- Make vague promises and try get rid of him / her as quickly as possible.

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9A COMMUNICATIVE Four fables

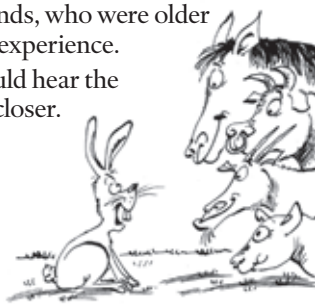
1 The Hare with Many Friends

The hare was very popular with the other animals, and they all claimed to be her friends. One day, she heard the sound of some hunting dogs approaching and she needed to get away before they could catch her. She ran to her friends to ask them for help. First, she went to the horse, and asked him to carry her away on his back. But he said that he couldn't because he had some important work to do for his master.

She then went to ask her friend the bull for help because she hoped that he would fight off the dogs with his horns. Unfortunately, the bull couldn't help because he was meeting a cow, who was a friend of his. He suggested that perhaps the goat might be able to help her.

But the goat said he was suffering from a bad back and wouldn't be able to help. As a last resort, she went to speak to her young friend the calf to seek his assistance. However, the calf was also unwilling to help her. He claimed that he did not want to risk offending her other friends, who were older than him and had more experience.

By this time the hare could hear the dogs getting closer and closer. Desperately, she started running and luckily managed to escape.

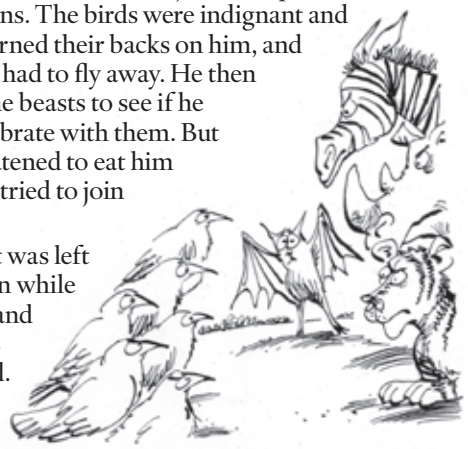


2 The War between the Beasts and the Birds

A great battle was about to take place between the birds and the beasts. When the two armies had come together in order to fight, the bat had a serious dilemma – he didn't know which side to fight on. The birds that passed him said, "Come and fight with us," but the bat said, "No, I am a beast," and stayed where he was. Later on, some beasts who were passing underneath him looked up and said, "Come and fight with us," but he said, "No, I am a bird," and stayed where he was.

Luckily, at the last moment the battle didn't take place and peace was made. So, the bat went to the birds and said that he wanted to join their peace celebrations. The birds were indignant and they all turned their backs on him, and so the bat had to fly away. He then went to the beasts to see if he could celebrate with them. But they threatened to eat him alive if he tried to join the party.

So the bat was left on his own while the birds and the beasts celebrated.



3 The Fox and the Stork

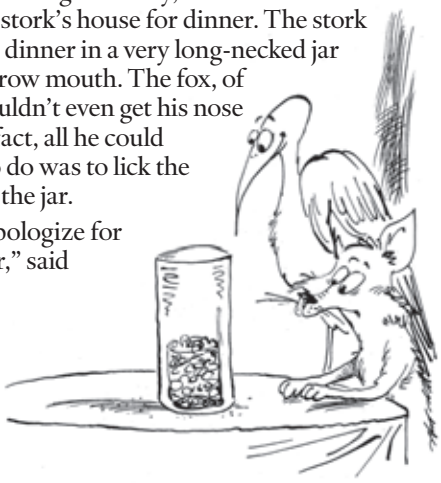
At one time the fox and the stork seemed to be really good friends. So, it was not surprising when, one day, the fox invited the stork to dinner. As a joke, the fox decided to serve up some soup in a very shallow dish. The fox had absolutely no problem eating the soup since he could easily lap it up and drink it, but the stork could only wet the end of her long beak in it. At the end of the meal she was as hungry as she had been at the beginning!

"I am sorry," said the fox, "that you don't like the soup."

"Please don't apologize," said the stork. "Come over to my place and have dinner with me next Saturday."

So, the following Saturday, the fox went to his friend the stork's house for dinner. The stork served the dinner in a very long-necked jar with a narrow mouth. The fox, of course, couldn't even get his nose into it. In fact, all he could manage to do was to lick the outside of the jar.

"I won't apologize for the dinner," said the stork.



4 The Lion and the Mouse

Once when a lion was asleep, a little mouse began running up and down his body. The lion woke up and was absolutely furious to have had his nap disturbed. His immediate reaction was to put a huge paw on the mouse and to open his big jaws to swallow him. The little mouse was terrified and cried, "I'm sorry, O King. Forgive me this time and I'll never forget your kind pardon. Who knows, maybe one day I'll be able to do something for you!"

The lion laughed at the idea of the mouse being able to do something for him, but as he admired the mouse's bravery, he decided to let him go.

Some time later, the lion was caught in a trap. The hunters tied him to a tree with a piece of rope while they went to fetch their cart. Just then, the little mouse happened to pass by, saw the lion's terrible situation, and bit through the rope to which the lion was tied. The lion was free once again.

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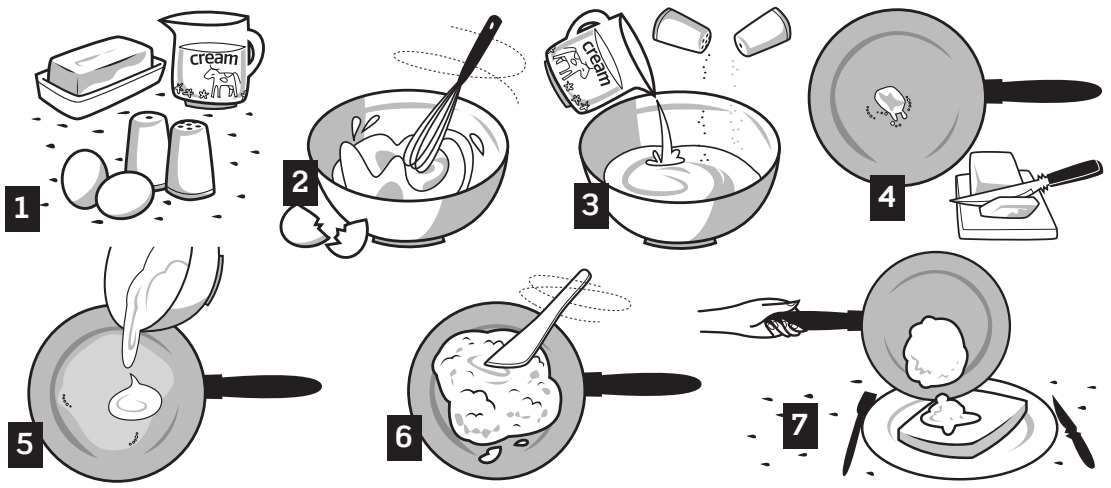
9B COMMUNICATIVE Two recipes

A

Perfect scrambled eggs

Ingredients per person



a Look at the recipe and make sure you understand it.

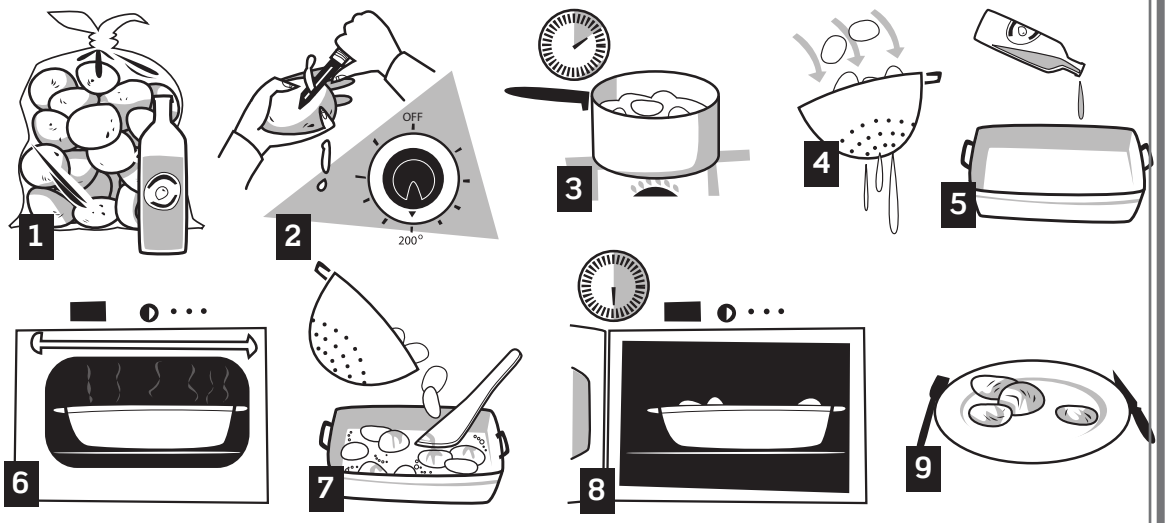
b Use the pictures to explain to **B** how to make perfect scrambled eggs. **B** should take notes.

c Listen to **B** explaining how to make perfect roast potatoes. Take notes.

B

Perfect roast potatoes

Ingredients for 4 people



a Look at the recipe and make sure you understand it.

b Listen to **A** explaining how to make perfect scrambled eggs. Take notes.

c Use the pictures to explain to **A** how to make perfect roast potatoes.

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10A COMMUNICATIVE Celebrity immigrants

1 A Hungarian, born in Budapest, his family emigrated to Wisconsin when he was two. Inspired by a childhood visit to see a magician, he began to give performances at amusement parks and fairs. His fame grew worldwide as a man who could escape from any kind of locked container, even underwater. He died from peritonitis after inviting someone to punch him in the stomach to demonstrate the strength of his muscles.	2 A star in several of Pedro Almodóvar's early movies, he surprised some of his fans by moving to Hollywood and marrying a well-known actress several years older than himself, with whom he had a daughter. Despite living in the US, he retains close links to his native country and promotes Andalusian products all over the world.	3 Brought up in Austria by very strict parents, he took up bodybuilding at the age of 15, and six years later, after winning the title Mr. Universe, he moved to the US. He had a very successful career as an actor, in both action and comedy movies, and subsequently went into politics, after marrying a member of a famous American political family.
4 The daughter of a former wrestling champion and a 400-meter runner, she received her first racquet at the age of five, and when she was ten showed such promise that she moved to Florida from Moscow to train at a well-known academy. Famous as much for her blonde good looks as for her on-court ability, she never managed to win a Grand Slam singles title, and since retiring has made her home in Miami.	5 This movie director left his native Taiwan to study theater at the University of Illinois. One of the most successful directors of his generation, with several Oscars® to his name, the importance of his roots is exemplified by one of his most successful movies, *Crouching Tiger, Hidden Dragon*, which was filmed in Mandarin.	6 Born in Hungary, as a young man he emigrated to the US, where he made his fortune through a very successful career in journalism, becoming one of the most powerful newspaper publishers in the United States. When he died, his will provided for the financing of a prize bearing his name, which today is the most prestigious award in US journalism.
7 The first Mexican actor to be nominated for an Academy Award, she was born in Veracruz and first made her name in the Mexican soap opera *Teresa*. Although she didn't speak fluent English at the time, she moved to Los Angeles in 1991, and is now acclaimed for her work both as an actor and a producer.	8 He was a German immigrant who sailed to the United States with his mother and two sisters at the age of 18. He first lived in New York before finally settling in San Francisco where he set up a clothing company at the time of the "Gold Rush." With a partner, he patented a method for strengthening men's work pants, and later founded a company that still bears his name today.	9 Born in the UK and originally named Archibald Leach, he traveled to the US as a teenager with a theater group, and decided to settle there and make a career as an actor. He later changed his name, and went on to become one of the most popular movie actors of his era, famous for his roles as a handsome, charismatic leading man in several of Hitchcock's thrillers.
10 He was born in Lódz´, Poland, but emigrated with his family to the US in the early 1900s. He set up his own business selling cosmetics to movie actors in Hollywood, and developed makeup and lipstick that made actors look more natural on screen. Later he began selling the same products to women, and today his name is synonymous with women's beauty products.	11 Born in Havana, Cuba, she was brought up in Miami after her father was forced to flee following the 1959 coup by Castro. After auditioning to sing in a local wedding band she went on to become one of the biggest singing stars of the 80s and 90s, with a succession of dance hits, in Spanish and English, rooted in the rhythms of her native country.	12 This Russian-born author has an asteroid and a crater on Mars named after him. One of the most prolific writers of all time, he is best known for his science fiction novels and books on popular science. One of his stories, *Nightfall*, was voted the best science fiction short story of all time. In 2004, one of his most famous novels was turned into a movie starring Will Smith.

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10B COMMUNICATIVE Sports quiz

1 Look at the people above. Where are they from, and what sport are/were they famous for?
- a Yeon-jae Son
- b Michael Phelps
- c Neymar
- d Rafael Nadal
- e Usain Bolt

2 Name a sport where you can ...
- a tackle
- b strike out
- c volley
- d serve
- e dribble
- f ask for a time out

3 In which sports might you talk about...?
- a a header
- b a drop shot
- c a birdie
- d the lotus position
- e a somersault
- f slam dunk

4 Name a sport you can do at the following places.
- a a track
- b a ring
- c a court
- d a rink
- e a slope

5 Match the sports with the objects.

a a saddle	swimming
b a shuttlecock	hockey
c pads	baseball
d a mitt	badminton
e goggles	horse riding

6 What's the name of the person who...?
- a always wears gloves in a soccer match
- b sits in a high chair during a tennis match
- c decides which players should be substituted in a basketball game
- d gives out yellow and red cards for committing fouls
- e carries the equipment for a golf player and gives him / her advice

7 What do you use to hit the ball in the following sports?
- a tennis
- b baseball
- c hockey
- d golf

8 What do you think the following commonly used idioms mean? What sport do they all come from?
- a Your comment about my mother's cooking was **below the belt**.
- b Don't try waking him – he's **down for the count!**
- c Even though he was unseeded, he had the Wimbledon champion **on the ropes** in the third set.
- d Don't **throw in the towel** just yet – you still have a chance with her.
- e What happened at the wedding? I want you to give me **a blow-by-blow account**.

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Vocabulary activity instructions

Tips for using Vocabulary activities

The Vocabulary activities are designed to reactivate the lexis in each lesson, and to help SS to learn the new words and phrases.

- The activities include lexis from the Vocabulary Banks, Vocabulary exercises, and Lexis in Context exercises from the Student Book. There are pair-work communicative activities (such as split-crosswords and games involving word definition) that can only be done in class. There are also vocabulary races and quizzes that can either be done in class or assigned for homework.
- The Vocabulary activities can be used either immediately after the Student Book lesson for consolidation, or later in the course for review.
- We have suggested the ideal number of copies for each activity. However, with some activities such as vocabulary races and quizzes, you could use fewer, e.g., one copy per pair instead of one per student.
- When SS are working in pairs, if possible have them sit face to face. This will encourage them to really talk to each other, and also means they can't see each other's sheet.
- If SS are having trouble with any of the activities, make sure they refer to the relevant Vocabulary Bank or Vocabulary exercise in the Student Book.
- Make sure that SS keep their copies of the activities for review later.

1A Work

A paraphrasing activity

SS rewrite sentences to practice expressing work-related concepts in different ways. Copy one sheet per SS.

Language
Adjectives for describing a job, nouns that are often confused, collocations

- Hand out one sheet per student. Focus on the instructions, and elicit the answer to **1**. Then set a time limit.

Extra support

- Give SS a few minutes to review **Vocabulary Bank *Work*** on *page 158* before they start.

- Have SS compare their answers with a partner. Then check answers.

1 charge of 2 off 3 a team 4 advancement 5 be / get promoted 6 short-term 7 employees 8 staff 9 training 10 qualifications 11 self-employed 12 laid off 13 out of work 14 unpaid 15 challenging 16 repetitive 17 career 18 benefits / perks

1B Family

A card game

SS define words / phrases for other SS to guess. Copy and cut up one set of cards per pair or small group.

Language
21st century families, describing families, family idioms

- Put SS in pairs or small groups. Give each group a set of cards facedown or in an envelope.

Extra support

- Give SS a few minutes to review **Vocabulary Bank *Family*** on *page 159* before they start.

- Demonstrate the activity by choosing another word or words (not one of the ones on the cards), e.g., *sibling*, and describe it to the class until someone says the word, e.g., *It's a formal noun. It's used for either a brother or sister.*

  ! Highlight that SS are not allowed to use any of the words on the card in their definition.

- SS play the game, taking turns to take a card and describe the word or phrase. The student who is describing must not let anyone see their card. Tell SS to wait until the person has finished their description before trying to guess.

Extra support

- Have SS play this in groups as a competitive game. The student who correctly guesses the word first keeps the card. The player with the most cards at the end is the winner.

Non-cut alternative

- Put SS in pairs. Copy one sheet per pair and cut it down the middle. SS take turns describing the words or phrases to their partner until he / she guesses the word.

2A Language terminology

A pair-work question and answer activity

SS ask each other questions recycling language terminology and new lexis from **File 2**. Copy one sheet per pair and cut into **A** and **B**.

Language
Language terminology, e.g., *collocate, synonym.*
Vocabulary from File 2

- Put SS in pairs, ideally face to face, and hand out the sheets. Make sure SS can't see each other's sheets. Give SS time to read their questions.
- Tell **A** to ask his / her first question to **B**. Then **B** asks his / her first question to **A**, etc.

2B Abstract nouns

A review activity

SS review and extend their knowledge of abstract nouns. Copy one sheet per student.

Language
Abstract nouns ending in *-hood, -dom, -ship, -ness*, and *-tion*, and ones that are new words (no suffix)

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- Hand out one sheet per student and focus on **a**. Tell SS they don't just have to write words from the lesson, they can write any other ones they know. Give SS five minutes to write words in the circles.

  ! Stress that the words must be abstract nouns, not nouns that describe things, e.g., *station*.
- Have SS compare with a partner. Check answers, making sure SS stress the words correctly.

Possible answers

-hood: childhood, adulthood, neighborhood, brotherhood
-dom: boredom, freedom, wisdom, kingdom, stardom
-ship: friendship, relationship, membership, partnership, censorship, fellowship
-ness: happiness, kindness, sickness, sadness, weakness
-tion: imagination, celebration, competition, education
no suffix: fear, shame, belief, death, hatred, loss, poverty

- Focus on **c**. Give SS time to write their sentences and discuss in small groups or pairs. Monitor and get feedback.

3A *get* phrases

A rewriting activity

SS replace phrases using expressions with *get*. Copy one sheet per student or pair.

Language
Expressions with *get*, e.g., *get, rid of, get a joke*, etc.

- Hand out one sheet per student, or one per pair. Focus on **1** and elicit that you could substitute *get rid of* for *throw away*. Point out that they should use the correct form of *get* (gerund, past, etc.) depending on the sentence.

Extra support

- Give SS a few minutes to review **Vocabulary Bank *get*** on *page 160* before they start.

- Set a time limit, e.g., three minutes. If SS have done it individually, have them compare with a partner. Check answers.

1 get rid of 2 get it 3 getting together 4 get around 5 get away 6 got the short end of the stick 7 get along 8 gets on my nerves 9 get through to him 10 get her own way 11 gets me down 12 get back at 13 got the chance 14 get the message 15 got even 16 get a hold of 17 getting by 18 get out of the / my way

3B History and warfare

An information gap activity

SS define words / phrases to help their partner complete a crossword. Copy one sheet per pair and cut into A and B.

Language
Weapons, people and events, and verbs describing warfare

- Put SS in pairs, ideally face to face, and hand out the sheets. Make sure SS can't see each other's sheets. Explain that **A** and **B** have the same crossword but with different words missing. They have to describe / define words to each other to complete their crosswords.
- Give SS a minute to read their instructions. If SS don't know what a word means, they can look it up in lesson **3B**.
- SS take turns asking each other for their missing words (e.g., *What's 1 down?*). Their partner must define / describe the word until the other student is able to write it in his / her crossword. SS should help each other with clues if necessary.
- When SS have finished, they should compare their crosswords to make sure they have the same words and have spelled them correctly.

4A Sounds and the human voice

A pairwork question and answer activity

SS ask each other questions recycling lexis from the Vocabulary Bank *Sounds and the human voice*. Copy one sheet per pair and cut into **A** and **B**.

Language
Sounds and the human voice, e.g., *bang, drip, whisper*, etc.

- Put SS in pairs, ideally face to face, and hand out the sheets. Give SS time to read their questions. Tell them that they have example answers in parentheses, but that they should accept any answer that they agree with.

Extra support

- Give SS a few minutes to review **Vocabulary Bank *Sounds and the human voice*** on *page 161* before they start.
- Tell **A** to ask his / her first question to **B**. Then **B** asks his / her first question to **A**, etc.
- When SS have finished, get feedback to see if anyone came up with different answers to those on the sheet.

4B Adjectives and adverbs

An information gap activity

SS define words / phrases to help their partner complete a crossword. Copy one sheet per pair and cut into **A** and **B**.

Language
Adjectives to describe books and movies, and adjectives and adverbs from Lexis in context on *page 40* of the Student's Book

See instructions for **3B History and warfare**. If SS aren't sure what one of their words means, they can check a dictionary.

5A "Time" race

A fill-in-the-blank activity

SS complete sentences with time expressions. Copy one sheet per pair.

Language
Expressions with time, e.g., *save time, by the time*, etc.

- Put SS in pairs and hand out the sheets. Set a time limit, e.g., three minutes. Tell SS that they have to fill in as many blanks as they can within the time limit. The pair who completes all the phrases correctly first is the winner.

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Extra support

- Give SS a few minutes to review **Vocabulary Bank *Time*** on *page 162* before they start.

1 from time to time 2 save time 3 short on time 4 time on her hands 5 a long time ago 6 on time 7 by the time 8 time off 9 before her time 10 the time of our lives 11 at times 12 spare / free time 13 take your time 14 ran out of time 15 giving me a hard time 16 This time last year 17 just in time 18 waste your time 19 a question / a matter of time 20 time's up

5B Money

A paraphrasing exercise

SS rewrite sentences to practice expressing money-related concepts in different ways. Copy one sheet per student.

Language
Nouns for money or payments, money in today's society, adjectives and idioms related to money

- Hand out one sheet per student. Focus on the instructions, and elicit the answer to **1**. Then set a time limit, e.g., three minutes for SS to complete the other sentences.

Extra support

- Give SS a few minutes to review **Vocabulary Bank *Money*** on *page 163* before they start.

- Have SS compare with a partner. Then check answers.

1 mortgage 2 loan 3 installments 4 fees 5 fare 6 donation 7 interest rate 8 currency 9 exchange rate 10 in debt 11 income 12 cost of living 13 loaded 14 broke 15 tight-fisted 16 make ends meet 17 the red 18 cost a fortune 19 beyond their means 20 grant 21 savings 22 deposit

6A Compound adjective race

A fill-in-the-blank review race

SS complete compound adjectives. Copy one sheet per student.

Language
Compound adjectives, e.g., *duty-free, last-minute*, etc.

- Hand out the sheets. Set a time limit, e.g., three minutes. Tell SS that they have to write as many words in the **Missing Word** column as they can within the time limit. Check answers.

1 duty-free 2 last-minute 3 second-hand 4 homemade / home-cooked 5 worn-out 6 air-conditioned 7 well-behaved 8 handmade 9 blue-eyed 10 easygoing 11 left-handed 12 mass-produced 13 nearsighted 14 narrow-minded 15 well-off 16 absentminded 17 short-term 18 self-sufficient 19 bad-tempered 20 self-employed

Focus on **b**. Give SS time to review and then test themselves.

6B Phone language

A definitions activity

SS write words for definitions to review phone language. Copy one sheet per student.

Language
Phone language, e.g., *hang up, directory assistance*, etc.

- Hand out one sheet per student. Focus on the instructions, and elicit the answer to **1**. Then set a time limit for SS to write the other words or phrases.
- Have SS compare with a partner. Then check answers.

1 hang up 2 run out of 3 put sb through 4 charge 5 landline 6 directory assistance 7 busy 8 voice mail 9 pay phone 10 text message 11 missed call 12 speak up 13 be cut off

7A Word formation: prefixes

A pairwork activity

SS listen to sentences with a missing word and complete them by adding prefixes to a given word. Copy one sheet per pair and cut into **A** and **B**.

Language
Prefixes, e.g., *over-, under-, out-*, etc.

- Put SS in pairs, ideally face to face, and hand out the sheets. Make sure SS can't see each other's sheets. Focus on instructions **a–c**, and give SS time to read through them and to read their sentences.
- Demonstrate the activity. Write *pay* on the board. Then tell SS you are going to say a sentence with the invented word BLEEP in it. They have to make a word from *pay* by adding a prefix and changing the form if necessary, so that it fits the sentence. Then say to the class *I don't think nurses earn enough money*. They're really BLEEP. Elicit that BLEEP should be *underpaid*.
- Now have SS continue in pairs, reading their sentences alternately for their partner to make the missing word.

7B Place and movement

A vocabulary discrimination activity

SS circle the right word, or check if both are possible. Copy one sheet per student or per pair.

Language
Place and movement, e.g., *to, toward*, etc.

- Hand out the sheets to individual SS or to pairs and set a time limit. Focus on the instructions. Give SS time to circle the words. If they did the activity individually, have them compare with a partner before checking answers.

Extra support

- Give SS a few minutes to review **Vocabulary Bank *Place and movement*** on *page 164* before they start.

1 toward 2 on 3 at 4 into 5 outside 6 over, ✓ 7 around 8 out of 9 onto, off 10 in 11 at 12 under 13 around 14 through 15 below 16 inside 17 along 18 on top 19 in 20 ✓ 21 ✓ 22 through, out 23 in 24 on

8A Medical words and similes

A pairwork definitions activity

SS define words / phrases for their partner to guess. Copy one sheet per pair and cut into **A** and **B**.

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Language
Medical words and phrases, e.g., *stitches, a virus,* and similes, e.g., *as stubborn as a mule*

- Put SS in pairs and hand out the sheets. Make sure SS can't see each other's sheets. Focus on **a** and **b**, and give SS time to write their definitions. Monitor and check their definitions while they are writing.
- Focus on **c**, and have SS read their definitions alternately to each other to see if their partner knows the word.
- Get feedback to see how many words they each knew.

Extra challenge
- Have SS give their definitions orally without writing them down.

See Student Book *pages 74–75.*

8B Travel and tourism

An error correction activity

SS correct vocabulary mistakes related to travel and vacations. Copy one sheet per pair.

Language
Compound adjectives, e.g., *duty-free*

- Put SS in pairs. Hand out the sheets, and focus on the instructions. Focus on **1**, and elicit that it is wrong because the phrase should be *cut the trip short*.
- SS continue in pairs. Check answers.

Extra support
- Give SS a few minutes to review **Vocabulary *Travel and tourism*** on *page 165* before they start.

1 cut the trip short 2 a package tour 3 trip 4 take out travel insurance 5 ✓ 6 starting off / out 7 touristy 8 ✓ 9 off the beaten track 10 Guided tours 11 layover 12 ✓ 13 ✓ 14 put off 15 overrated 16 ✓ 17 went on a safari 18 lively 19 day trip 20 ✓

9A Animal idioms

A fill-in-the-blank activity

SS complete animal idioms. Copy one sheet per student or per pair.

Language
Animal idioms, e.g., *a dark horse*

- Hand out the sheets, either to individual SS or to pairs. Focus on the instructions. Set a time limit, e.g., three minutes.
- If SS did the exercise individually, have them compare with a partner before checking answers.

Extra support
- Give SS a few minutes to review the animal idioms in **Vocabulary Bank *The natural world*** on *page 166* before they start.

1 a dark horse 2 making a real pig of yourself 3 the last straw 4 like water off a duck's back 5 kill two birds with one stone 6 count your chickens 7 smell a rat 8 let sleeping dogs lie 9 with his tail between his legs 10 like a fish out of water 11 the lion's share 12 the bull by the horns

9B Preparing food

An information gap activity

SS define words / phrases to help their partner complete a crossword. Copy one sheet per pair and cut into **A** and **B**.

Language
Preparing food and cooking: *ribs, whipped, shellfish, oven,* etc.

- See instructions for **4B Adjectives and adverbs**. If SS aren't sure what one of their words means, they can check with **Vocabulary Bank** *Preparing food* on *page 167.*

10A What's the difference?

A card game

A team game for SS to review confusing words from this lesson and previous lessons. Make one copy and cut up into cards.

Language
Confusing words, phrases with *take*

- Divide SS into two teams, or more if you have a lot of SS.
- Give team 1 a card. The team has 30 seconds to decide what the difference is between the two words. A spokesman from the team explains it to the rest of the class. If the explanation is correct, they get a point. If not, the card is passed to team 2, who also has 30 seconds to explain the difference. If neither team remembers the difference, explain it to the class. Then give team 2 a card. Continue until all the cards have been used up.
- Write up the teams' points on the board and finally add up the points to see which team has won.

Non-cut alternative
- Put SS in pairs. Copy one sheet per pair. SS take turns to explain the difference between the words.

1 *like* (adj) = having similar qualities to sb or sth
alike (adj) = in a very similar way (only used at the end of a sentence or clause)

2 *especially* = above all, for a particular purpose (often followed by past participle)
specially = particularly (often used before an adjective or adverb)

3 *actually* = in fact, to tell the truth
currently = right now

4 *affect* = verb meaning to produce a change in sb or sth
effect = noun meaning the consequence of an action

5 *economic* = related to the economy
economical = spending money in a careful way

6 *beside* = next to or at the side of sb / sth
besides = in addition to, apart from

7 *ache* = to feel continuous dull hurt
pain = the feeling that you have in your body when you've been hurt

8 *campsite* = a place where you can put up tents, etc.
camping = living in a tent, etc., on vacation

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9 *suit* = a jacket with matching pants or skirt

suite = a set of rooms, esp. in a hotel, usually with a bedroom, a living area, and a bathroom

10 *sight* = the ability to see / the act of seeing / an interesting place

site = a place where a particular building was, is, or will be / a place on the Internet with information

11 *ashamed* = feeling bad about sth you have done

embarrassed = shy or awkward in a social situation

12 *argument* = a conversation in which two or more people disagree, often angrily

discussion = talking about sth or sb in detail

13 *view* = what you can see from a particular place

scenery = the natural features of an area

14 *deny* = to say sth is not true

refuse = to say that you won't do sth sb has asked you to do

15 *lay* = put sth or sb in a particular position or put something down on sth (past *laid*, past participle *laid*), e.g., *He laid his hand on my arm.*

lie = put yourself in a horizontal position (past *lay*, past participle *lain*)

16 *compromise* = an agreement between two parties or groups in which each side gives up some of the things they want. Also a verb, e.g., *We had to compromise.*

commitment = a promise to do sth or to behave in a particular way

17 *wages* = a regular amount of money that you earn, usually every week

salary = money that employees receive for their job, especially professionals, usually paid monthly

18 *journey* = traveling from one place to another, especially when they are far apart

trip = a journey to a place and back again, especially a short one for a particular purpose or pleasure

19 *career* = the series of jobs that a person has in a particular area of work, usually involving more responsibility as time passes

job = work that you do to receive regular payment

20 *announce* = to tell people sth officially, especially about a decision, plans, etc.

advertise = to tell the public about a product or service so that they will buy

10B Word building race

A fill-in-the-blank activity

SS form words to complete blanks in sentences. Copy one sheet per pair.

Language

Making verbs, nouns, adverbs, etc., from adjectives, e.g., *strong, strength, strengthen*, etc.

- Put SS in pairs and hand out the sheets. Focus on the instructions. Tell SS that they need to think carefully about what part of speech they need in each sentence.
- When the time is up, tell SS to stop and check answers.

STRONG **A** strengthen **B** strength
DEEP **A** depth **B** deeper
SHORT **A** shortly **B** shortness
WIDE **A** widely **B** width
HIGH **A** height **B** highly
WEAK **A** weaknesses **B** weakened
THICK **A** thickly **B** thickened
FLAT **A** flattened **B** flatness

Review: describing game

A group card game

SS define words / phrases for other SS to guess. Copy and cut up one set of cards per pair or small group.

Language

Review from Files 1–10

- Put SS in pairs or small groups. Give each group a set of cards facedown or in an envelope.
- Tell SS that they have to pick a card. They then have two minutes to try to describe the seven words or phrases on the card for their partner or other group member to guess. Highlight that SS are not allowed to use any of the words on the card in their definition. Tell SS to wait until the person has finished his / her description before trying to guess the word or phrase.
- Start the game. Have S1 pick a card, and then say "Go!" After two or so minutes say "Time's up," and find out how many words or phrases S1 managed to communicate. Then have S2 pick a card. Continue until all the cards have been used, or until you run out of time.

Non-cut alternative

- Put SS in pairs. Copy one sheet per pair and cut it down the middle. SS take turns to describe the groups of words / phrases for their partner.

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1A VOCABULARY Work

Complete the second sentence so that it means the same as the first.

1 I'm responsible for the marketing department.
I'm in _____ _____ the marketing department.

2 I'm not working right now because I'm sick.
I'm _____ work right now because I'm sick.

3 I don't like working alone. I prefer working with others.
I'd rather not work by myself. I prefer working in _____ _____.

4 There will be a lot of promotion opportunities in this job.
This job has good opportunities for _____.

5 After a few months I could go from being assistant managing director to managing director.
I could _____ _____ to managing director in a few months.

6 My contract's only from March to June.
I only have a _____ - _____ contract.

7 How many people do you employ in this company?
How many _____ do you have in this company?

8 The nurses who work at this hospital are fantastic.
The nursing _____ is fantastic at this hospital.

9 There are some new things I need to learn for my job.
The boss is sending me to a _____ course.

10 He has an undergraduate degree, a master's degree, and a Ph.D.
He has good _____.

11 I work for myself.
I'm _____ - _____.

12 I lost my job last year since the company I was working for wasn't making a profit.
I was _____ _____ last year.

13 My sister's been unemployed for over a year.
My sister has been _____ _____ _____ for over a year.

14 Adam doesn't make any money for the charity work he does.
The charity work that Adam does is _____.

15 My job is very high pressure and stressful.
I have a very _____ job.

16 He works on a car production line and does exactly the same thing every day.
His job on a car production line is very _____.

17 He worked successfully for many years both as a teacher and a teacher trainer.
He had a very successful _____ in education.

18 Apart from my salary, I also get a company car and free lunches, which is awesome!
The _____ are awesome in this job. I get a company car and free lunches.

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1B VOCABULARY Family

one-parent family	extended family	be spread out	an only child
bring up PHR V	a get-together	a skeleton in the closet IDM	see eye to eye IDM
the black sheep of the family IDM	a father figure	self-sufficient	cautious
a gut feeling IDM	catch your eye IDM	face something head on IDM	take after PHR V
be on speaking terms IDM	alike	a grown-up	a relation
loyal	easygoing	get stuck	conscientious

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2A VOCABULARY Language terminology

A

a Ask your partner your questions. The answers are in parentheses.

1 What word collocates with the word "maternity" to mean "time off work to have a baby"? (**leave**)
2 What's a more formal way of saying "need"? (**require**)
3 How can you say "children" in a more colloquial way? (**kids**)
4 What idiom can you use to say that the wife is more dominant than the husband in a marriage? (**She wears the pants.**)
5 What phrasal verb is a less formal way of saying "omit"? (**leave out**)
6 What's a synonym for "recently"? (**lately**)
7 Can you explain the metaphor "She has a heart of stone"? (**She has no feelings and is unsympathetic to other people's suffering.**)
8 What's a more informal way of saying "I recall"? (**I remember**)
9 What's a formal way of saying "to make sure"? (**to ensure**)
10 What's the phrasal verb that is a synonym for "postpone"? (**to put off**)

b Now answer your partner's questions.

B

a Answer your partner's questions.

b Now ask your partner your questions. The answers are in parentheses.

1 What phrasal verb can you use to say you have a similar personality to someone? (**take after**)
2 What word beginning with the letter *t* is a synonym for *boring*? (**tedious**)
3 What idiom with *mind* can you use to mean that you can't decide about something? (**I can't make up my mind** or **I'm of two minds.**)
4 What phrasal verb means to "become an adult"? (**grow up**)
5 What's another word for "stupid"? (**dumb**)
6 Can you tell me a more formal expression meaning "because of"? (**due to** or **owing to**)
7 What do you think this metaphor means? "When I asked my dad for more money, he exploded." (**He got very angry.**)
8 Can you explain the idiom "to go with your gut feeling"? (**to use your instinct to decide what to do in a situation**)
9 What's a more informal way of saying "to adhere to a rule"? (**to follow a rule**)
10 Do you know what the slang word "buck" means? (**a dollar**)

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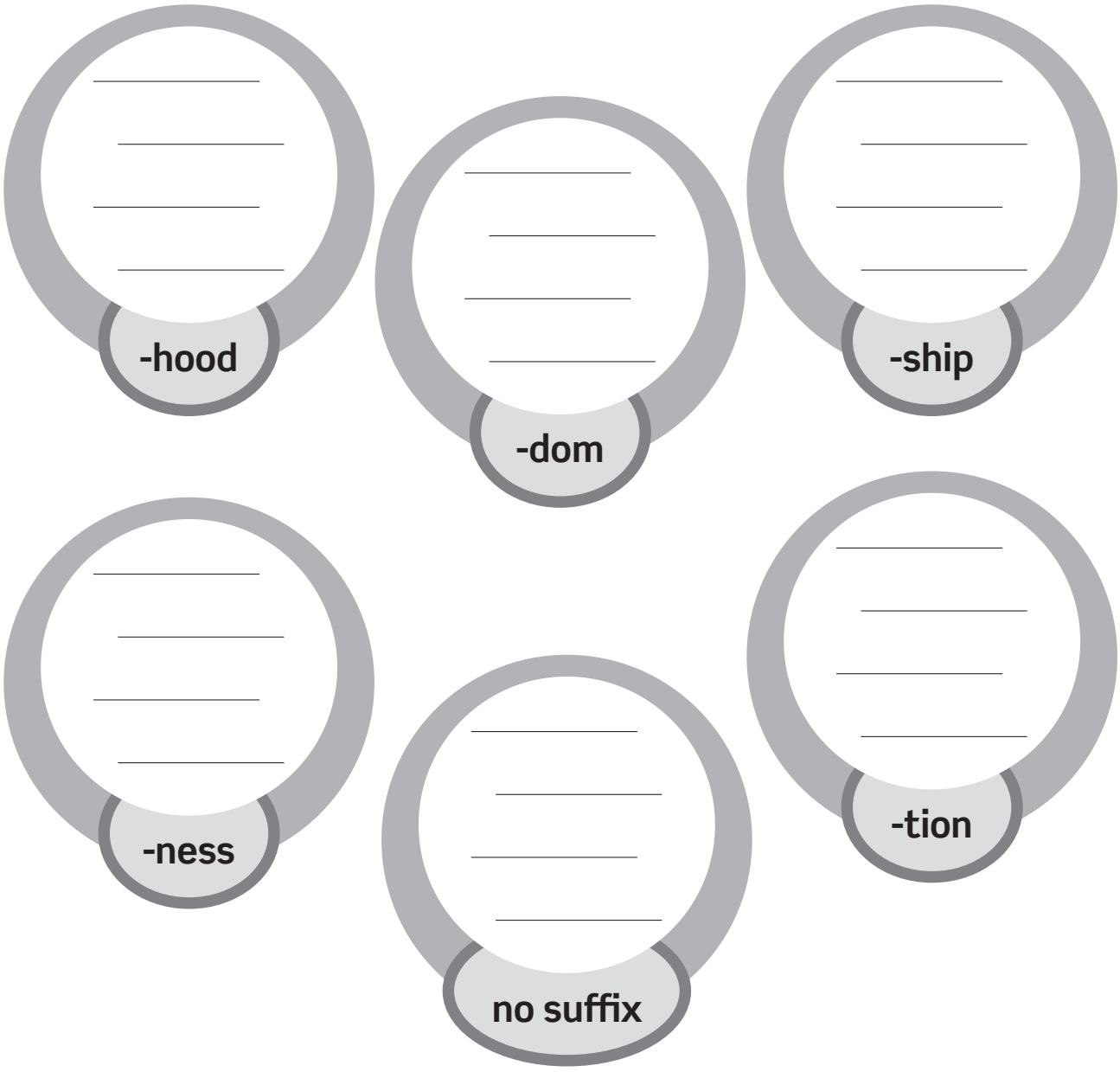
2B VOCABULARY Abstract nouns

a You have five minutes to write four abstract nouns in each circle.



b Compare your answers with a partner. Do you have the same words or different ones?

c Choose one word from each circle, and use it in a sentence that expresses something you agree with, e.g., *People's memories of their childhood are not always reliable.* Then compare your sentences with a partner.

_____

_____

_____

_____

_____

_____

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3A VOCABULARY *get* phrases

Replace the **bold** words or phrases with a phrase using *get* in the correct form.

1 Could you please **throw away** all the old clothes you don't wear anymore? _____

2 It's embarrassing when someone tells the punch line to a joke, everyone laughs, and you don't **understand it**! _____

3 My family loves **meeting up** for holidays. _____

4 What do you think is the best way to **move from one place to another** in this city? _____

5 Once my brother-in-law starts talking to you it's practically impossible to **escape**! _____

6 I realized **I was duped** when the used air conditioner in "excellent" condition broke after a day. _____

7 They just met, but they **already have a very good relationship**. _____

8 It really **annoys me** when you eat my fries. _____

9 I tried to explain the problem to my father, but I just can't **make him understand**. _____

10 My parents always let my little sister **do whatever she wants** – that's why she's so spoiled. _____

11 Not having enough time for myself really **depresses me**. _____

12 Martha was dumped by her ex-boyfriend and now she wants to **take revenge on** him. _____

13 If I **had the opportunity** to go and live abroad, I think I'd probably take it. _____

14 I've told him time after time that I don't want to go out with him, but he just doesn't seem to **hear what I'm saying**! _____

15 When Mia's brother broke her cell phone, she **caused the same amount of damage** by breaking his tablet. _____

16 It's difficult **to speak to** George because he doesn't have a cell phone. _____

17 It's not easy **managing to live** on a student grant, especially in a big city. _____

18 I tried to walk past him, but he wouldn't **move to the side to let me pass**. _____

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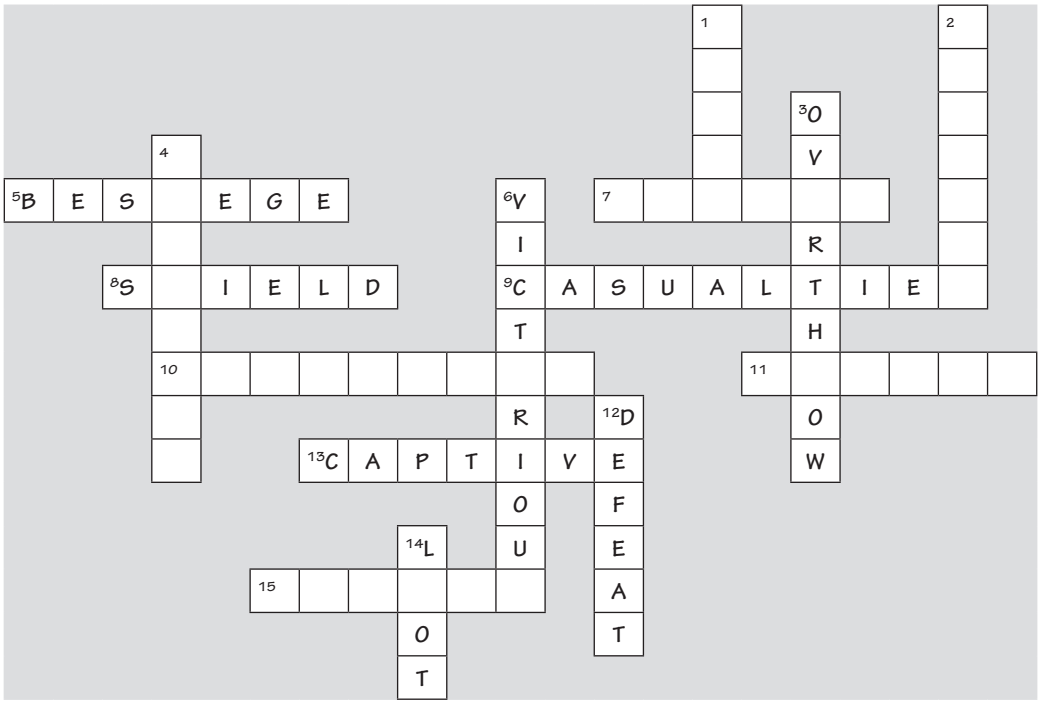
3B VOCABULARY History and warfare

A **a** Look at your crossword and make sure you know the meaning of all the words you have.

b Now ask **B** to define a word for you. Ask, e.g., *What's 3 down? What's 13 across?* Write the word.

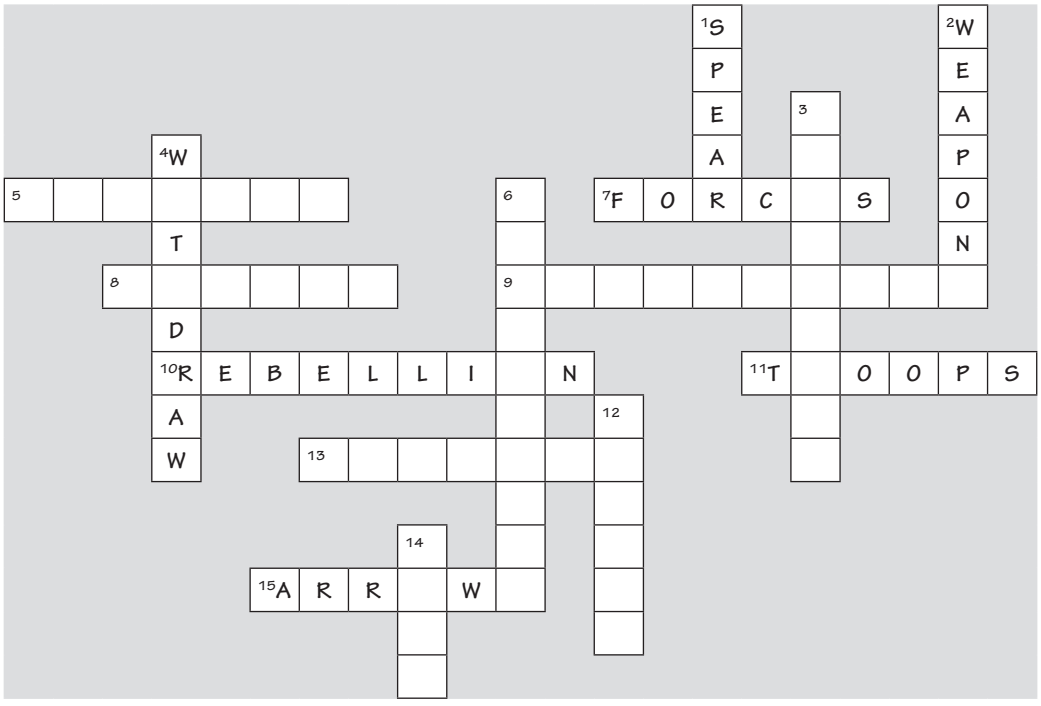
c Now **B** will ask you to define a word.



B **a** Look at your crossword and make sure you know the meaning of all the words you have.

b **A** will ask you to define a word.

c Now ask **A** to define a word for you. Ask, e.g., *What's 4 down? What's 9 across?* Write the word.



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4A VOCABULARY Sounds and the human voice

A Ask your partner the questions. One point for each correct answer.

1 Can you name two animals that hiss?
(*e.g., a snake, a cat*)

2 How do people often close the door when they're angry?
(*They slam it*)

3 Can you name two things that drip?
(*e.g., a faucet, an ice-cream cone*)

4 What noise do lions and tigers make?
(*They roar*)

5 Give two reasons why someone might whisper.
(*e.g., so as not to be overheard, so as not to disturb other people in a movie theater, etc.*)

6 What unpleasant noise do some people make when they eat soup?
(*They slurp*)

7 Why might you start stuttering?
(*e.g., because you are nervous or frightened*)

8 What sound would you hear if someone jumped into a swimming pool?
(*a splash*)

9 Name two insects that buzz.
(*e.g., a fly, a wasp*)

10 What sound might you make if you were feeling very disappointed or sad?
(*a sigh*)

B Ask your partner the questions. One point for each correct answer.

1 Can you name two parts of the body we use to tap with?
(*e.g., your fingers, your foot*)

2 What noise does a balloon make when it bursts?
(*a bang*)

3 Give two situations when a driver might honk.
(*e.g., when the driver in front is slow to move at a traffic light, when another driver has done something dangerous*)

4 What noise does an alarm clock make?
(*It ticks*)

5 If someone's mumbling, what might you say to them?
(*Can you please speak more clearly?*)

6 What noise does a door make when it needs oil?
(*It creaks*)

7 Can you name two situations where people giggle?
(*e.g., when they think something is funny, when they are nervous*)

8 What noise do people sometimes make when they have a cold, but they don't have a tissue?
(*They sniff*)

9 What do people sometimes hum?
(*A tune*)

10 What noise do you often hear if somebody who is driving brakes suddenly?
(*A screech*)

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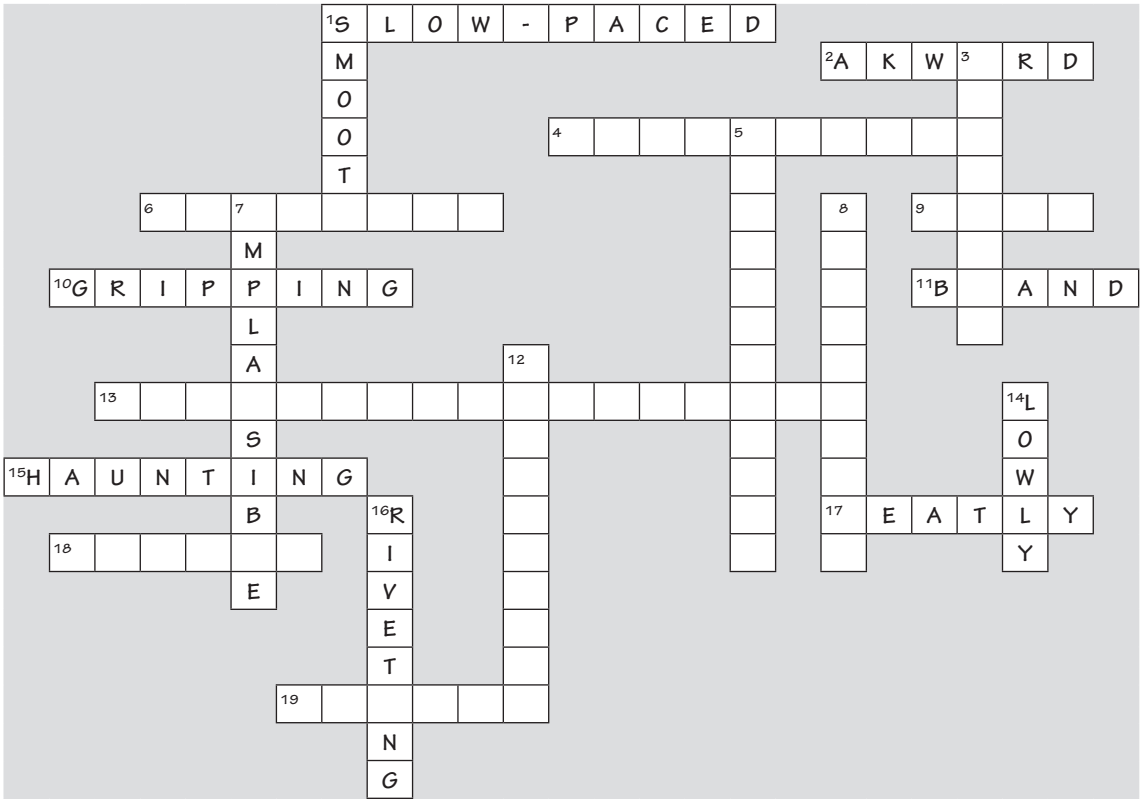
4B VOCABULARY Adjectives and adverbs

A **a** Look at your crossword and make sure you know the meaning of all the words you have.

b Now ask **B** to define a word for you. Ask, e.g., *What's 1 down? What's 10 across?* Write the word.

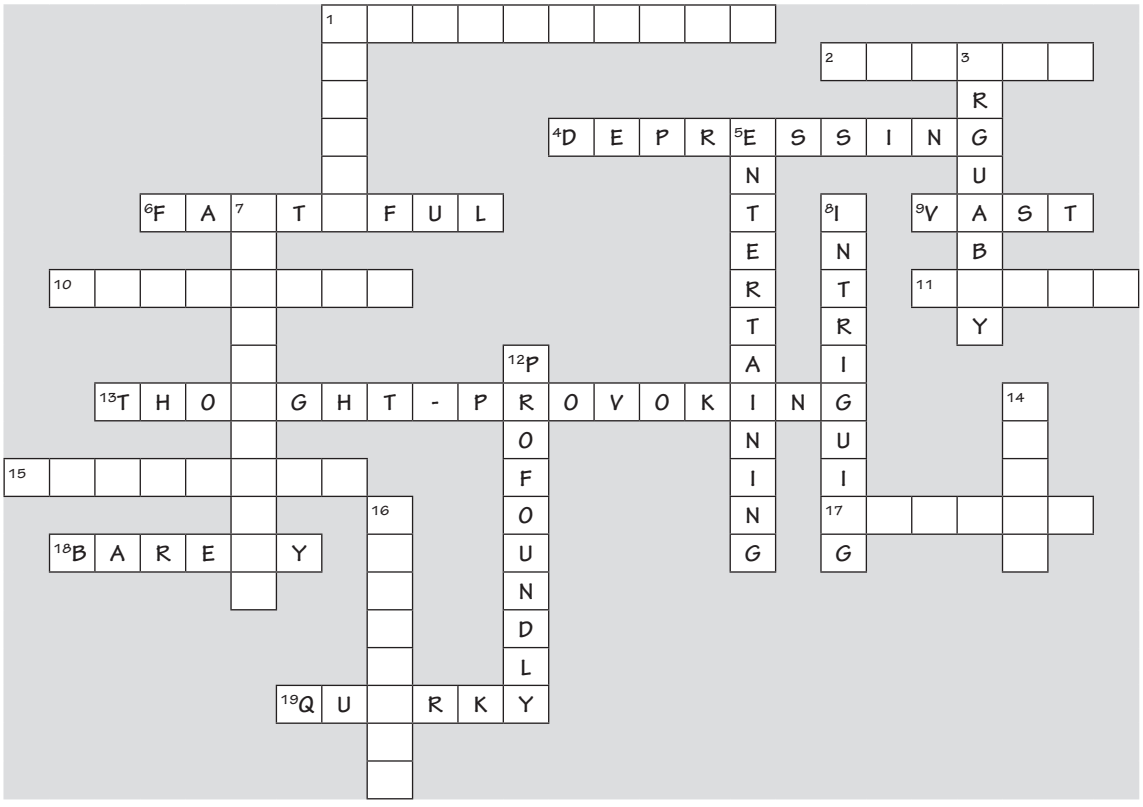
c Now **B** will ask you to define a word.



B **a** Look at your crossword and make sure you know the meaning of all the words you have.

b **A** will ask you to define a word.

c Now ask **A** to define a word for you. Ask, e.g., *What's 3 down? What's 4 across?* Write the word.



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5A VOCABULARY "Time" race

Work with a partner. You have three minutes to complete the sentences. Don't run out of time!

1 I only see my half-brother _____ **time** _____ **time**.
2 We can cut across the park to _____ **time**.
3 Sorry, I can't help you now. I'm a little _____ _____ **time**.
4 Now that she's retired she has a lot of **time** _____ **her hands**.
5 I can't remember much about my school days because it was such **a** _____ **time** _____.
6 My sister's never _____ **time**. She's the least punctual person I know.
7 The actual wedding ceremony had finished _____ **the time** we got there.
8 I need to take some **time** _____ work to recover.
9 My niece was born in the nineties so The Beatles were _____ **her time**.
10 Our honeymoon was fantastic! We had **the time of our** _____.
11 Generally speaking, I enjoy living on my own, but _____ **times** I miss having someone to talk to.
12 If you have any _____ **time** this afternoon, could you help me draft the report?
13 I'm not in a hurry for an answer so you can _____ **your time** and think it over for a while.
14 I couldn't answer the last question because I _____ _____ **of time**.
15 My dad's _____ **me a** _____ **time** because he thinks I'm going out too much.
16 _____ **time last year** we were in the middle of moving to a new house.
17 We thought we were going to miss our connecting flight, but we made it **just** _____ **time**.
18 Don't _____ **your time** trying to convince him. He'll never change his mind.
19 They're always arguing. It's only **a** _____ **of time** before they break up.
20 OK, **time's** _____! Stop writing now.

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5B VOCABULARY Money

Complete the sentence with a "money" word or phrase so that both sentences mean the same.

1 The bank lent me some **money specifically to buy a house**.
I got a _ _ _ _ _ _ _ _ from the bank.

2 Peter **lent** Luke $100.
Peter gave Luke a $100 _ _ _ _.

3 She's paying for the car **little by little**.
She's paying for the car in _ _ _ _ _ _ _ _ _ _ _ _.

4 My lawyer **charged me** a lot for his services.
My lawyer's _ _ _ _ for his services were very high.

5 It's incredible how expensive **a train ticket** from New York City to Boston is.
The train _ _ _ _ from New York City to Boston is incredibly expensive.

6 I **gave** my favorite charity **some money** last week.
I made a _ _ _ _ _ _ _ _ to my favorite charity last week.

7 My bank **charges me** about 4% on my loan.
I am paying a 4% _ _ _ _ _ _ _ _ _ _ _ _ on my bank loan.

8 The **money used** in France and Italy is the same – it's the Euro.
The _ _ _ _ _ _ _ _ is the same in France and Italy – it's the Euro.

9 **How many** pounds do I get for $100 today?
What's the pound to dollar _ _ _ _ _ _ _ _ _ _ _ _ today?

10 The company **owes** a lot of money.
The company is heavily _ _ _ _ _ _.

11 He doesn't have to work because he **gets** about $250,000 a year from the properties he rents out.
He has an _ _ _ _ _ _ of about $250,000 a year from the properties he rents out.

12 **Everything's** more expensive than it was this time last year.
The _ _ _ _ _ _ _ _ _ _ _ _ _ _ is higher now than it was this time last year.

13 My friend **is incredibly wealthy**.
My friend's _ _ _ _ _ _.

14 I **don't have much money** right now, so I can't buy you a coffee.
I'm kind of _ _ _ _ _ right now.

15 She has to be one of the **cheapest** people I've ever met.
She's one of the most _ _ _ _ _-_ _ _ _ _ _ people I've ever met.

16 I have a lot of bills and sometimes I **don't have enough money to get to the end of the month**.
I sometimes find it hard to _ _ _ _ _ _ _ _ _ _ _ _.

17 Have you ever **spent more money than you had in your account**?
Have you ever been in _ _ _ _ _ _ _ _?

18 That dress is stunning. It must have been **very expensive**.
That dress is stunning. It must have _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _.

19 They seem to have a **very expensive lifestyle considering that they don't earn much money**.
They seem to be living _ _ _ _ _ _ their _ _ _ _ _.

20 The college **gave me some money** to study abroad.
I was given a _ _ _ _ _by the college to study abroad.

21 Luckily I'd **put some money away** in the bank so I could pay to have the roof repaired after the storm.
Luckily I had some _ _ _ _ _ _ _ in the bank so I was able to pay to have the roof repaired after the storm.

22 When I got my new apartment I had to pay one month's rent **in advance**.
I had to pay a _ _ _ _ _ _ _ of one month's rent when I got my new apartment.

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6A VOCABULARY Compound adjective race

a In three minutes write the missing word in the **Missing Word** column to make a compound adjective.

b Cover the column and test yourself. How many can you remember?

		Missing Word
1	I always get my perfume from the duty- ____ shop at the airport.	_____
2	On my final day in Bangkok I did some last- ____ shopping before I went to the airport.	_____
3	We love going to second- ____ stores to see if we can find any bargains.	_____
4	I'd rather have home- ____ food than eat out.	_____
5	Those jeans are really worn- ____ . Look at the holes in the knees!	_____
6	It would be impossible to drive in the summer if my car wasn't air- ____ .	_____
7	My nephew's so well- ____ that you can take him anywhere!	_____
8	The sweaters are all ____ made by local craftsmen.	_____
9	Most Siamese cats are blue- ____ , unlike other breeds.	_____
10	My sister's boyfriend is really easy ____ . He never gets upset about anything!	_____
11	Being left- ____ is often considered an advantage for sports players.	_____
12	Those paintings aren't originals! They're ____ -produced in a factory just outside Toronto.	_____
13	She's really near ____ . That's why she wears such thick glasses.	_____
14	The people in this town are very narrow- ____ . They're just not open to new ideas.	_____
15	She comes from a very ____ -off family, and had a privileged upbringing.	_____
16	My boss is incredibly absent ____ . He always needs reminding about everything.	_____
17	My contract is only a short- ____ one. It runs from October to December.	_____
18	They're completely self- ____ . They produce all their own food on their farm.	_____
19	I'm definitely not a morning person. I'm usually bad- ____ until I've had two cups of coffee.	_____
20	Phil hated his previous job with a big company. Now that he's self- ____ he's much happier.	_____

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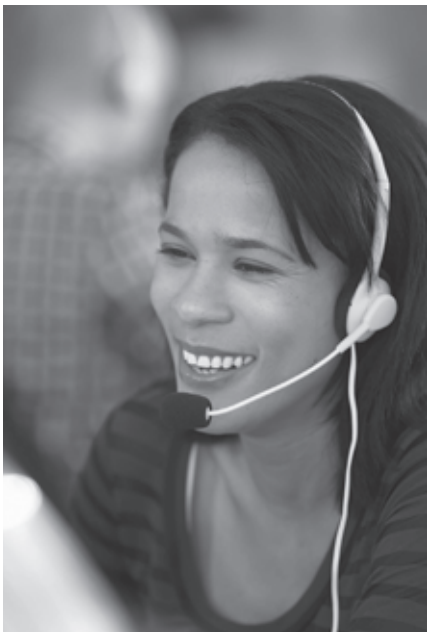
6B VOCABULARY Phone language

Read the definitions and write the word or phrase in the space provided.



1	_____ _____	**PHR V**	to end a telephone conversation by putting the receiver down or turning the phone off
2	_____ _____ _____	**PHR V**	to not have enough time on your cell phone plan to continue a conversation
3	_____ _____	**PHR V**	to connect somebody by telephone
4	_____ _____	(your cell phone) ***v.***	to pass electricity through a phone so that it is stored there
5	_____ _____	***n.***	a phone connection that uses wires carried on poles or under the ground, in contrast to a cell phone
6	_____ _____	***n.***	a telephone service you can use to find out a person's telephone number
7	_____ _____	***adj.***	a telephone line being used
8	_____ _____	***n.***	an electronic system that can store phone messages, so that somebody can listen to them later
9	_____ _____	***n.***	a telephone, usually in a public place, that is operated using coins or a card
10	_____ _____	***n.***	a written message that you send using a cell phone
11	_____ _____	***n.***	a notice displayed on your cell to tell you that somebody called
12	_____ _____	**PHR V**	to tell somebody to speak more loudly
13	_____ _____ _____	**PHR V**	to be interrupted when talking on the phone by a break in the connection.

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7A VOCABULARY Word formation: prefixes

A

a **B** is going to read a sentence to you, including the sound BLEEP, which means that a word is missing. Guess the missing word by adding a prefix (e.g., *anti-*, *re-*, etc.) to the first word in your list (*cook*), and make any other necessary changes.

1 cook **2** social **3** pay **4** consider **5** line
6 adjust **7** pronounce **8** react **9** play **10** mature

b Read your first sentence in **c** to **B**. **B** will try to guess the missing word.

c Continue taking turns to read your sentences.

1 The movie isn't as good as the reviews say. It's very BLEEP. (**overrated**)
2 You didn't pay attention and completely BLEEP what I said. (**misunderstood**)
3 He might look tired now, but don't BLEEP him. He could still win this match. (**underestimate**)
4 My boss isn't happy with my report, so he asked me to make some changes and asked me to BLEEP it. (**rewrite**)
5 Visitors to the hospital have to wash their hands with BLEEP soap before they enter a ward. (**antibacterial**)
6 In hot weather it's easy to become BLEEP if you don't drink enough liquids. (**dehydrated**)
7 It's BLEEP to text while you are driving. If you get caught, you'll pay a $150 fine. (**illegal**)
8 I proposed having the company picnic on September 5th, but I was BLEEP by my co-workers. (**outvoted**)
9 I've been living in this town for years, but I still feel like an BLEEP. I don't feel like I'm a part of the community. (**outsider**)
10 It was a BLEEP attack. The criminals had been watching his house for several days. (**premeditated**)

B

a Read your first sentence in **c** to **A**. Explain that the sound BLEEP represents a missing word. **A** will try to guess the missing word.

b Now **A** is going to read a sentence to you, including BLEEP. Guess the missing word by adding a prefix (e.g., *anti-*, *re-*, etc.) to the first word in your list (*rate*), and make any other necessary changes.

1 rate **2** understand **3** estimate **4** write **5** bacteria
6 hydrate **7** legal **8** vote **9** side **10** meditate

c Continue taking turns to read your sentences.

1 Sorry, but my steak is a little BLEEP. I asked for it to be well-done. (**undercooked**)
2 The government is introducing new measures to try to control BLEEP behavior in young people. (**antisocial**)
3 Please return this form in the BLEEP envelope provided. (**prepaid**)
4 I want you to BLEEP your decision to leave the company. (**reconsider**)
5 Could you give me a brief BLEEP of tomorrow's events? (**outline**)
6 I have to BLEEP my seat belt because it's too tight. (**readjust**)
7 The problem with my name is because it's foreign, people always BLEEP it. (**mispronounce**)
8 My dad totally BLEEP when I told him I failed my exams. In fact, he went crazy! (**overreacted**)
9 The champion completely BLEEP his rival, and the match was over very quickly. (**outplayed**)
10 He looked BLEEP old because he had such an unhealthy lifestyle. (**prematurely**)

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7B VOCABULARY Place and movement

a Look at the sentences and circle the correct preposition.

b If you think both prepositions are possible, check (✓) them.

1 When the bull ran **to / toward** me, I leapt over the fence.
2 My house is **in / on** a really busy main road. The noise of the traffic sometimes gets on my nerves.
3 I always try to arrive **to / at** the office before the boss gets there.
4 He saw a parking space in the parking lot and drove right **into / in** it.
5 Scarsdale is a really pretty town just **outside / out of** New York City.
6 The burglar climbed **above / over** the wall and ran **off** / **away**.
7 We've been driving **under / around** for hours. Why don't we ask someone for directions?
8 Tina panicked when her credit card wouldn't come **out / out of** the ATM machine.
9 The cat climbed **onto / on** the table and then jumped **off / away**.
10 Your cell phone won't work unless you put **in / into** your SIM card first.
11 Go straight ahead and turn right **in / at** the next set of traffic lights.
12 It's considered bad luck to walk **under / below** a ladder.
13 There was a hole in the middle of the road and I had to drive **past / around** it.
14 The tunnel's about a mile long and lots of people feel claustrophobic when they drive **through / across** it.
15 The temperature at night falls to 5° **below / under** zero.
16 It was boiling **inside / into** the movie theater because the air conditioning wasn't working.
17 If you walk **along / across** this aisle, you'll see the frozen food section near the end.
18 Their wedding cake had little figures of a bride and groom **on top of / on top**.
19 He's been **in / at** the hospital for the last couple of days because he had his appendix removed.
20 I wonder what's **inside / in** that box?
21 The apartment is small, but at least we have a roof **over / above** our heads.
22 If you want a shortcut, you can walk **across / through** the department store, and then when you come **out / outside** the other side turn left onto Madison Avenue.
23 You'll never ever see him **in / into** the kitchen – he loathes cooking.
24 Just put the mail **on top of / on** the table, please.

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8A VOCABULARY Medical words and similes

A a Look at your ten words and similes.

b Write definitions for your partner to guess. Try not to use any part of the word or phrase in your definition!

c Read your definitions to your partner. Does he / she know the word and similes?

Words	Definitions
a placebo	_____
stitches	_____
as stubborn as a mule	_____
a surgeon	_____
as quick as a flash	_____
a cast	_____
hypnosis	_____
to watch your weight	_____
he eats like a horse	_____
a rash	_____

B a Look at your ten words and similes.

b Write definitions for your partner to guess. Try not to use any part of the word or phrase in your definition!

c Read your definitions to your partner. Does he / she know the words and similes?

Words	Definitions
a virus	_____
food poisoning	_____
as white as a sheet	_____
a scan	_____
needles	_____
a blister	_____
as blind as a bat	_____
a bruise	_____
an osteopath	_____
it works like a dream	_____

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8B VOCABULARY Travel and tourism

Right (✓) or wrong (✗)? If you think the word or phrase in **bold** is wrong, correct it and write the new word or phrase in the space provided.

1 He was in Dubai for work, but he had to **cut** the trip **down** because his wife got sick. _____

2 We're going on a **pack tour**. _____

3 What was your **travel** to Hong Kong like? _____

4 We never bother to **take on travel insurance** when we go on vacation. _____

5 I think **backpacking** would be the cheapest way to travel around South America. _____

6 What time are you **starting away** tomorrow morning? _____

7 The resort was far too **touristic** for us. _____

8 In the winter, only a few people come here, but in the summer it gets seriously **overcrowded**. _____

9 Our hotel is up in the hills and completely **off the bitten track**. _____

10 **Guided trips** around the museum start at 11 a.m. _____

11 There are two flights to New Zealand – a direct one (which is more expensive) and another one with a **stayover** in Bangkok. _____

12 The views from the mountain are **breathtaking**. _____

13 Have you seen there's yet another **budget airline** with flights to Paris? _____

14 We're going to have to **put out** our trip until the end of the month. _____

15 I think the cathedral is **overstated**. It's not nearly as beautiful as people say. _____

16 Is it cheaper to book a **round trip**, or to get two one-way flights? _____

17 Last year we **went to a safari** and it was absolutely fantastic. _____

18 The town is very **lifely** at this time of year because it's packed with vacationers. _____

19 We took a **24-hour trip** to the city to see a play and have dinner. _____

20 It used to be a pretty town, but they've really **spoiled** it with all those high-rise buildings. _____

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9A VOCABULARY Animal idioms

Complete the animal idiom in the dialogues.

1 **A** No one expected Christina Casey to be chosen as the new CEO.
B I know. She was a _ _ _ _ horse candidate, but I think she'll be very successful.

2 **A** You're going to be sick if you have any more chocolate. You're making a real _ _ _ of _ _ _ _ _ _ _ _.
B OK, but hide them somewhere I can't see them.

3 **A** What finally made you break up with your partner?
B Well, things were already pretty bad, but the last _ _ _ _ _ was when he admitted that he'd spent all my money!

4 **A** I've told Andy a million times he has to keep his room clean.
B If he's anything like my son, he'll nod and do nothing about it. It's like _ _ _ _ _ off a _ _ _ _' _ back.

5 **A** Can you go and get some milk from the gas station?
B No problem. I need to get some gas anyway so I can kill _ _ _ birds with _ _ _ _ _ _ _ _.

6 **A** The interview went really well. I'm absolutely sure I'm going to get the job!
B Well, I wouldn't count your _ _ _ _ _ _ _ _ until you hear from them.

7 **A** Does your wife know about the surprise birthday party you're planning for her?
B I think she might _ _ _ _ _ a rat because she saw me unloading 50 balloons from the car!

8 **A** Do you think we should bring up the question of possible redundancies with the boss?
B No, I would just let _ _ _ _ _ _ _ _ dogs _ _ _. He hasn't mentioned it for several months now.

9 **A** Did you tell Jack what you thought about his behavior at the party?
B I did, and he was so ashamed that he went off with his _ _ _ _ between his _ _ _ _.

10 **A** I wish I hadn't moved back to Canada.
B Why?
A Things have changed a lot since I last lived here and I sometimes feel like a fish _ _ _ of _ _ _ _ _.

11 **A** What happened with your grandfather's will?
B Well, my uncle was always his favorite child, so he got the lion's _ _ _ _ _.

12 **A** Why are you so happy at work these days?
B Because I decided to take the _ _ _ _ by the _ _ _ _ _ and ask my boss for a raise. Not only did she give me a raise, but I got a promotion, too!

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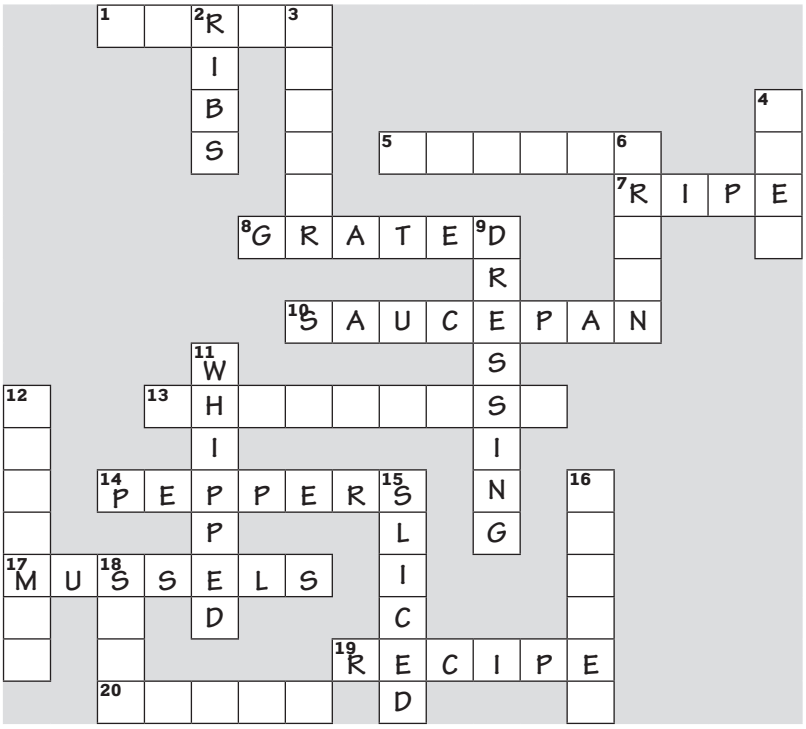
9B VOCABULARY Preparing food

A **a** Look at your crossword and make sure you know the meaning of all the words you have.

b Now ask **B** to define a word for you. Ask e.g., *What's 13 across? What's 6 down?* Write the word in.

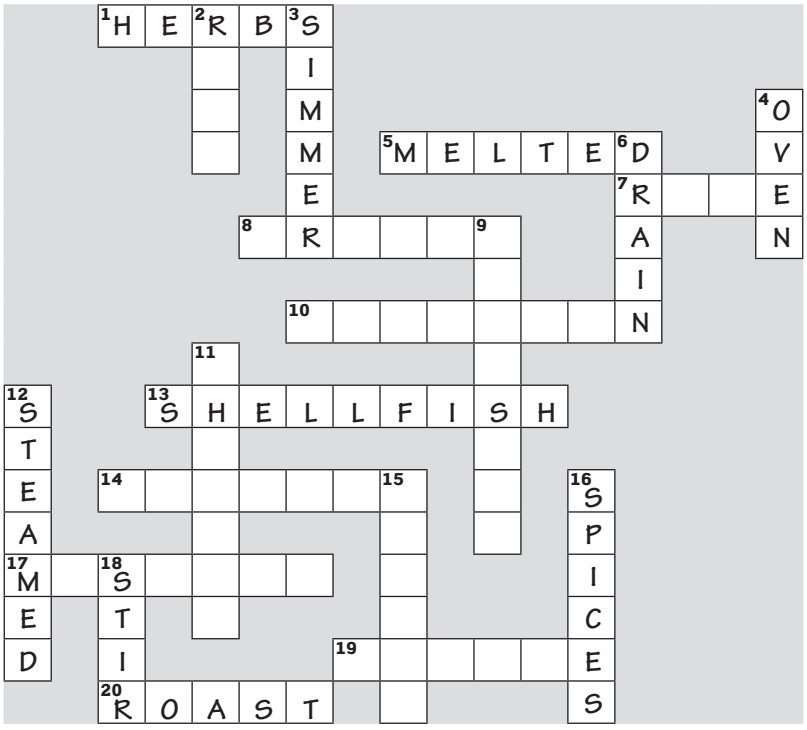
c Now **B** will ask you to define a word.



B **a** Look at your crossword and make sure you know the meaning of all the words you have.

a **A** will ask you to define a word.

a Now ask **A** to define a word for you. Ask e.g., *What's 10 across? What's 2 down?* Write the word in.



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10A VOCABULARY What's the difference?

Explain the difference between the following pairs of words.

1 like (adj) alike (adj)	2 especially specially	3 actually currently	4 affect effect
5 economic economical	6 beside besides	7 ache pain	8 campsite camping
9 suit suite	10 sight site	11 ashamed embarrassed	12 argument discussion
13 view scenery	14 deny refuse	15 lay lie	16 compromise commitment
17 wages salary	18 journey trip	19 career job	20 announce advertise

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10B VOCABULARY Word building race

Work with a partner. You have ten minutes to complete the sentences with the correct form of the word in **bold**.

STRONG

A You need to _ _ _ _ _ _ _ _ _ _ your stomach muscles by doing more sit-ups.

B He just doesn't know his own _ _ _ _ _ _ _ _! He pulled the cord so hard, the blinds broke.

DEEP

A When I took a scuba diving course, I went down to a _ _ _ _ _ of 12 feet.

B The water is much _ _ _ _ _ _ in the middle of the lake than around the edge.

SHORT

A She won't be long. She'll be with you _ _ _ _ _ _ _.

B I have asthma and I sometimes suffer from _ _ _ _ _ _ _ _ _ of breath, especially in the spring.

WIDE

A English is _ _ _ _ _ _ spoken around the world.

B The refrigerator is about six feet high and three feet in _ _ _ _ _.

HIGH

A The average _ _ _ _ _ _ of a professional basketball player is 6 feet 7 inches.

B In literary circles, the book is _ _ _ _ _ _ thought of.

WEAK

A One of my sister's _ _ _ _ _ _ _ _ _ _ is never accepting that she's wrong.

B His long illness _ _ _ _ _ _ _ _ him considerably.

THICK

A My favorite breakfast is toast _ _ _ _ _ _ _ spread with jam.

B The fog _ _ _ _ _ _ _ _ _ and it became increasingly difficult to see where we were going.

FLAT

A The child jumped on the sandcastle and completely _ _ _ _ _ _ _ _ _ it.

B The trip was made even more boring by the _ _ _ _ _ _ _ _ of the landscape.

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VOCABULARY Review: describing game

Work	The family	Idioms	Formal verbs
a short-term contract to get promoted to be laid off challenging perks staff to be fired	a stepbrother a distant relative a single-parent family take after a close family a get-together the black sheep of the family	to get the short end of the stick to smell a rat to see eye to eye to kill two birds with one stone his bark is worse than his bite to have a skeleton in the closet it's like water off a duck's back	to omit to transcribe to ensure to require to adhere to to conduct business to view
Phrasal verbs	**Time**	**Sounds**	**Money**
to hang up to run out of sth to take after sb to blow sth up to set off /out to get over sth to cut off	to have time on your hands time's up to kill time to make up for lost time to give somebody a hard time for the time being with time to spare	to drip to sniff to hoot to mumble to stutter to hum to giggle	a down payment loaded to be in the red tight-fisted an income the stock market an installment
History	**Compound adjectives**	**Confusing words**	**Place and movement**
to loot to besiege to rebel to defeat a casualty to side to overthrow	high-heeled narrow-minded well-behaved absentminded easygoing second-hand mass-produced	a suite besides to announce a stranger ashamed commitment to deny	to live above sth to walk below sth to walk past sth to climb on top of sth to go around sth to drive toward sth to turn right at the light
The natural world	**Food**	**Travel**	***get***
a hive endangered species to breed a woodpecker a puppy to sting an animal activist	to stir a cutting board poached eggs to drain to heat a frying pan a recipe	a guided tour a round trip a package tour to take out travel insurance an outing off the beaten track touristy	to get to know to get over to get rid of sth to get back at to get on your nerves to get a life to get into trouble

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Song activity instructions

1A The Anthem

Listening for extra words and sentence rhythm 1 4

Language
Sentence rhythm

- Give each student a sheet and focus on **a**. Give sts a few minutes to read through the lyrics. Then play the song once or twice as necessary.
- Check answers.

2 ✓ 3 now 4 old 5 ✓ 6 whole 7 ✓ 8 dull 9 always
10 ever 11 ✓ 12 now 13 (second) go 14 ✓
15 that 16 jail 17 ✓ 18 just 19 boring

- Focus on **b**. Give sts a few minutes in pairs to find the words in the song.
- Check answers.

1 penitentiary 2 out of step 3 get in line 4 a cell
5 anthem 6 pay no mind

- Finally, you may want to play the song again for SS to sing along.
- Get SS to read **Song Facts**.

2B Kid

Correcting words 1 26

Language
Mixed vocabulary

- Give each student a sheet and focus on **a**. Go through the words in bold and explain that sts have to listen and decide if these words are right (what the singer sings) or wrong (different from what the singer sings). The first time they listen SS just have to put a circle around the wrong words. They shouldn't try and correct the words at this stage.
- Check answers (e.g., if the words are right or wrong), but don't tell SS what the right words are. Focus on **b**. Now play the song again and this time SS have to try to correct the wrong words. Have SS compare with a partner and then check answers.

1 mood 2 sad 3 things 6 explain 8 only 9 small
11 deny 13 head 17 shut 18 cover 19 gracious
21 angry 22 them

- Focus on **c**. Give sts a few minutes to discuss the answer and to write a summary. Accept any answers SS give which sound plausible, as SS are unlikely to get the real answer.

Possible answer:
The song is about a child who has a difficult childhood. The child doesn't have people to emotionally and financially support him or her.

- Finally, you may want to play the song again for SS to sing along.
- Get SS to read **Song Facts**.

3A 50 Ways to Say Goodbye

Correcting words 2 3

Language
Mixed vocabulary

- Give each student a sheet and focus on **a**. Go through the words in bold and explain that SS have to listen and decide if these words are right (what the singer sings) or wrong (different from what the singer sings). The first time they listen SS just have to put a check in the boxes. They shouldn't try and correct the words at this stage.
- Check answers (e.g., if the words are right or wrong), but don't tell SS what the right words are. Focus on **b**. Now play the song again and this time SS have to try to correct the wrong words. Have SS compare with a partner and then check answers.

3 ✓ 6 my 7 are 10 suntan 14 ✓ 15 bought
17 died 18 sting 19 were 20 Some 23 ✓ 26 lion
28 no 30 hot tub 31 ✓ 35 dying 36 love

- Focus on **c**. Give SS a few minutes to discuss the answers with the glossary. Accept any answers SS give which sound plausible.

Possible answers:
1 What's happened to the singer? (His relationship's over.)
2 How does he feel about the situation? (He can't react "my heart's paralyzed" and he's rather indignant this has happened "my pride still feels the sting.")
3 What does he do when people ask him about his girlfriend? Why? (He's embarrassed to tell people it's over / he doesn't believe it's over himself so he creates all these lies / he can't believe he's been dumped.)

- Finally, you may want to play the song again for SS to sing along.
- Get SS to read **Song Facts**.

4B Story Of Your Life

Intensive listening for tenses 2 26

Language
Different tenses

- Copy one sheet per student and give them out. Focus on **a**. Tell SS to read the song once to get a rough idea of what it is about and to think briefly about what the missing tenses might be. Give SS a few more minutes in pairs to complete the song using the correct tenses. Do not correct answers at this stage.

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- Focus on **b** and play the song again for SS to write the correct tense. Pause after every four lines to give them time to fill in the missing tenses.
- Get SS to compare with a partner, and then check answers.

2 you've heard 3 you knew 4 you're tearing 5 you live
6 won't get 7 will you go 8 she hit 9 built 10 knew
11 we need 12 you're moving 13 won't get 14 will you go
15 world will find

- Finally, you may want to play the song again for SS to sing along.
- Get SS to read **Song Facts**.

5B Material Girl

Guessing verbs 3 9

Language
Everyday verbs, e.g., *think, walk*; double meanings, e.g., *raise my interest, give me proper credit*

- Copy one sheet per student and give them out. Focus on **a**. Give SS time to read the song lyrics and to try and guess the missing verbs. SS could do this in pairs or individually and then compare guesses with a partner. Elicit ideas as to what the missing verbs might be, but don't check answers at this stage.
- Focus on **b** and play the song for SS to check their answers. Replay particular verses as necessary. Elicit the double meaning of:

  –*give me proper credit* = to give sb praise or respect / to give sb the right financial compensation
  –*raise my interest* = to increase the extra money you receive when you invest money / to feel that you want to know more or learn more about sb / sth
  –*makes my rainy day* = to make sb feel very happy on a bad day.

2 hug 3 think 4 give 5 walk 6 beg 7 plead 8 romance
9 raise 10 let 11 try 12 lie 13 play 14 save 15 make

- Focus on **c** and give SS time in pairs to discuss what the message of the song might be.

Possible answer:
The singer wants a man who can give her material things and she is not interested in any other kind of potential partner.

- Finally, you may want to play the song again for SS to sing along.
- Get SS to read **Song Facts**.

6A Never Say Never

Listening for extra words and sentence rhythm 3 22

Language
Sentence rhythm

- Give each student a sheet and focus on **a**. Give SS a few minutes to read through the lyrics. Then play the song once or twice as necessary. Check answers.

2 them 3 sad 4 ✓ 5 again 6 ✓ 7 not 8 ever 9 ✓
10 we're 11 my 12 human 13 ✓ 14 always 15 around
16 will 17 now 18 again

- Finally, you may want to play the song again for SS to sing along.
- Get SS to read **Song Facts**.

7B All The Rowboats

Listening for specific words 4 13

Language
Everyday vocabulary, e.g., *faces, gold*

- Copy one sheet per student and give them out. Focus on **a**. Highlight that the clue in parentheses will help SS to decide what the missing words are when they listen.
- Give SS, e.g., five minutes in pairs to to read through the lyrics before they listen and to try and guess some of the words. Tell them not to worry about the meaning of the song at this stage. Do not check answers at this stage.
- Focus on **b**. Play the song and SS try and write the missing words / check if their answers are right. Get SS to compare their answers with a partner before getting feedback.

2 gold 3 French 4 German 5 sculpture 6 satin 7 violins
8 coughing 9 masterpieces 10 museums 11 tombs
12 violins 13 coughing 14 gold

- Focus on **c**. Give SS a few minutes to discuss the answers.
- Accept any answers SS give which sound plausible.

Possible answers:
1 the display cabinets where the works of art are kept.
2 the time of day when the attendants switch off the lights e.g., at closing time. The time when the museum closes.
3 They have been condemned to stay there forever as if they were in prison.
4 the people in the pictures who are very lifelike.

- Finally, you may want to play the song again for SS to sing along.
- Get SS to read **Song Facts**.

8B Over The Rainbow

Completing a crossword and listening for specific words. 5 7

Language
Everyday vocabulary

- Give each student a sheet. Focus on **a** and ask SS to complete the crossword in pairs or individually.
- Reassure SS and tell them that if they don't know a / some of the words, they will hear them when they listen to the song. Do not correct or give answers at this stage.
- Focus on **b**. Tell SS to listen to the song and complete it with one of the words in **a**.

Across:
1 bluebird 3 rainbow 5 dare 7 chimney 9 upon
Down:
2 lullaby 4 come true 5 drops 6 melts 8 trouble

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- Focus on **c** and give SS time in pairs to discuss what the message of the song might be.

Possible answer:
It tells us about an ideal world where there is peace, happiness, and no pain.

- Finally, you may want to play the song again for SS to sing along.
- Get SS to read **Song Facts**.

9A Talking Bird

Listening for verbs 5 13

Language
Everyday verbs

- Copy one sheet per student and give them out. Focus on **a**. Give SS time to read the song lyrics and to try and guess some of the missing verbs. SS could do this in pairs or individually and then compare guesses with a partner. Elicit ideas as to what the missing verbs might be, but don't check answers at this stage.
- Focus on **b** and play the song for SS to check their answers.
- Check answers.

2 keep 3 leave 4 stay 5 get 6 give 7 think 8 see
9 live 10 realize 11 love 12 leaves 13 choose 14 fly

- Focus on **c**. Give sts a few minutes to discuss the answers. Check answers.

1 infinite 2 beak 3 hint 4 tattered 5 furled 6 frame

- Finally, you may want to play the song again for SS to sing along.
- Get SS to read **Song Facts**.

10A The Outside

Listening for wrong words 5 29

Language
Everyday words

- Copy one sheet per student and give them out. Focus on **a**. Stress that not all of the lines contain a wrong word. Give SS a few minutes to read through the lyrics. Then play the song once. Do not check answers at this stage.
- Focus on **b** and play the song again for SS to write the correct word.
- Check answers.

1 would 3 read 5 road 7 right 8 ever 9 nobody
10 view 12 lonely 16 part 17 see 18 wanted
20 anything

- Focus on **c**.

1 read between the lines 2 on the outside looking in
3 the road less traveled 4 give it all up 5 lets me in

- Finally, you may want to play the song again for SS to sing along.
- Get SS to read **Song Facts**.

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1A SONG The Anthem

a Listen to the song. Cross out the extra words in lines 1–19. If there are no extra words put a check (✓) next to the line.

The Anthem

(Yeah, here we go)
1 It's a ~~brand~~ new day, but it all feels old
2 It's a good life, that's what I'm told
3 But now everything, it all just feels the same

4 At my old high school, it felt more to me
5 Like a jail cell, a penitentiary
6 My whole time spent there, it only made me see

7 That I don't ever wanna be like you
8 I don't wanna do the dull things you do
9 I'm never gonna hear the words you always say
10 And I don't ever ever wanna, I don't ever wanna be, you

11 Don't wanna be just like you
12 Oh what I'm saying now is, this is the anthem, throw all your hands up, you... Don't wanna be you

13 Go to college, a university, go get a real job,
14 That's what they said to me
15 But I could never live the way that they want
16 I'm gonna get by, and just do my jail time, out of step while, they all get in line
17 I'm just a minor threat so pay no mind

18 Do you really wanna be just like them, do you really wanna be another trend?
19 Do you wanna be part of that boring crowd? 'cause I don't ever wanna, I don't ever wanna be, you

Repeat lines 11 and 12

Shake it once, that's fine
Shake it twice, that's okay
Shake it three times, you're playing with yourself, again.

You...don't wanna be just like you
What I'm saying is this is the anthem, throw all your hands up
Y'all got to feel me, sing if you're with me, you, don't wanna be just like you (just like you)
This is the anthem throw all your hands up, y'all got to feel me, sing if you're with me
Never lose your anthem (whoa-oh) (4x)

b Which words or phrases in the song mean…?

1 a prison (NAmE)
2 to have ideas that are the same as or different from other people's
3 to be part of a formation
4 a room for one or more prisoners in a prison or police station
5 a song which has a special importance for a country, an organization, or a particular group of people and is sung on special occasions.
6 to ignore

SONG FACTS

This song was recorded by the American punk rock group Good Charlotte in 2003 and was the second single from their studio album, *The Young and the Hopeless*. The song has been featured in several movies and commercials.

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2B SONG Kid

a Listen to each line of the song carefully. If the bolded word is different to the one in the song, circle it. If you hear a wrong word in a line, circle it.

b Listen again. Correct the wrong word in the column.

Kid

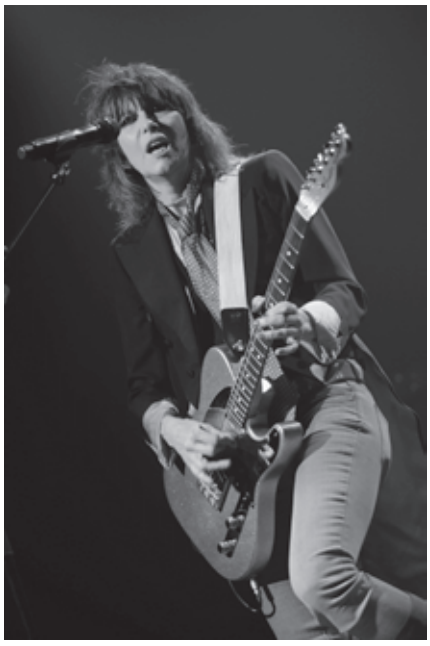
1 Kid what changed your **mind** _____
2 You've gone all **shy** so I feel sad too _____
3 I think I know some **thoughts** we never outgrow _____
4 You think it's **wrong** _____
5 I can **tell** you do _____
6 How can I **exclaim** _____
7 You don't **want** me to _____

8 Kid my **lonely** kid _____
9 You look so **smart** you've gone so quiet _____
10 I know you know what I'm **about** _____
11 I won't **describe** it _____
12 But you forgive **though** you don't understand _____
13 You've turned your **heart** _____
14 You've **dropped** my hand _____

15 All my sorrow, all my **blues** _____
16 All my **sorrow** _____

17 **Turn off** the light, go away _____
18 Full of grace, you **uncover** your face _____

19 Kid **grateful** kid _____
20 Your eyes are blue but you won't **cry** _____
21 I know **hungry** tears are too dear _____
22 You won't let **me** go _____



c Read the lyrics with a partner and discuss their meaning. Then write a short summary of what you think the song is about.

SONG FACTS

This song was originally recorded by the Pretenders, a rock group made up of British and American musicians. The song was on their first album called *Pretenders*, which reached number one in the UK album charts in 1980 – the song made the group famous.

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3A SONG 50 Ways to Say Goodbye

a Look at the bolded words. Are they right or wrong? Check (✓) the correct ones.

b Listen again. Write the correct word in the column.

50 Ways to Say Goodbye

1 My heart is **paralyzed** ✓ _____
2 My head is oversized
3 I'll take the highroad **like** I should! ☐ _____
4 You said, "it's meant to be,"
5 that "it's not you, it's me"
6 You're living now for **your** own good, ☐ _____
7 That's cool, but if my friends ask where you **went** ☐ _____
8 I'm gonna say:

9 She went down in an airplane
10 Fried getting **sunstroke** ☐ _____
11 Fell in a cement mixer full of quicksand
12 Help me, help me, I'm no good at goodbyes!
13 She met a shark under water
14 Fell and no one **caught** her ☐ _____
15 I returned everything I ever **brought** her ☐ _____
16 Help me, help me, I'm all out of lies
17 And ways to say you **left** ☐ _____

18 My pride still feels the **pain** ☐ _____
19 You **are** my everything ☐ _____
20 **One** day I'll find a love like yours ☐ _____
21 She'll think I'm Superman
22 Not super minivan
23 How **could** you leave on Yom Kippur? ☐ _____

24 That's cool, but if my friends ask where you are I'm gonna say

25 She was caught in a mudslide
26 Eaten by a **tiger** ☐ _____
27 Got run over by a crappy purple Scion
28 Help me, help me, I'm **not** good at goodbyes! ☐ _____
29 She dried up in the desert
30 Drowned in a **jacuzzi** ☐ _____
31 Danced to death at an east **side** night club ☐ _____
32 Help me, help me, I'm all out of lies
33 And ways to say you died

34 I wanna live a thousand lives with you
35 I wanna be the one you're **lying** for ☐ _____
36 **Live**...but you don't want to... ☐ _____

GLOSSARY

oversized = too big
take the highroad = (NAmE) to take the most positive course of action.
I'm all out of lies = I don't have any left
quicksand = deep wet sand that you sink into if you walk on it
Yom Kippur = a Jewish religious holiday in September or October
crappy = very bad
Scion = a car made by Toyota
mudslide = a large amount of mud sliding down a mountain, often destroying buildings and injuring or killing people below
cement mixer = a machine with a drum that holds sand, water, and cement and turns to mix them together

c Read the song with the glossary and answer the questions.

1 What's happened to the singer?
2 How does he feel about the situation?
3 What does he do when people ask him about his girlfriend? Why?

SONG FACTS

This song was originally recorded by the American pop rock band Train in 2012 and it won them a Gold Disc (for selling 500,000 records). The title is a parody of the Paul Simon song *50 Ways to Leave Your Lover*, in which the singer suggests ways of escaping from a relationship.

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4B SONG Story of Your Life

a Look at the lyrics. Fill in the gaps with the correct tense of the verb in brackets.

b Listen and check your answers.

Story of Your Life

At 17 [1] *she left* Long Island bound for Hollywood **(she/leave)**
Another story like the ones [2]_____ before **(you/hear)**
He left her broken like you figured, like [3]_____ he would **(you/know)**
She shut her heart after his ring rang off the door

It's the story of your life
[4]_____ out the page **(you/tear)**
New chapter underway
The story of your life
[5]_____ it every day **(you/live)**
You can run, you run
But you [6]_____ away **(not get)**
I don't know what's coming up
Where [7]_____ now **(you/go?)**
It's the story of your life

[8]_____ the ground **(she/hit)**
She [9]_____ a fine career **(build)**
Every weekend walked her dog beside the sea
In the salt she met a man who [10]_____ at once but wait **(know)**
Is he the one [11]_____ him to be **(we/need)**

In the story of your life
[12]_____ down the page **(you/move)**
As the words begin to change
The story of your life
You live it every day
You can run, you run
But you [13]_____ away **(not get)**
I don't know what's coming up
Where [14]_____ now **(you/go?)**
It's the story of your life

Look around look around and the [15]_____ you **(world/[find]) (x3)**
There's a reason that we live so far from Hollywood
In the country looking hard to find a home...

GLOSSARY

you figured = you thought / imagined that sth would happen or be true
be underway = have started
damn = a swear word that people use to show that they are annoyed, disappointed etc.

SONG FACTS

The Story of Your Life was originally recorded by *Five for Fighting*, the stage name of American singer-songwriter John Ondrasik (the name refers to a five-minute penalty for fighting in ice hockey – Ondrasik is a big fan). This song comes from his fifth studio album called *Slice*, which reached number 34 in the US charts in 2009.

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5B SONG Material Girl

a Read the song lyrics and think about what the missing words might be (they are all verbs).

b Listen to the song and fill in the missing words.

Material Girl

Some boys [1] *kiss* me, some boys
[2]**h**_____ me
I [3]**t**_____ they're OK.
If they don't [4]**g**_____ me proper credit
I just [5]**w**_____ away

They can [6]**b**_____ and they can
[7]**p**_____
But they can't see the light, that's right
'Cause the boy with the cold hard cash
Is always Mister Right, 'cause we are

Chorus
Living in a material world
And I am a material girl
You know that we are living in a material world
And I am a material girl

Some boys [8]**r**_____, some boys
slow dance
That's all right with me
If they can't [9]**r**_____ my interest then I
Have to [10]**l**_____ them be

Some boys [11]**t**_____ and some boys
[12]**l**_____ but
I don't let them [13]**p**_____
Only boys who [14]**s**_____ their pennies
[15]**m**_____ my rainy day, 'cause we are

Chorus (2x)
Living in a material world (material)
Living in a material world
(repeat)

Boys may come and boys may go
And that's all right you see
Experience has made me rich
And now they're after me, 'cause everybody's

Chorus (2x)
A material, a material, a material, a material world

Living in a material world (material)
Living in a material world
(repeat)

c Read the lyrics again. With a partner, discuss what you think the message of the song is.

SONG FACTS

This song was originally recorded by Madonna in 1985 and it was one of the songs that made her famous. She was attracted by the song because the lyrics were so provocative, but later she said she hated the fact that *Material Girl* was used as her nickname.
The music video that was made for the song was based on the classic scene from the *movie Gentlemen Prefer Blondes* in which Marilyn Monroe sang *Diamonds Are A Girl's Best Friend* (with Madonna taking the role of Marilyn Monroe). Madonna met her first husband, the actor Sean Penn, on the recording set. The song has been used in several films, such as *Moulin Rouge* and *Bridget Jones's Diary*.

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6A SONG Never Say Never

a Listen to each line of the song carefully. If you hear an extra word, cross it out. If the line is correct, put a check (✓) next to the line.

Never Say Never

1 Some things we just don't talk about _____
2 Rather do them without _____
3 And just hold the sad smile _____
4 Falling in and out of love _____
5 Same damn problem again _____
6 Together all the while _____

7 You cannot never say never _____
8 While we don't ever know when _____
9 But time and time again _____
10 We're younger now than we were before _____

Don't let me go _____
Don't let me go _____
Don't let me go _____
[2x] _____

11 Picture, you're the queen of my everything _____
12 As far as the human eye can see _____
13 Under your command _____
14 I will always be your guardian _____
15 When all around is crumbling _____
16 I will steady your hand _____

7 You can not never say never _____
8 While we don't ever know when _____
9 But time and time again _____
10 We're younger now than we were before _____

Don't let me go _____
Don't let me go _____
Don't let me go _____
[2x] _____

17 We're falling apart now and coming together again and again _____
18 We're growing apart but we pull it together again, pull it together, together again _____

Don't let me go _____
Don't let me go _____
Don't let me go _____
[4x] _____

GLOSSARY
crumbling = parts of sth are breaking off
steady = to stop yourself / sb / sth from moving

SONG FACTS
This song is a song by The Fray, an American rock band from Colorado, from their second studio album, *The Fray* (2009). The song is featured on the soundtrack of the movie *Transformers: Revenge of the Fallen* and it was also used in an episode of the TV medical drama, *Grey's Anatomy*.

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7B SONG All the Rowboats

a Listen to the song and write the missing words. Use the clues in parentheses to help you.

b Listen to the song and check.

All the Rowboats

All the rowboats in the paintings
They keep trying to row away
And the captains' worried [1]*faces* (***part of the body***)
Stay contorted and staring at the waves
They'll keep hanging in their [2]_____
frames (***a precious metal***)
For forever, forever and a day
All the rowboats in the oil paintings
They keep trying to row away, row away

Hear them whispering [3]_____ and
[4]_____ (***two languages***)
Dutch, Italian, and Latin
When no one's looking I touch a [5]_____
(***a work of art made of stone***)
Marble, cold, and soft as [6]_____
(***a material***)
But the most special are the most lonely
God, I pity the [7]_____ (***string instruments***)
In glass coffins they keep [8]_____ (***verb***)
They've forgotten, forgotten how to sing, how to sing

Chorus
First there's lights out, then there's lock up
[9]_____ serving maximum sentences
(***great works of art***)
It's their own fault for being timeless
There's a price to pay and a consequence
All the galleries, the [10]_____ (***a building***)

Here's your ticket, welcome to the [11]_____
(***place where someone is buried***)
They're just public mausoleums
The living dead fill every room
But the most special are the most lonely
God, I pity the [12]_____ (***string instruments***)
In glass coffins they keep [13]_____ (***verb***)
They've forgotten, forgotten how to sing

They will stay there in their [14]_____
frames (***a precious metal***)
For forever, forever and a day
All the rowboats in the oil paintings
They keep trying to row away, row away

Chorus
They will stay there forever and a day

All the rowboats in the oil paintings
They keep trying to row away, row away
(repeat)

c Look at the highlighted phrases and with a partner answer the questions.

1 What are the "glass coffins"?
2 What does "lights out and then there's lock up" mean?
3 Why does she say the works of art are serving "maximum sentences"?
4 Who are "the living dead"?

GLOSSARY
mausoleum = a special building made to hold the dead body of an important person or the dead bodies of a family.

SONG FACTS
Russian-born, American musician Regina Spektor is an internationally known pop singer and songwriter. Regina studied classical piano and garnered a loyal live following in New York before self-releasing two albums. Her breakthrough album, *Soviet Kitsch*, was released by Sire Records in 2004 followed by *Begin to Hope* in 2006. The album included worldwide fan favorites "Fidelity," "Samson," "On The Radio," and "Better," and is certified gold in the United States. Spektor followed up with *far* (2009), *Live from London* (2010), and most recently, *What We Saw From The Cheap Seats* (2012). In 2013, Regina was nominated for a Grammy Award for her original theme song written for the Netflix Original Series *Orange Is The New Black*.

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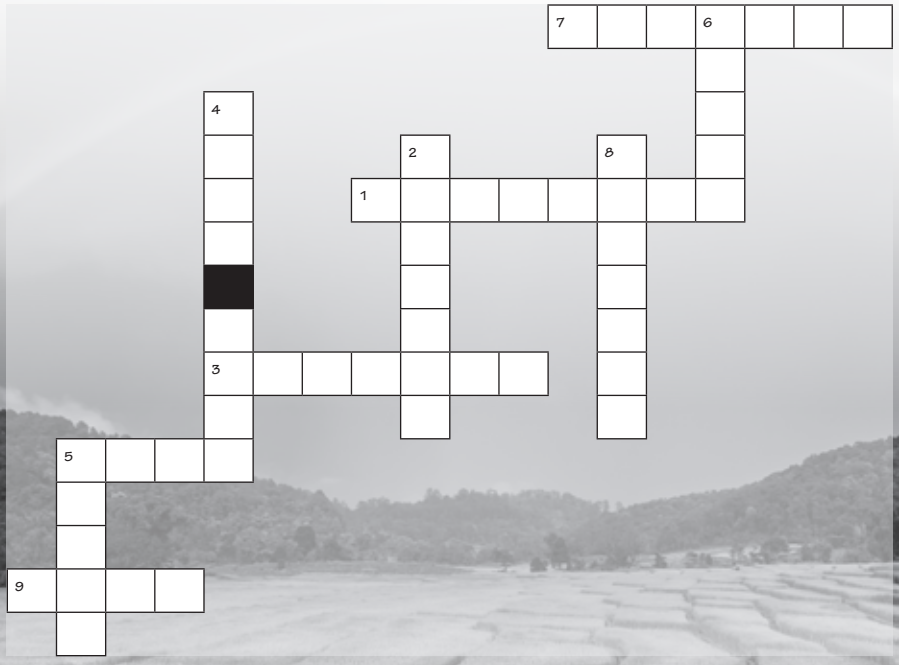
8B SONG Over the Rainbow

a Read the clues and do the crossword.



Across

1 a small North American bird which has blue feathers on its back or head
3 a curved band of different colors that appears in the sky when the sun shines through rain
5 a verb which means you're brave enough to do something
7 a structure through which smoke or steam is carried up away from a fire, etc., and through the roof of a building
9 a word which has the same meaning as "on" and which is usually used in more formal contexts

Down

2 a soft, gentle song sung to make a child go to sleep
4 a synonym for "to become reality"
5 a small amount of liquid that forms a round shape
6 to become liquid as a result of heating
8 a word which means the same as "a problem, worry, or difficulty"

b Listen to the song and complete it with a word from the crossword.

Ooh, ooh, ooh
Ooh, ooh

Somewhere over the [1]_____
Way up high
And the dreams that you dream of
Once in a [2]_____

Somewhere over the [3]_____
[4]_____ fly
And the dreams that you dream of
Dreams really do [5]_____

Someday, I wish [6]_____ a star
Wake up where the clouds are far behind me
Where [7]_____ [8]_____
like lemon [9]_____

High above the [10]_____ top
That's where you'll find me

Somewhere over the [11]_____
[12]_____ fly
And the dreams that you [13]_____ to
Oh why, oh why can't I?

Chorus
Oh, somewhere over the [14]_____
Way up high
And the dreams that you [15]_____ to
Why oh, why can't I?

Ooh, ooh
Ooh, ooh

c What is the message of the song?

SONG FACTS

This song was made famous in the movie *The Wizard of Oz* and sung by Dorothy (Judy Garland). The film won an Oscar and became Judy Garland's signature tune. Since then, it has been used in many films and advertisements. In 2004, this version recorded by the Hawaiian ukulele-playing singer Israel "Iz" Kamakawiwo'ole became a huge hit and passed the two million paid downloads mark in the US. Sadly, the singer never lived to see how successful the version of his song had been because he had died in 1997 at the early age of 38.

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9A SONG Talking Bird

a Read the song lyrics. Try to guess some of the missing verbs. The number of squares indicates the number of letters in each verb.

b Listen to the song and check.

Talking Bird

Oh, my talking bird
Though you [1] k n o w so few words
They're on infinite repeat
Like your brain can't [2] ☐☐☐☐ up with your beak.

And you're kept in an open cage
So you're free to [3] ☐☐☐☐☐ or [4] ☐☐☐☐.
Sometimes you [5] ☐☐☐ confused
Like there is a hint I am trying to [6] ☐☐☐☐ you.

The longer you [7] ☐☐☐☐☐, the less you know
what to do.

It's hard to [8] ☐☐☐ your way out
When you [9] ☐☐☐☐ in a house in a house
'Cause you don't [10] ☐☐☐☐☐☐☐
That the windows were open the whole time.

Oh, my talking bird
Though your feathers are tattered and furled
I'll [11] ☐☐☐☐ you all your days
Till the breath [12] ☐☐☐☐☐☐ your delicate frame.
It's all here for you as long as you'll
[13] ☐☐☐☐☐☐ to stay.
It's all here for you as long as you don't [14] ☐☐☐ away.

c Which word in the song means …?

1 very great; impossible to measure.
2 the hard pointed or curved outer part of a bird's mouth.
3 something that you say or do in an indirect way in order to show sb what you are thinking.
4 old and torn; in bad condition.
5 rolled and fastened like a sail, a flag, or an umbrella.
6 the form or structure of a person or animal's body.

SONG FACTS

This song was recorded by the American alternative rock band Death Cab for Cutie. The song comes from their album, *Narrow Stairs* which was released in May 2008 and which reached the number one spot on the Billboard 200 Chart in the US. The album was also nominated for the "Best Alternative Album" award at the Grammy Awards. The band's name comes from a song in the Beatles' 1967 movie, *Magical Mystery Tour* and in a 2011 interview, the lead singer said that he wished they'd chosen a simpler name for the band.

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10A SONG The Outside

a Listen to each line of the song carefully. If you hear a wrong word, circle it.

b Listen again and correct the wrong word.

The Outside

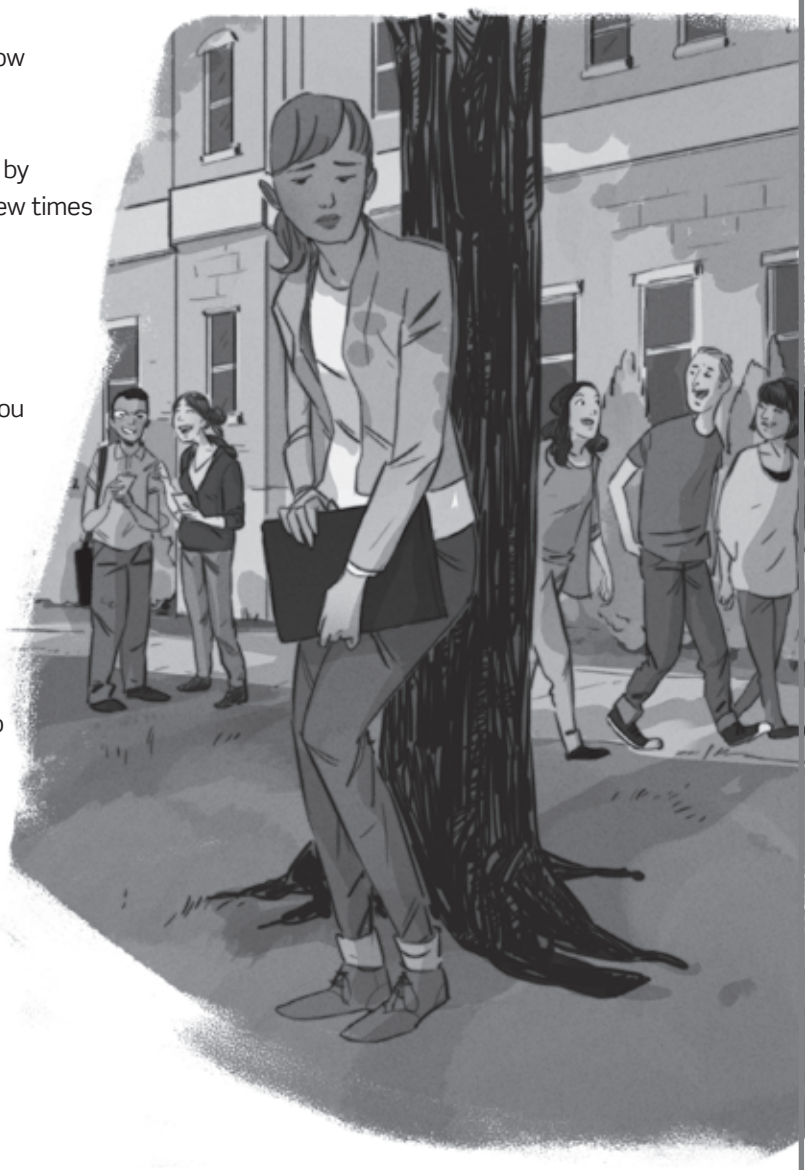
1 I didn't know what I could find
2 When I went looking for a reason, I know
3 I didn't see between the lines
4 And, baby, I've got nowhere to go
5 I tried to take the street less traveled by
6 But nothing seems to work the first few times
7 Am I wrong?

Chorus

8 So how can I even try to be better?
9 No one ever lets me in
10 I can still see you, this ain't the best you
11 On the outside looking in
12 I've been a lot of lovely places
13 I've never been on the outside

14 You saw me there, but never knew
15 I would give it all up to be
16 A part of this, a piece of you
17 And now it's all too late so you sigh
18 You could've helped if you had tried to
19 But no one notices until it's too
20 Late to do anymore

Chorus (x2)



c Find an expression in the song which means:

1 look for or discover a meaning in sth that is not openly stated.
2 excluded from a group or activity.
3 an alternative way.
4 stop doing or having sth.
5 allow somebody to enter.

SONG FACTS

This song was written by the American country singer Taylor Swift. It appeared on her debut album, called *Taylor Swift*, which was a best-selling album all over the world. Taylor Swift is well known for her autobiographical songs about being a teenager and young adult. She has said that the song was inspired by feeling lonely and alienated when she was in high school.

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1 DEPENDENT PREPOSITIONS

Cover the preposition column on the right, and test yourself.

	Adjective + preposition	PREPOSITION
1	We weren't **aware** ____ the problem with our ticket until we got to the airport.	of
2	The movie, which is set in Sweden, is **based** ____ a best-selling novel.	on
3	I can't eat shrimp because I'm **allergic** ____ seafood.	to
4	Are you **familiar** ____ the computer software we use?	with
5	As marketing manager I am **responsible** ____ all our publicity campaigns.	for
6	Her dress was **identical** ____ mine. It was so embarrassing!	to
7	I'm **fed up** ____ waiting for the electrician to come. I'm going out.	with
8	My grandmother is especially **fond** ____ her eldest grandchild.	of
9	Are you **dependent** ____ your parents for money or housing?	on
10	My cousin is a great linguist – she's **fluent** ____ four languages.	in
11	We're very **dissatisfied** ____ the service we received at your establishment.	with
12	She may be old, but she's **capable** ____ looking after herself.	of
13	The flight was delayed for two hours **due** ____ technical difficulties.	to
14	My younger brother is absolutely **crazy** ____ basketball.	about
15	My family is **hooked** ____ that new series – we never miss it.	on
16	I'm **sick** ____ listening to her complain about how many hours she has to work.	of
17	Jack is very **upset** ____ the way the company treated him when he was sick.	about
18	My wife's name is Fran, which is **short** ____ Francesca.	for

	Preposition + noun	
1	____ **theory** it only takes two days to renew the visa, but ____ **practice** it takes a week.	In/in
2	The travel agent has asked us to pay 50% of the cost of the vacation ____ **advance**.	in
3	I'm sure that he did that ____ **purpose**, because he knew it would annoy her.	on
4	The teacher makes us learn lots of phrases ____ **heart** and then tests us on them.	by
5	I need a definite answer from you by the end of next week ____ **the latest**.	at
6	We didn't arrange to meet. I just saw her on the bus ____ **chance**.	by
7	I saw the interview with the president ____ **the news** last night.	on
8	Climate change is always ____ **the news** these days – on TV, radio, and in the newspapers.	in
9	Be careful with Nora today. She's ____ **a** very **bad mood**.	in
10	It was very difficult at first, but everything worked out well ____ **the end**.	in
11	I sent a very romantic email to my boss instead of my girlfriend ____ **mistake**.	by
12	I did all that work ____ **nothing**. The teacher forgot to collect our essays.	for
13	My sister and her husband broke up last year, but they are still ____ **good terms**.	on
14	I don't eat in that restaurant ____ **principle**. I've heard they treat their staff poorly.	on
15	The company is heavily ____ **debt** and may have to close down.	in
16	In California smoking on beaches is ____ **the law**.	against
17	____ **a rule** I'm usually in bed by 11:00 during the week. On weekends I stay up later.	As

Keep a record of other examples of dependent prepositions. These can also be found in dictionaries, such as the *Oxford Advanced American Dictionary*.

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2 DEPENDENT PREPOSITIONS

Cover the preposition column on the right, and test yourself.

	Verb + preposition	PREPOSITION
1	Ben **insisted** ____ paying for everything when we went out.	on
2	The exam **consists** ____ a speaking, writing, listening, and reading section.	of
3	I can't **concentrate** ____ what I'm doing with all that noise outside.	on
4	His ex-wife **took revenge** ____ him by cutting up all his suits.	on
5	The government was heavily **criticized** ____ not acting faster.	for
6	I need to **translate** this document ____ Portuguese. Can you help me?	into
7	My brother is a lawyer who **specializes** ____ criminal law.	in
8	We're still waiting for Laura to **apologize** ____ her awful behavior last night.	for
9	Everyone **blamed** me ____ the mistake, even though it wasn't my fault.	for
10	The police have **accused** her ____ stealing from her employer.	of
11	I'm so hard up I'm going to have to **borrow** some money ____ my sister.	from
12	It's often not a good idea to **lend** money ____ a friend.	to
13	We have **succeeded** ____ reducing unemployment to less than 5% of the workforce.	in
14	I think the movie is definitely **aimed** ____ people under 25. I didn't enjoy it at all.	at
15	I was **named** ____ my grandmother, who died before I was born.	after
16	I know I can **rely** ____ you to keep a secret.	on
17	We need to **divide** this ____ four equal parts.	into
18	I'm going to **complain** to the manager ____ this.	about

	Noun + preposition	
1	There doesn't seem to be an easy **solution** ____ the problem.	to
2	The **reason** ____ the delay was the late arrival of the incoming flight.	for
3	Ms. Brown's **reaction** ____ my request for more information was positive.	to
4	There is an urgent **need** ____ qualified teachers to work in developing nations.	for
5	The police have reported a sharp **increase** ____ crimes involving identity theft.	in
6	I have absolutely no **intention** ____ resigning.	of
7	There is going to be a full **investigation** ____ the causes of the accident.	into
8	I'm sure there is going to be a lot of **protest** ____ the new law.	against
9	Jack has a lot of **respect** ____ his grandfather's achievements.	for
10	There's no **point** ____ getting angry about it. It's too late now.	in
11	The rescue services say that there is no **hope** ____ finding any more survivors.	of
12	My boss has asked me to write a **report** ____ the new computer system.	on / about
13	The **lack** ____ water is becoming a very serious problem in some countries.	of
14	The new managing director has a **reputation** ____ being very ruthless.	for
15	I think the government's **attitude** ____ single-parent families is changing.	to / toward

Keep a record of other examples of dependent prepositions. These can also be found in dictionaries, such as the *Oxford Advanced American Dictionary.*

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Workbook answer key

1A

1 READING
a sentence 2
b 1 c 2 a 3 b 4 d 5 c 6 b
c 2 stake 3 insight 4 scheme 5 launch 6 solvent 7 reputation 8 venture 9 turnover

2 LEXIS IN CONTEXT
2 filled 3 crossed 4 catch 5 guns 6 business 7 teeth 8 mind

3 GRAMMAR
a 2 Consequently 3 because of 4 because 5 not to 6 because of 7 nevertheless 8 in case
b 2 due to bad weather
3 As a result, it will be closed until further notice.
4 has been temporarily suspended because of leaves on the track
5 despite not meeting all the requirements
6 so that they would be ready for the race the next day
7 for your last bill. Consequently we are sending you a reminder. / Consequently you are being sent a reminder.
8 due to the waiter being rude / due to the rudeness of the waiter

4 VOCABULARY
a 2 career 3 wages 4 bonus 5 employer 6 training 7 hours 8 perks 9 demanding 10 monotonous
b 2 i 3 f 4 g 5 e 6 h 7 b 8 c 9 a

5 PRONUNCIATION
a 2 training 3 promote 4 tedious 5 turnover 6 motivating

LISTENING
a Would love to be: a travel writer
Would hate to be: a worker on a factory production line
b 1 He's sociable, he can write, he is good at living out of a suitcase and living cheaply.
2 If you are sent somewhere and nothing much happens you still have to write a book about it.
3 Because you don't have to use your mind (no mental input) and it's very repetitive.
4 Yes, he once worked in a plastic factory. He didn't like not seeing daylight, the low pay, the noise, and the smell of plastic.
5 He could sing at the top of his voice and nobody could hear him.

1B

1 LEXIS IN CONTEXT
2 sure 3 head 4 feelings 5 advance 6 gut 7 stuck 8 short

2 GRAMMAR
a 2 doesn't have 3 Did you have 4 Do you have 5 had 6 we have 7 didn't have to 8 had
b 2 doesn't have to 3 have you had 4 don't have 5 had 6 hasn't been 7 Did you have 8 do you have

3 VOCABULARY
a 2 only child 3 great-grandparents 4 single parent 5 nuclear family 6 half-sister 7 father figure 8 stepbrother
b 2 takes after 3 distant relative 4 close family 5 relationship 6 alike 7 grew up 8 spread out
c 2 didn't see eye to eye
3 a skeleton in the closet
4 a family get-together
5 black sheep of our family
6 twins run in her family
7 on speaking terms

4 READING
a 1 Character 2 Intelligence 3 Brotherly love 4 Illness 5 Appearance
b 1 C 2 E 3 A 4 F 5 B
c 2 traits 3 face-to-face 4 fundamental 5 afflictions 6 prone to 7 maintain

5 PRONUNCIATION
a /ər/ serious /oʊ/ comfort /aʊ/ tedious /ʊr/ hurt /æ/ rewarding /ɑ/ promoted /ir/ anywhere

LISTENING
a They mention more advantages than disadvantages.
b A 3 B 2 C 4 D 1

1 Colloquial English

1 LOOKING AT LANGUAGE
1 into 2 up 3 across 4 on 5 out 6 out

2 ON THE STREET
1 bail out 2 a fair amount 3 up to 4 pretty far back

3 READING
a 1 F (They traced his family back to the 1300s.)
2 F (Robert had only heard limited information from them.)
3 T
4 T
5 F (One of his relatives fought in the American Revolution.)

2A

1 READING
a Asia, Africa, North America
b 2 D 3 C 4 B 5 E 6 D 7 E 8 B 9 C 10 A

2 LEXIS IN CONTEXT
2 require 3 conducted 4 adhered to 5 view 6 transcribed 7 notion 8 remain 9 omit

3 GRAMMAR
a 2 talking to each other
3 Brad showered and shaved
4 we should behave ourselves
5 Anyone who leaves their cell phone on
6 traveling by myself / on my own
7 so far below her
8 Did you paint it yourself?
b 2 their 3 myself 4 each other 5 You 6 yourself 7 They 8 herself
c 2 it 3 There 4 it 5 There 6 there 7 It 8 it

4 VOCABULARY
2 collocation 3 phrasal verb 4 idiom 5 colloquial 6 metaphor 7 formal

5 PRONUNCIATION
a /i/ sheep, team
/ae/ handful, half
/ɔr/ formal, rewarding
/ɛ/ profession, spread
/eɪ/ great, training
/aɪ/ eye, fired
/ɪ/ business, distant
/ʌ/ couple, conduct

6 EXAM PRACTICE
1 advance 2 charge 3 they 4 deal 5 Therefore / So 6 have / get 7 Although / Even though 8 hurt 9 themselves 10 close

LISTENING
a 1 B 2 M 3 W 4 M 5 B 6 W

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2B

1 READING

a Number 2 is correct.

b 1 b 2 b 3 c 4 d 5 c

c 2 coined 3 unwittingly 4 shelter 5 grass-stained 6 turn back the clock 7 entice

2 LEXIS IN CONTEXT

2 misery 3 scolded 4 dissolves 5 lucrative 6 specter 7 outlook 8 no wonder 9 liable

3 GRAMMAR

a 3 used to look / looked 4 caught / would catch / used to catch 5 broke down 6 ✓ 7 lived / used to live 8 I'd been hiding / I was hiding 9 were still working 10 ✓

b 2 used to share / shared 3 used to go / went 4 had brushed 5 would lie / used to lie 6 fell 7 had been singing 8 stopped 9 looked 10 was staring 11 told 12 was watching 13 had seen 14 didn't sleep

4 VOCABULARY

a 2 fear 3 poverty 4 hatred 5 death 6 belief 7 shame

b 2 wisdom 3 childhood 4 sadness 5 celebration 6 membership 7 illness 8 boredom

5 PRONUNCIATION

3 ✓ 4 happiness 5 celebration 6 ✓ 7 imagination 8 belief 9 ✓

LISTENING

a 1 trip 2 sick 3 filmed 4 a farm 5 milk 6 cousins 7 cry

3A

1 READING

a Number 5 caused the most destruction.

b A 6 B 2 C 4 D 3 E 5

2 LEXIS IN CONTEXT

2 created 3 mutual 4 dumped 5 fuel 6 ridiculed 7 get over 8 crowning moment

3 PRONUNCIATION

a 2 rendezvous 3 faux pas 4 déjà vu 5 entrepreneur 6 cliché

4 VOCABULARY

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

b 2 message 3 way 4 anywhere 5 life 6 stick 7 along 8 act

c 2 around 3 away 4 behind 5 out 6 down

5 LEXIS IN CONTEXT

2 turn-off 3 confined spaces 4 goes for 5 getting involved 6 fall for 7 gotten over 8 long-term

6 GRAMMAR

2 get Paul to look at
3 get used to
4 got fired
5 getting our roof repaired
6 get the kids to eat
7 I don't get sent to Los Angeles
8 getting better

7 EXAM PRACTICE

1 seem / appear 2 up 3 used 4 time 5 got 6 would 7 At 8 However 9 According 10 get

LISTENING

a Yes

b 1 H 2 E 3 F 4 B 5 C 6 A 7 G 8 D

3B

1 VOCABULARY

a 1 overthrow 2 side 3 troops 4 outnumbered 5 victorious 6 rebel 7 besieged 8 civil war 9 arrows 10 casualties

b 2 casualties 3 declared 4 shelled 5 ceasefire 6 surrender 7 defeated 8 refugees 9 looted 10 broke out

2 PRONUNCIATION

a 3 history historical ✗
4 withdraw withdrawal ✓
5 rebel (n) rebel (v) ✗
6 captive capture ✓
7 execute execution ✗
8 victory victorious ✗
9 looting looter ✓
10 rebel (v) rebellion ✓

3 READING

a 1 e 2 d 3 a 4 b 5 c

b 2 D 3 C 4 E 5 A 6 C 7 D 8 A 9 B 10 E

c 2 charged 3 molding 4 slaughtered 5 mercilessly 6 sign of good will 7 advance 8 pivotal

4 LEXIS IN CONTEXT

2 premiere 3 screen 4 Period movies 5 review 6 released 7 big screen 8 final credits

5 GRAMMAR

a 2 words 3 concerned 4 matter 5 whole 6 way 7 say 8 case 9 hand 10 least

b 2 Obviously 3 After all 4 Besides 5 Basically 6 all in all 7 I mean 8 As I was saying

LISTENING

a 1 set 2 life 3 freedom 4 prejudice 5 speech 6 mid-1800s / Civil War 7 slavery 8 played

3 Colloquial English

1 LOOKING AT LANGUAGE

1 serves 2 well 3 point 4 down 5 full 6 pushing

2 ON THE STREET

1 works 2 changed the course 3 birth 4 ahead of its time 5 colonial period

3 READING

a 1 D 2 C 3 B 4 D 5 A 6 C 7 A 8 B

4A

1 READING

a Animals that use sound to communicate are the most affected, i.e., birds, frogs, and insects.

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

c 2 masked 3 breeding 4 alert 5 nourish 6 kin 7 offspring 8 belt out

2 VOCABULARY

a 2 tapped 3 buzzing 4 slurp 5 rattling 6 hissed 7 roared 8 sniffling 9 crunching 10 bang 11 screeching 12 slammed

b 2 sighed 3 sobbed 4 groaned 5 mumbled 6 yelled 7 stuttered 8 whispered 9 giggled

3 PRONUNCIATION

a 2 prospect 3 kindness 4 employee 5 challenging 6 splash 7 stepsister 8 spread 9 grandparent 10 impression

4 GRAMMAR

a 2 may / might / could be waiting
3 should be
4 may / might not like
5 can't be studying
6 may / might have left
7 can't have
8 may / might / could have forgotten

b 2 We're bound to win the game.
3 You'll definitely enjoy the movie.
4 It's not likely to rain tonight.
5 They are unlikely to agree to our proposal.
6 My father will probably take early retirement.
7 Your parents are sure to complain about it.
8 The manager definitely won't give us a raise.

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5 LEXIS IN CONTEXT

2 small talk 3 came by 4 apply
5 childcare 6 acknowledge

LISTENING

a Some of them are deaf.

b 1 Brazil 2 public 3 deaf 4 studies
5 enjoyment 6 confidence 7 opening

4B

1 VOCABULARY

2 thought-provoking 3 entertaining
4 implausible 5 intriguing 6 depressing
7 riveting 8 slow-paced 9 haunting
10 fast-paced

2 GRAMMAR

a 2 Not until 3 Rarely 4 No sooner / Hardly
5 Only 6 Not only 7 Never / Rarely

b 2 Not only did he betray my trust, (but) he also crashed my car.
3 Scarcely had the sun gone down when the temperature fell dramatically.
4 Never will the fire fighter's bravery be forgotten.
5 No sooner had the teacher turned her back than the children started whispering.
6 Only when all the papers had been passed out did the test begin.
7 Rarely do you find two people so alike.
8 Not until a replacement teacher has been found will classes resume.

3 READING

a There are three incidents of mistranslation:
1 an email to a Google founder
2 a no-littering sign
3 a menu item at a restaurant

b 1 D 2 B 3 E 4 A 5 H 6 F

c 2 spotted 3 chunks 4 baffled
5 chuckles 6 nuances 7 get a leg up
8 slip-ups

4 PRONUNCIATION

2 chocolate 3 several 4 restaurant
5 temperature 6 preference 7 average
8 laboratory

5 LEXIS IN CONTEXT

2 neatly 3 arguably 4 barely 5 lowly
6 quirky 7 faithful 8 profoundly
9 bland 10 awkward 11 smooth
12 staccato

LISTENING

a JRR Tolkien and Herman Melville
No, they didn't.

b 1 M 2 N 3 W 4 M 5 W 6 N

5A

1 READING

a C finds the wait most stressful.

b 2 E 3 C 4 A 5 C 6 B 7 D 8 A
9 B 10 E

c 2 limping 3 paw 4 disgruntled
5 excruciating 6 flipping through
7 fracture 8 indifferent

2 LEXIS IN CONTEXT

2 blizzard 3 peak 4 engrossed
5 clogged 6 frenzy 7 catch 8 juggling
9 gadget 10 overcome

3 GRAMMAR

a 2 appears 3 expected 4 According to
5 may 6 seem 7 considered
8 Apparently

b 2 appear to have been 3 It has been announced that/It was announced that
4 is thought to have had 5 may have been 6 It seems that 7 might have entered 8 It is hoped that

4 PRONUNCIATION

a 2 My cousin Nick is never on time.
3 I find that doing housework takes up a lot of time.
4 We walked to town since we had plenty of time.
5 We seem to have run out of time.
6 It's only a matter of time before the sports arena opens.

5 VOCABULARY

a 2 saved a lot of time 3 wasted my time
4 spare time 5 making up for lost time
6 gave me a really hard time 7 having the time of her life 8 ran out of time

b 2 off 3 from…to 4 at 5 on 6 in
7 By 8 before

c 2 short 3 spare 4 hands 5 being
6 matter 7 up 8 whole

LISTENING

a Probably the woman.

b 1 Because her brain isn't as good since she had children.
2 She's good at judging how long different activities take (so she can combine them).
3 When there's an emotional need from one of her children – for instance, they want to play with her while she's doing something else.
4 She once tried to play cards with her daughter while she was cooking so she couldn't give 100% to the game and the child became frustrated by the interruptions to stir the pan.
5 While he is concentrating on one thing, another part of his brain solves other problems.
6 He starts too many jobs and leaves a lot of them unfinished.
7 He drilled a hole in the wall to hang a picture but then did another job and never hung the picture.

5B

1 READING

a 1 He made his documentary to prove that Americans would help others in need.
2 There was still a sense of connection and camaraderie among Americans.

b 1 C 2 B 3 E 4 D

2 VOCABULARY

a 2 cost of living 3 exchange rate
4 in debt 5 standard of living
6 Inflation 7 consumer society
8 Interest rates 9 grant 10 donation

b 2 penniless P 3 loaded R 4 hard up P
5 wealthy R 6 well off R 7 broke P

c 2 in the red 3 spending money like water
4 cost a fortune 5 a (very) good deal
6 more money than sense 7 tight-fisted
8 make ends meet

3 PRONUNCIATION

a 2 sweat 3 leave 4 swear 5 hear 6 dear

4 LEXIS IN CONTEXT

2 envy 3 makes up 4 breadwinner
5 back 6 close 7 strain 8 go for

5 GRAMMAR

a 2 I'd rather you came by
3 I wish we hadn't bought
4 If only we lived
5 I'd rather she didn't know.
6 If only I'd studied
7 It's time you took
8 I wish we weren't

b 2 If only we didn't owe
3 It's time Sally made
4 Would you rather we took
5 If only we hadn't spent
6 We'd rather you didn't
7 it time you apologized

6 EXAM PRACTICE

1 time 2 hold 3 loan 4 close 5 terms
6 only 7 hard 8 unlikely 9 down
10 rates 11 back

LISTENING

a She's a wealth counselor. She works for a lottery company.

b 1 F 2 T 3 T 4 F 5 F 6 T

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5 Colloquial English

1 LOOKING AT LANGUAGE
1 F 2 C 3 E 4 A 5 B 6 D

2 ON THE STREET
1 on a binge 2 high credit score
3 hanging around 4 reasonable rate

3 READING
1 T 2 F 3 F 4 T 5 F

6A

1 GRAMMAR
a 2 b 3 c 4 c 5 b 6 a 7 a 8 b

b 2 taught her not to tell
3 kept me waiting
4 planned for them to arrive
5 advised us not to eat / advised that we not eat
6 helped him overcome / helped him to overcome
7 didn't mind me not paying / didn't mind my not paying
8 would hate them to arrive / would hate for them to arrive

2 PRONUNCIATION
a /d/ encouraged, imagined, involved, ordered, enabled
/t/ forced, helped, risked, stopped
/ɪd/ reminded, expected, persuaded, prevented, recommended

3 LEXIS IN CONTEXT
2 entirely 3 just 4 all 5 little 6 quite

4 READING
a Number 2 is the best summary.

b 1 D 2 F 3 E 4 A 5 C

c 2 bright and breezy 3 perpetuates
4 correlated 5 tackle 6 hefty 7 vent
8 pry

5 VOCABULARY
a 2 nearsighted 3 high-heeled
4 kind-hearted 5 handmade
6 first-class 7 blue-eyed
8 absentminded 9 left-handed
10 mass-produced

b 2 air-conditioned 3 worn-out
4 part-time 5 homemade 6 long-term
7 duty-free 8 secondhand 9 last-minute
10 narrow-minded

LISTENING
a 1 E 2 C 3 F

b a 3 b 1 c 2

6B

1 READING
a Number 3 is the best alternative heading.

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

2 VOCABULARY
2 give, landline 3 ran, pay phone
4 put, voice mail 5 charge, missed calls
6 get, directory assistance
7 speak, number

3 PRONUNCIATION
a /tʃ/ message /ʃ/ conclusion
/ʒ/ condition /dʒ/ gambling

4 GRAMMAR
a 2 won't be able 3 hadn't been snoring
4 don't come 5 Would ... buy
6 hadn't eaten 7 would have called
8 wouldn't owe

b 2 we known you were home
3 you missed your flight
4 they like it or not
5 you're careful with it
6 if we can't afford it
7 (that) she finishes the report by the weekend
8 as the children didn't make too much noise / as the children don't make too much noise

5 LEXIS IN CONTEXT
2 overcome, treatment 3 substance
4 overwhelmingly 5 Behavioral, behavior
6 edgy, tense 7 high 8 harmless

6 VOCABULARY
2 g with 3 d to 4 f on 5 b with
6 a for 7 c of

7 EXAM PRACTICE
1 nerves 2 myself 3 fact 4 However
5 from 6 of 7 whole 8 wonder
9 Had 10 sooner 11 like 12 only

LISTENING
a 1 Speaker 1: his wife
Speaker 2: his brother
2 Speaker 1: She's obsessed with cleaning – if she knows someone is going to visit, she insists on cleaning the house from top to bottom.
Speaker 2: He's obsessed with fitness – he goes to the gym every day, cycles everywhere, etc.
3 Speaker 1: He thinks twice before inviting anyone.
Speaker 2: His brother has transformed himself.

7A

1 READING
a 1 The debate is about fast food in Los Angeles.
2 The groups involved are politicians, health activists, and corporate executives of fast food chains.
3 The new regulation has done little to improve the health of South L.A. residents.

b 1 C 2 B 3 E 4 A

c 2 triggered 3 pave the way
4 heavy-handed 5 subject of heated debate 6 steer clear 7 draw the line
8 gained a reputation

2 LEXIS IN CONTEXT
2 answered to 3 called for
4 keep, down 5 came across
6 look into

3 GRAMMAR
a 2 shouldn't 3 could 4 don't have to
5 weren't supposed to 6 am not allowed to
7 We should have 8 weren't supposed to
9 are supposed to

b 2 shouldn't have bought
3 wasn't allowed to wear
4 aren't allowed to walk
5 'd better turn off
6 aren't allowed to camp
7 ought to apply
8 didn't need to bring
9 is not permitted / is not allowed

4 VOCABULARY
2 misjudged 3 prematurely
4 anti-smoking 5 outnumber
6 reawakened 7 overrated
8 pro-government 9 devalued
10 rescheduled 11 demotivating
12 outplayed 13 misunderstood
14 anti-virus 15 overcharged

5 PRONUNCIATION
a 2 outlawed 3 overcharged
4 prosocially 5 prearranged
6 demotivated 7 rewritten
8 misrepresented 9 underestimated

LISTENING
a The article is about banning scouts from carrying knives. The man disagrees most strongly.

b 1 M 2 W 3 W 4 N 5 M 6 W
7 M 8 N 9 M

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7B

1 GRAMMAR

a 2 are / 're seeing, are / 're going to see, 'll see, 'll be seeing 3 heard 4 smells 5 doesn't feel 6 looked 7 don't sound 8 seems

b 2 see the waiter drop
3 seems to have lost
4 doesn't sound like a
5 looks exactly like
6 heard the baby crying
7 looks as if we're
8 sounds like
9 can smell broccoli

2 PRONUNCIATION

a 2 I didn't choose the hotel, my boyfriend did.
3 I ordered beef, not pork.
4 My husband can drive, but he won't drive.
5 I'll wash your shirt, but I'm not ironing it.
6 They don't live inland, they live on the coast.
7 Helen can't speak French, but she can write it.
8 I'm not doing the dishes, you are.

3 LEXIS IN CONTEXT

2 winced 3 glanced 4 sketched 5 was trembling 6 flicked 7 shrugged 8 was staring 9 grabbed 10 blinked

4 READING

a Number 2 is the best title.

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

c 2 geared toward 3 smirked 4 unfounded 5 flocked 6 gaze 7 sparked 8 deranged

5 VOCABULARY

a 2 At / in 3 outside 4 off 5 At 6 inside 7 above 8 past 9 through 10 on

b 2 towards 3 into 4 ✓ 5 out of 6 below 7 around 8 on top of 9 ✓ 10 at

LISTENING

a He wanted to open a school for aerosol artists.

b 1 T 2 T 3 F 4 T 5 F 6 F 7 F 8 T

7 Colloquial English

1 LOOKING AT LANGUAGE

1 early 2 course 3 point 4 years 5 couple 6 grew 7 enormous

2 ON THE STREET

1 frequenting 2 path 3 light flowing 4 medium of art 5 artist by profession

3 READING

a 1 T 2 T 3 T 4 F (It's an abstract work, with no representation.) 5 T 6 F (He walked around it.) 7 T 8 T 9 F (The canvas is visible around the edges and corners.) 10 T

8A

1 LEXIS IN CONTEXT

a 1 bruise 2 x-ray 3 scan 4 bandage 5 strain 6 cold 7 asthma 8 surgeon
The hidden word is *syndrome*.

b 2 defenses 3 sweat 4 blister 5 rash 6 antibiotics 7 stitches 8 specialist 9 flu 10 food poisoning

2 VOCABULARY

2 as stubborn as a mule
3 as white as a sheet
4 as light as a feather
5 as sick as a dog
6 as quick as a flash
7 as blind as a bat
8 eats like a horse
9 as deaf as a post
10 slept like a log

3 READING

a 1 E 2 B 3 F 4 D 5 A 6 C

b The advantages are:
1 the obvious convenience of getting a diagnosis from the comfort of your own home
2 the Internet provides a vast array of specialized expertise
3 diagnosing minor medical problems from information on the Internet can also have an impact on society's medical costs

The disadvantages are:
1 comparing your rash with an online photograph may lead you down the wrong path
2 no computerized symptom checker can equal a complete professional assessment
3 some (websites) masquerade as patient information or self-diagnosis sites, when, in fact, they are marketing drugs, supplements, or treatments

4 GRAMMAR

a 2 to program 3 to be sneezing 4 being ridiculed 5 complaining 6 to become / to have become 7 to wear 8 taking 9 to set up

b 2 to have paid 3 to have met 4 to swim / to go swimming 5 to have lost / to lose 6 to get 7 to be cut 8 being taken to / to be taken to 9 Having read / Reading

5 PRONUNCIATION

a 3 chiropractor chiropractic ✗
4 acupuncturist acupuncture ✓
5 hypnotherapist hypnotherapy ✓
6 homeopath homeopathy ✗

6 LEXIS IN CONTEXT

2 useless 3 mild 4 rip-off 5 unproven 6 mainstream 7 ineffective

7 EXAM PRACTICE

1 to 2 was 3 had / needed 4 being / getting 5 because / since / as 6 to 7 for / into 8 in 9 costs / cost 10 be 11 as 12 would

LISTENING

a Number 3 is partly true.

b 1 until a few years ago
2 skimmed milk, shellfish, and soy sauce
3 because it's not a natural sitting position
4 reclining at an angle of 135 degrees
5 during World War II, British Intelligence
6 vitamin A

8B

1 READING

a 3

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

2 VOCABULARY

a 2 low-cost airline 3 guided tour 4 weekend getaway 5 one-night layover 6 long-haul flights 7 package tour 8 round trip

b 2 out 3 short 4 on 5 off 6 out / off 7 canceled

c 2 lively 3 overrated 4 picturesque 5 overcrowded 6 breathtaking 7 track 8 touristy 9 spoiled

3 PRONUNCIATION

a 2 plane, plain 3 fair, fare 4 aloud, allowed 5 wait, weight 6 wood, would 7 brake, break 8 waste, waist 9 pier, peer 10 peace, piece 11 sweet, suite 12 cereal, serial

4 GRAMMAR

a 2 is due to land
3 will be picking me up
4 is at the point of retiring
5 leaves at / is at / departs at
6 is about to start
7 'm / am running
8 is to be held / is going to be held

b 2 ✓ 3 at the point of dropping out 4 Will you be eating 5 ✓ 6 I won't be driving 7 ✓ 8 ✓ 9 I'm about to go

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5 LEXIS IN CONTEXT

2 sank 3 make it 4 horror
5 presumably 6 relief 7 way back
8 wrong

LISTENING

a A 4 B 5 C 2 D 1 E 3
b A 5 B 3 C 1 D 2 E 4

9A

1 READING

a Number 4 is not mentioned.
1 F 2 E 3 B 4 A 5 C

2 LEXIS IN CONTEXT

2 serene 3 grumpy 4 tolerant
5 show-off 6 traits 7 eccentric
8 alike 9 smart 10 fussy

3 GRAMMAR

a / b
2 d
3 e
4 a
5 h They can have lunch at home or eat out.
6 g They hurried to the gate and boarded the plane.
7 i
8 c They chatted for a while and then turned off the light and went to sleep.
9 b

c 2 might 3 do 4 should 5 wouldn't
6 can't 7 isn't 8 was 9 won't

d 2 to 3 so 4 not 5 so 6 to 7 not 8 to

4 PRONUNCIATION

a 2 calf 3 fur 4 pet 5 whale 6 bark

5 VOCABULARY

a 1 hive 2 beak 3 roar 4 stable 5 claws
6 tank 7 shell 8 fur
The hidden word is *veal calf*.

b 2 bred, captivity 3 rights activists
4 endangered species 5 charity, protect, environment 6 live, wild

c 2 pig 3 birds 4 dog 5 rat 6 fish
7 duck 8 dogs 9 chickens 10 horse

LISTENING

a sentences 4 and 7

9B

1 READING

a Number 4 went wrong.

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

c 2 pastry 3 passed judgment on
4 breadcrumbs 5 flesh 6 intoxicating
7 scheme 8 raging 9 getting myself into

2 VOCABULARY

a *Across* 1 pour 4 saucepan 5 heat
6 spices 7 drain 8 simmer
Down 2 oven 3 beat 5 herbs 6 stir
9 mix

b 2 sliced 3 frying 4 board 5 shellfish
6 ribs 7 scrambled 8 chopped
9 breast 10 tray

3 PRONUNCIATION

a /t/ stirred /ɪd/ stuffed /d/ mashed
/ɪd/ steamed /t/ drained /d/ mixed

4 LEXIS IN CONTEXT

2 marinate 3 relish 4 tough, overcooked

5 GRAMMAR

a 3 my parents' vacation home 4 ✓
5 men's clothes 6 cereal bowl 7 ✓
8 the end of the story 9 plastic bags 10 ✓

b 2 women's magazines 3 bottle opener
4 Sandra and Lucas' / Lucas's car
5 bank manager 6 chicken breast
7 animal cages 8 alarm clock

6 LEXIS IN CONTEXT

1 tasting menu 2 skewer 3 ripe
4 nibbling 5 dine 6 crust 7 craving
8 edible 9 pot

LISTENING

a Alma in Los Angeles – he thought it was one of the best meals he'd ever eaten.

b 1 b 2 c 3 b 4 c

9 Colloquial English

1 LOOKING AT LANGUAGE

1 more 2 guess 3 sense 4 mean
5 kind of 6 you know

2 ON THE STREET

1 cosmopolitan area 2 hard time
3 melting pot 4 Asian-fusion
5 heavy meat-eater

3 READING

a 2 B 3 A 4 D 5 D 6 A
7 C 8 B

10A

1 GRAMMAR

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

b 2 The person I spoke to was the assistant manager, not the manager.
3 All we're doing is trying to give you some useful advice. / All we're trying to do is give you some useful advice.
4 It was her grandmother who taught her how to make bread.
5 What happened was that Jane shut the door with her keys still inside.
6 What I need is a good long rest.
7 It was last month when / that my uncle got fired.
8 The town where my parents live is very small. / The place where my parents live is a very small town. / The town (that) my parents live in is very small.

2 PRONUNCIATION

a 2 calf 3 daughter 4 psychiatrist
5 wrist 6 aisle 7 debt 8 mortgage
9 sword 10 knowledge 11 heir
12 postpone

3 READING

a 1

b 2 B 3 C 4 A 5 B 6 A 7 C 8 A
9 B 10 B

4 LEXIS IN CONTEXT

2 sue 3 obey 4 blend in 5 polish
6 flashing 7 stick to

5 VOCABULARY

a 2 refuse 3 lie 4 commitment
5 economical 6 suite 7 besides
8 currently 9 embarrassed 10 affects

b 2 beside 3 economic 4 lay
5 ashamed 6 effects 7 actually
8 suit 9 compromise 10 deny

6 EXAM PRACTICE

1 across 2 one 3 into 4 than 5 to
6 would 7 such 8 used 9 according
10 left 11 their 12 tours

LISTENING

a Yes, it has.

b 1 10–12 years
2 A guest house and hiking tour business.
3 They don't make a lot of money.
4 They spoke French and Arabic, tried to be part of the village, and had a baby (which showed they planned to stay).
5 When they opened a restaurant they gave everyone a free four-course dinner.
6 He thinks they're going to stay there.

10B

1 LEXIS IN CONTEXT

2 physiotherapist 3 push-ups 4 spine
5 sit-ups 6 stride 7 joints 8 hips
9 stretch 10 torso 11 workout

2 VOCABULARY

2 height 3 flattened 4 shorten
5 strength 6 depth 7 weakened
8 lengthened 9 width

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3 GRAMMAR

a 1 the better 2 three times 3 ✓
4 much 5 ✓ 6 far 7 more and more
8 slightly 9 ✓ 10 by far

b 2 The repairs cost four times as much as we had planned.

3 His sister is far more outgoing than he is.

4 The more elaborate a dish is, the more difficult it is to cook.

4 READING

a sentence 2

b 2 B 3 A 4 A 5 A 6 C 7 B 8 C

c 2 dealt a blow 3 allure 4 tip of the iceberg 5 scores 6 Prior to
7 under fire 8 skepticism

5 PRONUNCIATION

2 b 3 b 4 b 5 a 6 a

LISTENING

a Why do you think we are attracted to sports?
Can sports become an addiction?

b Question 1 – a
Question 2 – c

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