

3A

A love-hate relationship

G get

V phrases with get

P identifying attitudes

Lesson plan

This lesson deals with the topic of relationships, and contrasts dating apps with meeting people in real life, which is now coming back into fashion!

First, Sts discuss what they think is important for people to have in common for relationships to work, and then they read two articles about a dating app called Hater, which links people up according to what they hate. Language in context focuses on using synonyms to improve your vocabulary range. Then in Pronunciation, Sts focus on pitch and intonation to identify enthusiasm and sarcasm.

In the second half of the lesson, Sts listen to a journalist describe how, after years of online dating, she decided to try meeting people in real life. A second Language in context focuses on the three different possible structures after the verb *suggest*. There is then a grammar focus on different uses of *get*. The lexical focus is on verbs and idioms related to the verb *get*, probably the most versatile verb in English. The lesson ends with a questionnaire which recycles both lexical and grammatical examples of this verb.

More materials

For teachers

Photocopiables

Grammar *get* p.171

Communicative Reconciliation? p.197 (instructions p.188)

Vocabulary Phrases with *get* p.220 (instructions p.214)

For students

Workbook 3A

Online Practice 3A

OPTIONAL LEAD-IN – THE QUOTE

Write the quote at the top of p.26 on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.

Elicit / Explain that Rashida Jones is an American actress, writer, and producer. Her mother, Peggy Lipton, was also an actress, and her father is Quincy Jones, a musician and record producer.

Get Sts to discuss what they think the quote means (that it's become a game, to see how many people match you, going on dates, etc., but not really looking for a life-partner) and whether they agree with it.

1 READING & SPEAKING inferring general meaning / skimming

a Focus on the task and then give Sts time, individually, to tick three things in the list that they think are the most important to make a relationship work. If they think any of the items are not important, then they should put a cross by them.

b Put Sts in pairs to compare their lists and to discuss if there is anything missing from the list in **a** that they think is important.

Get some feedback from various pairs about their answers in **a**. You could find out if there were any disagreements within the pairs.

Finally, elicit from the class any other things they think are important for a relationship to work.

c Focus on the task and give Sts time to read the paragraph about the app Hater.

EXTRA SUPPORT Ask Sts some comprehension questions to make sure they have understood the app, e.g. *What is the difference between swiping left and right? (You swipe left if you love something and right if you don't), etc. Or read the paragraph with the class, to make sure they understand all the lexis, e.g. chew, guacamole, swipe, etc.*

Elicit opinions from the class about the app. You could also ask Sts what they think of the three topics suggested (*loud chewing, cargo shorts, guacamole*).

d Focus on the task and the name of the two people who wrote articles about the app. Point out that Giles Coren and Victoria Coren Mitchell are brother and sister (Giles is a food critic and journalist, and Victoria presents a TV quiz show).

Tell Sts to quickly skim-read the two articles and try to match the original title of the article to each one, and decide who liked the idea of the app.

Get Sts to compare with a partner, and then check answers. You could ask Sts which phrases or sentences helped them to work out the answers.

EXTRA SUPPORT Before Sts read the articles the first time, check whether you need to pre-teach any vocabulary, but not the highlighted words.

1 If you want to be a good lover, be a great hater

2 Share the hate, ruin the date

Giles Coren likes the idea of the app; Victoria Coren Mitchell doesn't.

Deal with any other vocabulary problems that arose.

e Focus on the task and give Sts time to read the articles again and tick all the reasons Giles and Victoria give for their opinion of the app.

Get Sts to compare with a partner, and then check answers.

Giles 1 and 4

Victoria 6 and 7

- f** Focus on the task and make sure Sts know what *tone* means here (= the general mood).
 Now focus on questions 1–6 and make sure Sts understand all the lexis, e.g. *mixed feelings, provocative*.
 Give Sts time to answer the questions and find examples to explain their answers.
 Get Sts to compare with a partner, and then check answers.

- 1 V: *One of the key dangers of the internet is that it encourages us to give everything an immediate verdict...*
 2 G: *Just as I knew from the first kiss that this was a woman who had no time for sandals on men...*
 3 V: *Nevertheless, like most apps, it would pass the time happily enough at a bus stop.*
 4 V: *More openly expressed hatred in the world – just what we need!*
 5 G: *My wife and I have absolutely no interests in common. None.*
 6 G: *The idea that a romantic life together is about sharing your stupid hobbies is deluded and childish.*

LANGUAGE IN CONTEXT

- g** This highlights the advantage of using a wide range of vocabulary, especially in writing. Focus on the task and get Sts to match the highlighted words to 1–6.

Get Sts to compare with a partner, and then check answers. You might want to point out that both *hey* and *boy* are informal exclamations, and *boy* is more common in American English. Elicit or model pronunciation of the words.

- 1 eager 2 Boy 3 aversions 4 loathe 5 bond
 6 singletons

- h** Tell Sts to cover 1–6 in **g** and read the first paragraph of Victoria Coren Mitchell's article, replacing the highlighted words with the synonyms in 1–6.

EXTRA SUPPORT Write the words in 1–6 in **g** in random order on the board for Sts to refer to if necessary.

Finally, deal with any other new vocabulary. Elicit or model the pronunciation of any tricky words.

- i** Do this as a whole-class activity, or put Sts in pairs and then get some feedback. You could tell Sts who you agree with more and why.

2 PRONUNCIATION identifying attitudes

Pronunciation notes

British English speakers frequently use intonation to show their attitude, e.g. to show that they are being sarcastic rather than sincere. This use of intonation often confuses not only foreign speakers, but also American or Australian speakers, who may not use intonation in this way.

The focus here is more on receptive pronunciation, and helping Sts to distinguish between different intonation patterns, but they are encouraged to practise the enthusiastic intonation themselves, as sometimes Sts can unwittingly sound sarcastic or negative because of their intonation when this is not intentional.

- a** **3.1** Focus on the task and then play the audio once the whole way through for Sts to listen to the two sentences.
 Check answers.

- 1 genuinely enthusiastic 2 sarcastic

3.1

See sentences in Student's Book on p.27

- b** **3.2** Focus on the **Fine-tuning your pronunciation: identifying enthusiasm and sarcasm** box and go through it with the class.

Tell Sts they are going to listen to eight mini-conversations twice. Each time, they need to pay attention to the final speaker's response: once the response will be genuinely enthusiastic, and once it will be sarcastic. Their task is to identify which is which.

Play conversation 1 a and b, pausing at the end for Sts to make a note of their answers. Check the answers (**a E, b S**) to make sure Sts have understood what they have to do. Now play the rest of the audio, pausing after each mini-conversation.

Check answers.

- 2 a S b E 3 a S b E 4 a E b S 5 a E b S 6 a S b E
 7 a S b E 8 a E b S

3.2

- 1
 a
 A My parents have invited us over next Sunday.
 B (*Enthusiastically*) Oh great! Your mum's such a wonderful cook.
 b
 A My parents have invited us over next Sunday.
 B (*Sarcastically*) Oh great! Your mum's such a wonderful cook.
 2
 a
 A I don't believe it – the car won't start.
 B Why don't we walk instead?
 A (*Sarcastically*) Good idea – it's only two miles.
 b
 A I don't believe it – the car won't start.
 B Why don't we walk instead?
 A (*Enthusiastically*) Good idea – it's only two miles.
 3
 a
 A Do you want me to lend you five pounds?
 B (*Sarcastically*) Five pounds? Yes, thanks, that'll really help!
 b
 A Do you want me to lend you five pounds?
 B (*Enthusiastically*) Five pounds? Yes, thanks, that'll really help!
 4
 a
 A I've booked that new vegetarian restaurant for dinner tomorrow.
 B (*Enthusiastically*) Oh good, I love vegetarian food.
 b
 A I've booked that new vegetarian restaurant for dinner tomorrow.
 B (*Sarcastically*) Oh good, I love vegetarian food.
 5
 a
 A Gary and Melanie have put pictures of their baby on Facebook.
 B (*Enthusiastically*) Cool. I was dying to see some!
 b
 A Gary and Melanie have put pictures of their baby on Facebook.
 B (*Sarcastically*) Cool. I was dying to see some!
 6
 a
 A Happy Birthday, darling! It's a scarf.
 B (*Sarcastically*) Thanks, that's just what I needed.

- b
A Happy Birthday, darling! It's a scarf.
B (*Enthusiastically*) Thanks, that's just what I needed.

7

- a
A I've done the washing-up.
B (*Sarcastically*) Oh great, well done.

b

- A I've done the washing-up.
B (*Enthusiastically*) Oh great, well done.

8

a

- A The family are all going to spend Christmas with us.
B (*Enthusiastically*) That'll be fun!

b

- A The family are all going to spend Christmas with us.
B (*Sarcastically*) That'll be fun!

- c **3.3** Focus on the task and point out that Sts are only responding enthusiastically with the lines in **b**.

Play the audio, pausing after each mini-conversation for Sts to listen and respond with enthusiasm.

3.3

See sentences in **b** in Student's Book on p.27 said with enthusiasm

Now play the audio again, pausing after each mini-conversation to elicit individual responses.

EXTRA CHALLENGE Tell Sts to try to read the sentences in both a sarcastic and an enthusiastic way. Then put Sts in pairs, **A** and **B**. Sts **A** say a sentence and Sts **B** decide if they sound enthusiastic or sarcastic. They then swap roles.

3 LISTENING & SPEAKING

- a Focus on the question and the four alternatives, and make sure Sts know what a *blind date* is.

Put Sts in pairs or small groups, or do this as a whole-class activity.

If Sts worked in pairs or small groups, get some feedback.

- b Focus on the task and the title of the article, and elicit the meaning of *IRL* (= in real life).

Now give Sts time to read the beginning of the article and answer the questions.

Get Sts to compare with a partner, and then check answers.

She feels (felt) very nervous.
Because she has been using dating apps unsuccessfully for years.

- c **3.4** Focus on the task, photos, and questions.

Play the audio, pausing after each challenge to give Sts time to answer the questions.

Get Sts to compare with a partner, and then check answers.

EXTRA SUPPORT Read through the script and decide if you need to pre-teach any new lexis before Sts listen.

Challenge 1

- In a bookshop
- No because it didn't feel natural.
- She thinks it might work for some people, but not for her, and gave it 2/5.

Challenge 2

- In a club that had minigolf
- Yes, with someone called Rob
- She recommends trying something new outside your comfort zone, and gave it 5/5.

Challenge 3

- At a singles' event
- No because there was an awkward / embarrassing atmosphere and the three men she approached weren't interested in her.
- She didn't think singles events worked, and gave it 1/5.

Challenge 4

- In a restaurant
- Yes, with her blind date, Tom
- She thought it was a good experience, and gave it 4/5.

3.4

(script in Student's Book on p.132)

Challenge one: Approach a stranger

James suggested that I talk to guys in bookshops, mainly because I love books, but also because, as he pointed out, bookshops are a nice, calm space to start a conversation – much better than a packed Tube train. So I had a go, but it was absolutely terrifying. I tried smiling and saying, 'Ooh, that one's very good', but it just didn't feel natural at all, and even though a couple of guys responded positively, I just couldn't move from 'that one's very good' to natural conversation. So, in the end, I left the shop with zero phone numbers and more books to gather dust on my shelves.

I can sort of see how this method might work for some people, but I'd still rather use my thumb and my phone. I'd give this challenge two out of five.

Challenge two: Try a new activity

OK, so my next challenge was to try something new, and I thought I'd take my housemate, Charlie, to a club that had minigolf. This challenge was Hayley's idea, and she suggested I shouldn't use conventional chat-up lines like, I don't know, 'Do you come here often?' and that I should try and be as natural as possible.

Anyway, so after our game of minigolf, I managed to catch the eye of a guy who was sipping a pint of beer across the bar. He was tall and had dark hair – my typical type, in fact. I remembered Hayley's advice, and I walked over to him, with Charlie to help me feel more confident, and I told him that Charlie and I had a bet to guess his name. Of course, our guesses were all wrong and we ended up laughing hysterically. He turned out to be called Rob – our idea was Harold – and though I was nervous talking to him at first, it quite quickly felt as easy as talking to a friend at a party. And guess what? We exchanged numbers and have been chatting online ever since. So, I'd definitely recommend trying something new, outside of your comfort zone. Five out of five.

Challenge three: Go to an event for singles

I decided to go to a singles' event because I thought that before dating apps existed, these must have worked. I sort of imagined there'd be professional people who live in London, a bit like me – people who'd signed up because they were too busy to go looking for dates, or perhaps who were also fed up of apps.

So, as soon as I got there, I had two glasses of wine and that meant I was happy to chat with pretty much anyone, but the awkward atmosphere was painful and sort of embarrassing. No one was talking – they were just standing in small groups of either men or women, and sort of looking round at the others in the room. Anyway, I plucked up the courage and went up to a couple of guys, but they both made it clear that they weren't interested in me. And then I tried chatting to another guy eating a burrito, but he seemed more interested in the burrito than me. So I felt like a bit of a failure, and to be honest, I'd only give singles events one out of five.

Challenge four: Ask a friend to set up a blind date

A blind date is one of the most classic dating techniques I could think of, so I texted a few friends and asked them to set me up. They took ages, but after a while I finally managed to get a friend to organize a date for me. She gave me his first name, which was

Tom, and a photo, and told me to head to a restaurant that night at seven thirty. Of course, I really wanted to look him up on every social media site in order to prepare, but then I reminded myself that this was supposed to be real life. But because I knew nothing about him, I got way more nervous than before any other first date I'd been on. Tom was a bit late, but we immediately got chatting about American politics, and I think I was probably more 'myself' than I'd ever been on a date from a dating app. The fact that we didn't know anything about each other meant we discovered things on equal terms, and that was a nice change. And he was funny, and asked interesting questions, and all that showed me that dating in real life can be fun. And I'd only just left the restaurant when he texted me to say that he'd had a great time. So that was a good experience – four out of five.

Finally, elicit if Anna agrees with Sts' opinions from **a**.

d Focus on the task and Anna's feelings in A–D.

Put Sts in pairs to see if they can remember how Anna felt. Play the audio again, pausing after each challenge to give Sts time to choose the correct answer.

Get Sts to compare with their partner and explain why she felt that way.

Check answers.

A challenge 3 **B** challenge 1 **C** challenge 4 **D** challenge 2

EXTRA SUPPORT If there's time, you could get Sts to listen again with the script on p.132, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

LANGUAGE IN CONTEXT

e **3.5** Focus on the task and give Sts time to read 1–3.

Play the audio for Sts to listen and complete the phrases.

Check answers.

1 trying 2 that I talk 3 I shouldn't use

3.5

- The dating coaches suggested trying four ways of meeting someone new.
- James suggested that I talk to guys in bookshops.
- Hayley suggested I shouldn't use conventional chat-up lines.

f Focus on the **suggest** box and go through it with the class. You may want to point out that in 2, with *he, she*, and *it* we can say *I suggest (that) she talk / talks to her boss*. *Talk* here is the subjunctive form. You could tell Sts if *suggest* is in the present, then we use the present after it, e.g. *I suggest (that) you talk to your boss*. If *suggest* is in the past, we can use the present or the past after it, e.g. *He suggested (that) I talk / talked to my boss*. You could also point out in 3 that this structure is not common after *you*, e.g. *I suggest (that) you get a new job* is more natural than *I suggest (that) you should get a new job*.

Now give Sts time, individually or in pairs, to say how sentences 1–3 could be said in three different ways with *suggest*.

EXTRA SUPPORT Give Sts time to write their sentences.

Check answers.

- She suggested going to the doctor.
She suggested (that) I go / went to the doctor.
She suggested (that) I should go to the doctor.

- I suggested visiting the museum.
I suggested (that) they visit / visited the museum.
I suggested (that) they should visit the museum.
- He suggested talking to her.
He suggested (that) I talk / talked to her.
He suggested (that) I should talk to her.

g **3.6** Focus on the task and questions 1–3.

Play the audio for Sts to listen and answer the questions.

Get Sts to compare with a partner, and then play again if necessary.

Check answers.

EXTRA SUPPORT Read through the script and decide if you need to pre-teach any new lexis before Sts listen.

- She learned that there are many opportunities to meet people in real life.
- The advantage of real-life dating was that it gave her a buzz and boosted her confidence, but apps have the advantage that you know beforehand whether people are single or not, and whether you have things in common.
- She is not going to rule out real-life dating in the future, but will continue to use her apps.

3.6

(script in Student's Book on p.132)

The verdict

Well, after the four challenges, I think the main thing I learnt was that pushing myself out of my comfort zone, and actually looking at men outside of a screen, showed me just how many opportunities there are to meet people in real life. Catching a stranger's eye started off as terrifying, but it also gave me a real buzz, and I really surprised myself that I was able to chat someone up for the first time in my life. Obviously, I didn't find love, and sadly the texting with Rob and Tom has dried up – but those positive experiences taught me a lot, and I won't rule out real-life flirting in the future. But although I found the experience confidence-boosting, I'm not sure I'm completely converted. I found that approaching guys with no idea even whether they're single or not was more stressful than fun. If I get a match on an app, we already have things in common, and I know they're looking for a match, too. So I'm not giving up my apps just yet.

EXTRA SUPPORT If there's time, you could get Sts to listen again with the script on p.132, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

h Put Sts in pairs or small groups to discuss the question.

Get some feedback from various pairs or groups. You could also tell the class what you think.

EXTRA IDEA Ask Sts which of Anna's challenges they would consider trying.

4 GRAMMAR & VOCABULARY *get*

a Focus on the task and give Sts time to match the meanings of the **bold** phrases to the verbs in the list. Check answers.

1 obtain 2 became 3 arrived 4 persuade

b Tell Sts to go to **Grammar Bank 3A** on p.146.

Grammar 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. *obtain*, *receive*, *understand*. 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 sth done*. Here all these different uses are pulled together.

- **Rule 1: get + noun / pronoun**

get to + a place = arrive at / in.

Remind Sts that with *home* or *here* / *there* it's without *to*, e.g. NOT *What time did you get to home?*

- **Rule 5: get + object + infinitive**

Have someone send you the details is more formal than *get someone to send you the details* in British English.

Focus on the example sentences for **get** and go through the rules with the class.

Focus on the exercises and get Sts to do them individually or in pairs. If Sts do them individually, get them to compare with a partner.

Check answers after each exercise, getting Sts to read the full sentences. Remind Sts that if we substitute *make* for *get* in 3 and 10 in **a**, we need to cut *to*.

a

1 is becoming 2 buy / have 3 persuade / tell (*make* is also possible, but without *to*) 4 have 5 received 6 catch / take 7 arrive at 8 fetch / bring 9 be 10 persuade (*make* is also possible, but without *to*)

b

- 1 I only just **got my work permit renewed** in time.
- 2 My husband has only been in the UK for two months and he just can't **get used to driving** on the left.
- 3 Monica's fiancé **nearly got killed** in a car crash.
- 4 I can **get my sister to babysit** tomorrow night, so we can go out.
- 5 If you can't find your keys, we'll have to **get all the locks changed**.
- 6 We **got stopped** by the police today.
- 7 I went to the optician's yesterday to **get my eyes tested**.
- 8 We could drive there if you could **get your parents to lend us** their car.
- 9 My job has **got / been getting more stressful** over the last few years.
- 10 We really want to **get the kitchen replaced** soon.

Tell Sts to go back to the main lesson **3A**.

EXTRA SUPPORT If you think Sts need more practice, you may want to give them the **Grammar** photocopiable activity at this point.

- c Put Sts in pairs and give them time to complete the *get* phrases.
Check answers.

1 on 2 together 3 to know 4 me down

- d Tell Sts to go to **Vocabulary Bank Phrases with get** on p.164.

Vocabulary notes

Phrasal verbs with get

Highlight that:

- you *get over* a broken relationship, death, illness, or other trauma.
- *get by* can also be used to mean *manage* in the context of speaking languages, e.g. *I know enough French to get by when I go on holiday there*. Sts saw this use in **2A**.

Remind Sts that phrasal verbs with *get* will be found in the dictionary under *get*, but that as *get* is such a common verb, expressions and idioms will probably come under the other word, e.g. *get rid of* will come under *rid*.

Focus on **1 Expressions with get** and get Sts to do **a** individually or in pairs.

🎧 **3.7** Now focus on **b**. Play the audio for Sts to listen and check.

Check answers and elicit the meaning of each phrase from Sts.

- 1 **get the impression** = think, have an idea or opinion
- 2 **get the wrong end of the stick** = to understand sth in the wrong way
- 3 **get the chance** = have the opportunity
- 4 **get the joke** = understand a joke
- 5 **get to know** = discover what sb or sth is really like
- 6 **get hold of** = make contact with
- 7 **get rid of** = throw away, make yourself free of sb / sth
- 8 **get my own back on** = take revenge on sb
- 9 **get into trouble with** = 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 sb or sth to pass

🎧 3.7

Phrases with get

1 Expressions with get

- 1 I get the impression you're a bit annoyed with me.
- 2 When I told him to meet us at the station, he **got the wrong end of the stick** and went to the bus station, not the train station.
- 3 Since we stopped working together, we hardly ever **get the chance** to see each other.
- 4 Everyone else laughed, but I didn't **get the joke**.
- 5 When you **get to know** him, I think you'll really like him.
- 6 I need to speak to Martina urgently, but I just can't **get hold of** her.
- 7 I want to **get rid of** that awful painting, but I can't because it was a wedding present from my mother-in-law.
- 8 I'm going to **get my own back on** my brother for telling our parents I got home late. Now I won't lend him my bike.
- 9 He's going to **get into trouble with** his boss if he's late again.
- 10 I tried to walk past him, but he wouldn't **get out of the way**.

Focus on **2 Idioms with get** and get Sts to do **a** individually or in pairs.

🎧 **3.8** Now focus on **b**. Play the audio for Sts to listen and check.

Check answers and elicit the meaning of each idiom from Sts.

- 1 **Get real** = see things as they really are, don't act in a stupid / unreasonable way
- 2 **Get a life** = used to tell sb to do sth more exciting with their life

- 3 **A** **get nowhere (not get anywhere)** = to make no progress or have no success
- 4 **F** **get on sb's nerves** = to annoy sb
- 5 **D** **get your act together** = to organize yourself more effectively in order to be able to achieve sth
- 6 **C** **get on like a house on fire** = to get on very well with sb
- 7 **E** **get a move on** = you tell sb to get a move on when you want them to hurry
- 8 **B** **to be getting on** (always in the continuous form) = to be getting old
- 9 **H** **get the message** = understand what sb is trying to tell you
- 10 **G** **get your own way** = get or do what you want, especially when sb has tried to stop you

3.8

2 Idioms with *get*

- 1 **I**
Get real! There's no way you can afford that car!
- 2 **J**
Get a life! You're forty and you're still living with your parents!
- 3 **A**
I'm not getting anywhere with this crossword. It's just too difficult for me.
- 4 **F**
She really gets on my nerves. Everything about her irritates me: her voice, her smile – everything!
- 5 **D**
She really needs to get her act together. Her exam is in two weeks and she hasn't even started studying.
- 6 **C**
They get on like a house on fire. They have exactly the same tastes and interests.
- 7 **E**
You should get a move on. If you don't leave soon, you'll miss the train.
- 8 **B**
Your grandfather must be getting on a bit. Is he in his eighties now?
- 9 **H**
My boss just never gets the message. I keep dropping hints about a pay rise, but he takes no notice.
- 10 **G**
She always gets her own way. Everyone just does whatever she tells them to.

Finally, highlight that all these idioms are informal.

EXTRA SUPPORT Tell Sts to write four personal sentences – two with expressions from **1** and two with idioms from **2**.

When they are ready, put them in pairs and get them to tell each other their sentences.

Get some Sts to read their sentences to the class.

Focus on **3 Phrasal verbs with *get*** and get Sts to do **a** individually or in pairs.

3.9 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers. Highlight that the meaning of some of the phrasal verbs given is correct for the context here, for example *get together* here means *start a relationship*, but it can also mean *meet up with*.

3.9

3 Phrasal verbs with *get*

- 1 **J**
Get together means start a relationship.
- 2 **A**
Get over something means recover from it.
- 3 **K**
Get on with something means continue doing it.

- 4 **D**
Get through to somebody means make them understand.
- 5 **B**
Get into means start a career or profession.
- 6 **C**
Get around means move from place to place.
- 7 **L**
Get away with something means do something wrong without getting caught.
- 8 **E**
Get by means manage with what you have.
- 9 **F**
Get behind means fail to make enough progress.
- 10 **G**
Get somebody down means make them feel depressed.
- 11 **I**
Get out of something means avoid a responsibility or obligation.
- 12 **H**
Get back to somebody means respond to them by speaking or writing.

Focus on **Activation** and get Sts to cover sentences 1–12, look at phrases A–L, and see if they can remember the phrasal verbs.

EXTRA SUPPORT Put Sts in pairs, **A** and **B**. Sts **A** cover sentences 1–12 and look only at phrases A–L. Sts **B** read some sentences from 1–12 in random order and Sts **A** have to say the phrase. They then swap roles.

Tell Sts to go back to the main lesson **3A**.

EXTRA SUPPORT If you think Sts need more practice, you may want to give them the **Vocabulary** photocopyable activity at this point.

5 SPEAKING

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

Put Sts in pairs. Then get them to read the questionnaire and tick eight questions they would like to ask their partner.

Sts take turns to ask each other their questions.

Get feedback from various pairs.

EXTRA IDEA Finally, you could tell Sts to cover the questionnaire and get them to ask you some of the questions from memory.

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

Lesson plan

In this lesson, the topic is history, as seen through the cinema, in historical films, and TV series.

The lesson begins by introducing the vocabulary of conflict and warfare through a quiz. The pronunciation focus is on shifting word stress in some of the word 'families' Sts have just learned. Sts then read the descriptions of memorable scenes from two historical films, and in Language in context, focus on how the same word can change meaning and parts of speech depending on the context. They go on to describe memorable scenes of their own to each other and they then write a paragraph describing the film or series and the scene. You may want to ask Sts to research a historical film or TV series in advance.

In the second part of the lesson, the topic shifts to historical accuracy in films. Sts listen to an interview with a scriptwriter who has worked on historical films and series. There is then a grammar focus on discourse markers, and the lesson ends with a communication activity, *Historical inaccuracies*, where Sts predict and then tell each other about factual errors in recent historical films.

More materials

For teachers

Photocopiables

Grammar discourse markers (2): adverbs and adverbial expressions p.172

Communicative Classic historical films p.198 (instructions p.188)

Vocabulary Conflict and warfare p.221 (instructions p.214)

For students

Workbook 3B

Online Practice 3B

OPTIONAL LEAD-IN – THE QUOTE

Write the quote at the top of p.30 on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.

Elicit / Explain that Eduardo Galeano (1940–2015) was a Uruguayan journalist, writer, and novelist, best known as the author of *Las venas abiertas de América Latina* (*Open Veins of Latin America*, 1971) and *Memoria del fuego* (*Memory of Fire Trilogy*, 1982–6).

Get Sts to discuss what they think the quote means and whether they agree with him.

1 VOCABULARY conflict and warfare

EXTRA IDEA Before beginning **a**, you may want to focus on the lesson title and explain that it is an expression which means 'the freedom of artists or writers to change facts in order to make a story, film, play, or painting, etc. more interesting or beautiful'.

- a** Focus on the heading and explain / elicit the meaning of *conflict* (= a situation in which people, groups, or countries are involved in a serious disagreement or argument) and *warfare* (= the activity of fighting a war or competing in an aggressive way with another group, company, etc.).

Now focus on the quiz and tell Sts, in pairs, to look at the highlighted words in questions 1–8 of the quiz and try to work out their meaning.

Check the meaning of the highlighted words. Elicit or model pronunciation of any tricky words.

- executed** /'eksɪkjʊ:tɪd/ = killed, especially as a legal punishment
blow up /bləʊ ʌp/ = explode
- Civil War** /'sɪvəl wɔː/ = a war between groups of people in the same country
- Revolution** /revə'ljuːʃn/ = an attempt by a large number of people in a country to change their government
- troops** /truːps/ = soldiers in large groups
- captured** /'kæptʃəd/ = caught a person and kept them as a prisoner or in a confined space
looted /luːtɪd/ = stole things from shops or buildings after a riot, fire, etc.
- treaty** /'triːti/ = a formal agreement between two or more countries
- casualties** /'kæʒuəltiːz/ = people who have been killed or injured in war
- overthrown** /əʊvə'θrəʊn/ = removed a leader or a government from a position of power by force
coup /kuː/ = a sudden change of government that is illegal and often violent

Now tell Sts to do the quiz by circling the correct option in each question.

Check answers.

- Guy Fawkes
- Abraham Lincoln
- Czechoslovakia
- China
- the Visigoths
- Versailles
- World War II
- Chile

- b** Tell Sts to go to **Vocabulary Bank Conflict and warfare** on p.165.

Vocabulary notes

People and events

Highlight that *wounded* is also an adjective (*He couldn't fight because he was wounded*) and that (*the*) *wounded* can only be used for deaths / injuries caused in wartime. For accidents in daily life, use *injured* (adj.) or *the injured*, e.g. *The injured were taken to hospital*.

Highlight the collocations in the definitions, e.g. *heavy casualties*, *armed forces*, etc. Remind Sts that the *p* is silent in *coup* /kuː/ because it is a French word.

Highlight the difference between:

- *rebellion* (an attempt by some of the people in a country to change their government, using violence)
- *revolution* (= an attempt, by a large number of people, to change the government of a country, especially by violent action)
- *coup* (= a sudden change of government that is illegal and often violent)

You may also want to teach *uprising*, *revolt*, and *insurgency* as synonyms for *rebellion*.

Conflict verbs

You may want to point out to Sts that the verbs *capture*, *defeat*, *loot*, *overthrow*, *retreat*, *shell*, and *surrender* can also be used as nouns. You could also point out that *outbreak* is the noun from the verb *break out*.

Now focus on **1 People and events** and get Sts to do **a** and **b** individually or in pairs.

🔊 **3.10** Now focus on **c**. Play the audio for Sts to listen and check **a** and **b**.

Check answers.

🔊 3.10

Conflict and warfare

1 People and events

a

- 1 casualties
- 2 refugees
- 3 forces
- 4 troops
- 5 commander
- 6 the wounded
- 7 civilians
- 8 snipers
- 9 survivors
- 10 ally

b

- 1 rebellion
- 2 coup
- 3 ceasefire
- 4 siege
- 5 civil war
- 6 treaty
- 7 revolution

Now either use the audio to drill the pronunciation of the words, or model and drill them yourself. Give further practice of any words your Sts find difficult to pronounce.

EXTRA CHALLENGE You may want to teach some collocations for **People and events**, e.g. *suffer heavy casualties*, *evacuate the wounded*, *sign a peace treaty*.

Now focus on **2 Conflict verbs** and get Sts to do **a** individually or in pairs.

🔊 **3.11** Now focus on **b**. Play the audio for Sts to listen and check.

Check answers.

🔊 3.11

2 Conflict verbs

- 1 The rebels **overthrew** the government.
- 2 Fighting **broke out** between the rebels and the army.
- 3 The army **shelled** the rebel positions.
- 4 The rebels **retreated**.
- 5 Some of the rebels **surrendered**.
- 6 The rebels **blew up** the airport runway.

- 7 The government **declared** war on the rebels.
- 8 Some rebels **looted** the city.
- 9 The army **captured** over three hundred rebels.
- 10 They finally **defeated** the rebels.
- 11 The army **released** most of the rebel prisoners.
- 12 They **executed** the rebel leader.

Highlight any words your Sts may have problems pronouncing correctly, e.g. *overthrew* /əʊvə'θruː/.

Now focus on **3 Metaphorical uses of 'conflict verbs'** and check Sts can remember the meaning of *metaphorical*, which they saw in **2B**.

Get Sts to do **a** individually or in pairs.

🔊 **3.12** Now focus on **b**. Play the audio for Sts to listen and check.

Check answers.

🔊 3.12

3 Metaphorical uses of 'conflict verbs'

- 1 The fire **broke out** at three o'clock in the morning.
- 2 The police **have released** details of the accident.
- 3 The new princess **has captured** the imagination of the public.
- 4 I read the instructions three times, but they completely **defeated** me.
- 5 The minister was arrested and forced to **surrender** his passport.
- 6 A crisis **has blown up** over the new education policy.
- 7 He **declared** that he was in love with her.
- 8 The flood water took a long time to **retreat** from the streets.

Highlight any words your Sts may have problems pronouncing correctly, e.g. *captured* /'kæptʃəd/.

EXTRA IDEA If appropriate in your teaching situation, you could put Sts in pairs and get them to tell their partner about any current stories related to conflict or warfare, or do this as a whole-class activity.

Tell Sts to go back to the main lesson **3B**.

EXTRA SUPPORT If you think Sts need more practice, you may want to give them the **Vocabulary** photocopiable activity at this point.

2 PRONUNCIATION stress in word families

Pronunciation notes

Sts 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 Sts need to check and underline the stress when they come across these words.

a Focus on the **Changing stress in word families** box and go through it with the class.

Then focus on the chart. Give Sts a few minutes to complete it individually or in pairs, and to underline the stressed syllable in all multi-syllable words.

EXTRA SUPPORT Elicit the answers from the class and write them on the board.

b 🔊 **3.13** Play the audio once or twice for Sts to check they have the correct syllables underlined.

Check answers and elicit that the 'families' where the stress changes are *execution*, *history*, *rebellion*, *revolution*, and *victory*.

3.13

capture, **captive** / **captor**, **captive**, **capture**
command, **commander**, **commanding**, **command**
execution, **executioner**, **execute**
history, **historian**, **historic** / **historical**
looting, **looter**, **loot**
rebellion, **rebel**, **rebellious**, **rebel**
revolution, **revolutionary**, **revolutionary**, **revolt**
siege, **besieged**, **besiege**
survival, **survivor**, **surviving**, **survive**
victory, **victor**, **victorious**

Elicit / Explain the difference between:

- *captive* (= person who has been captured) and *captor* (= person who captures sb).
- *historical* (= connected with the past, e.g. *historical documents*) and *historic* (= important in history, e.g. *a historic occasion*).

EXTRA SUPPORT Play the audio again, pausing after each group of words for Sts to listen and repeat.

EXTRA IDEA Dictate some or all of these sentences for Sts to write down:

- 1 *The rebels were captured and executed.*
- 2 *All the captives survived the siege.*
- 3 *It was a historic victory.*
- 4 *In the end, the revolutionaries were victorious.*
- 5 *The troops rebelled against the commander.*
- 6 *Historians disagree on the causes of the rebellion.*

Check answers, eliciting the sentences onto the board. Then get Sts, in pairs, to practise saying the sentences.

3 READING scanning for specific information

- a** Focus on the two photos from the films and ask Sts if they have seen either of them and what historical period they are set in (*the Roman empire in the 2nd century AD*, and *the Second World War*). If they have seen the films, elicit who the main characters in the stills are (*Maximus Decimus Meridius* and *Winston Churchill*) and elicit / explain that whereas Churchill was a historical figure, Maximus is fictional. You could also ask Sts if they recognize the scene in the still and what is happening.
- b** Focus on the task and set a time limit for Sts to read the descriptions and decide what information is given about each.
Get Sts to compare with a partner, and then check answers.

1 A, B 2 A, B 3 A 4 B 5 A 6 B 7 A

LANGUAGE IN CONTEXT

- c** Give Sts time to go through the highlighted words in sentences 1–5 with a partner and check they know what they mean.
Check answers, eliciting what part of speech each word is.

succeed /sək'si:d/ (verb) = achieve sth that you have been trying to do
engineering /,endʒɪ'nɪərɪŋ/ (noun) = the study of how to apply scientific knowledge to the design and building of machines, roads, bridges, etc.

gripping /'grɪpɪŋ/ (verb) = hold on tightly to sth
stirring /'stɜ:rɪŋ/ (verb) = move sth round and round with a spoon in order to mix it thoroughly
servant /'sɜ:vənt/ (noun) = a person who works in another person's house and cooks and cleans, etc. for them

- d** Now tell Sts, in their pairs, to find the highlighted words in 1–5 in **c** in text A, and decide if they are the same part of speech and what they mean in the context of the text.
Check answers. Model and drill pronunciation.

succeed (verb) = come next after sb and take their place / position
engineering (verb) = arrange for sth to happen, especially when this is done secretly to give you an advantage
gripping (adj) = exciting or interesting in a way that holds your attention
stirring (adj) = causing strong feelings
servant (noun) = a person who works for another person, company, or organization (e.g. a public servant, a civil servant)

Deal with any other vocabulary problems that arose from the texts.

- e** Do this as a whole-class activity, or put Sts in pairs and then get some feedback.

EXTRA IDEA If you have access to the videos of either film, you could show Sts the scenes and ask them which they thought was more dramatic, or ask Sts to find them and watch them at home.

4 SPEAKING & WRITING

- a** Focus on the **Describing a scene from a film** box and go through it with the class.

Focus on the instructions. Remind Sts that a historical film or TV series is one set in a historical period or based on a real event, so the term covers a wide range of films. Try to have the titles of a few well-known historical films or series to suggest for Sts who are having problems thinking of one.

Give Sts time to look at the prompts. Monitor and help with any vocabulary they may need.

EXTRA SUPPORT Give Sts time to write or make notes.

- b** Put Sts in small groups of three or four and tell them to describe their film or TV series and the scene. If the others in the group have seen it, they should say whether they agree or not.
Monitor and help.
Get a few Sts to tell the class about a memorable scene.

EXTRA CHALLENGE Tell Sts not to mention the title of the film or name the characters, but to refer to them as, e.g. *a man, a woman, a soldier, a slave, etc.*, and see if the others in the group can name the title of the film.

- c** Set a time limit, e.g. 20 minutes, for Sts to write their paragraphs, or set this for homework. Tell them to use the two descriptions in **3** as models.

5 LISTENING

- a **3.14** Focus on the photo of Adrian Hodges and the instructions.

Now focus on the task and give Sts time to read the three possible options. Make sure they know the meaning of the expression *as long as*.

Focus on the **Glossary** and go through it with the class.

Play **Part 1** of the audio once the whole way through for Sts to listen and choose the best option.

Check the answer.

EXTRA SUPPORT Read through the script and decide if you need to pre-teach any new lexis before Sts listen.

2

3.14

(script in Student's Book on pp.132–133)

I = interviewer, A = Adrian Hodges

Part 1

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, you know, it's like saying, well, 'Was Macbeth accurate?', 'Was – is – Shakespearean drama accurate?' The irony – 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, 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 the Second or William the Conqueror or Victoria, or whoever. You have an idea from writing – from books, and 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, the, 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, it's all a matter of perspective in some ways. It, it, 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 that 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, 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, 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.

- b Focus on the task and give Sts time to read points 1–8.

Play the audio again the whole way through.

Get Sts to compare with a partner, and then check answers.

Sts should have ticked:

1, 2, 4, and 6.

EXTRA SUPPORT If there's time, you could get Sts to listen again with the script on pp.132–133, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

- c **3.15** Focus on the **Glossary** and go through it with the class. Find out if any Sts have seen the films. If they have, find out what they thought of them. Don't worry if they haven't.

Focus on the task and play **Part 2** of the audio once the whole way through for Sts to listen and answer the question.

Check the answer.

EXTRA SUPPORT Read through the script and decide if you need to pre-teach any new lexis before Sts listen.

Adrian is positive.

3.15

(script in Student's Book on p.133)

Part 2

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 and history, then obviously if that film is grossly irresponsible or grossly fantastic in its, in its presentation of the truth, that could, I suppose, become controversial. I mean, if you – 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 nineteen sixty-two, I think, if memory serves, becomes – 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, as in the film. Whether that's irresponsible I don't know. I, I can't say that I think it is. I think in a way it's, it's, 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, yeah, 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.

- d Before Sts listen again, focus on questions 1–5.

Play the audio again once the whole way through.

Get Sts to compare with a partner, and then play the audio again as necessary.

Check answers.

- 1 That if there is a film that is the only thing people ever see or know about a historical event, then it becomes accepted as the truth.
- 2 The scene when Kirk Douglas and all his friends stand up and say, 'I am Spartacus.'

- 3 Very few. That he was a man who led a rebellion and many people died (were crucified) at the end.
- 4 It was completely invented in the film.
- 5 That *Braveheart* was about the idea of Scotland as an independent country.

EXTRA SUPPORT If there's time, you could get Sts to listen again with the script on p.133, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

- e Put Sts in pairs or small groups to discuss the two questions.
Elicit opinions and ideas.

EXTRA SUPPORT Do this as a whole-class activity and elicit opinions from the class.

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

- a **3.16** Focus on the instructions, sentences 1–4, and uses A–D.
Play the audio, pausing after each item to give Sts time to complete the task.
Get Sts to compare with a partner, and then check answers.

1 C 2 A 3 D 4 B

3.16

See sentences in Student's Book on p.33

- b Tell Sts to go to **Grammar Bank 3B** on p.147.

Grammar 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.

Sts have already worked on discourse markers (commonly called *linkers*) which introduce a result, a purpose, a contrast, and a reason in **1B**. Here they focus on a more diverse group. Sts should now be familiar with the term *discourse marker*, so when others come up, refer to them that way for Sts to add to their knowledge.

Focus on the example sentences for **discourse markers (2): adverbs and adverbial expressions** and go through the rules with the class.

Focus on the exercises and get Sts to do them individually or in pairs. If Sts do them individually, get them to compare with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

- a
1 Basically 2 In any case 3 Obviously 4 I mean
5 at least 6 All in all 7 By the way 8 Otherwise
9 In fact 10 Talking of

- b
1 And **anyway / in any case / besides**, I decided that I didn't really like them that much.
2 **After all / I mean**, you've got nothing to lose.

- 3 **Talking of / Speaking of** Simon, did you know he's moving?
- 4 **By the way / Incidentally**, did you remember to get a birthday present for Mum?
- 5 **As regards / Regarding** salary, you will be paid on the last day of each month, with a bonus in December.
- 6 It was a very overcast day, but **at least / on the other hand** it didn't rain.
- 7 **On the one hand**, buying our own place would mean not paying rent, but **on the other hand**, I'm not sure we can afford a mortgage.
- 8 They've employed me as a troubleshooter – **in other words / that's to say**, somebody who sorts out any problems.
- 9 **All in all**, the meal was a great success.
- 10 **Actually / In fact / As a matter of fact**, they live in the flat below us.
- 11 You'd better hurry up with your homework, **otherwise** you won't be able to watch TV tonight.

EXTRA SUPPORT If you think Sts need more practice, you may want to give them the **Grammar** photocopiable activity at this point.

- c Focus on sentence prompts 1–8 and tell Sts to complete them in their own words.
When Sts have finished, put them in pairs to compare sentences.
Find out if any pairs completed any sentences in exactly the same way.

EXTRA SUPPORT Get Sts to complete the sentences in pairs, and then put two pairs together in small groups of four to compare sentences.

7 SPEAKING

- a Focus on the task and find out if any Sts have seen any of the films or the TV series. Now get them to match the images to the time periods.

EXTRA SUPPORT Do this as a whole-class activity.

Check answers.

- A *The Favourite* – 18th century
B *Victoria and Abdul* – 19th century
C *Mary Queen of Scots* – 16th century
D *The Crown* – 20th century

- b Focus on the task and give Sts time, in pairs, to guess which two are fact and which are fiction.
Elicit some ideas, but don't tell Sts if they are correct or not.
- c Put Sts in pairs, **A** and **B**, and tell them to go to **Communication Historical inaccuracies, A** on p.107, **B** on p.113.
Sts **A** read about *The Favourite* and *Victoria and Abdul*, and Sts **B** read about *Mary Queen of Scots* and *The Crown*.
When Sts have finished telling each other what is fact and what is fiction, find out how many Sts had guessed correctly.
Tell Sts to go back to the main lesson **3B**.
- d Put Sts in pairs to discuss the three questions.
Get some feedback from various pairs.

EXTRA IDEA If you think some Sts may not have much to say here, you could put two pairs together in groups of four, or ask the questions to the whole class.

Lesson plan

In The Interview, the interviewee is Mary Beard, a professor of Classics at the University of Cambridge, who frequently appears on TV and in the media talking about history. In this three-part interview, she talks about how to get people interested in ancient history and what we can learn from it, about the importance of considering ordinary people's lives when studying history, and her view on historical films. The interview is followed by a language focus on typical collocations which Mary Beard uses in the interview.

In The Conversation, Sts watch three people discussing if there's a period in history they would like to go back to, and if so, what kind of people they would like to meet. Sts then discuss these questions, as well as two other questions related to the topic, focusing on ways to respond to keep a conversation going.

More materials

For teachers

Teacher's Resource Centre

Video Colloquial English 2&3

Quick Test 3

File 3 Test

For students

Workbook Colloquial English 2&3

Can you remember? 2&3

Online Practice Colloquial English 2&3

Check your progress

OPTIONAL LEAD-IN (BOOKS CLOSED)

Write on the board **ANCIENT HISTORY** and elicit the pronunciation of *ancient* /'eɪnʃənt/.

Ask Sts what nationalities they associate with the expression, and elicit, e.g. *the Greeks, the Romans, the Egyptians, the Persians, etc.*

Then ask Sts if they studied any of these at school, and what they remember about them.

Finally, tell Sts they are going to watch an interview with a well-known historian.

If you have internet access in your classroom or Sts have it on their phones, give them a few minutes to google *Mary Beard* and find out a bit about her.

1 THE INTERVIEW Part 1

a Books open. Focus on the photo and the biographical information about Mary Beard. Give Sts time to read it as well as the **Glossary**. You might want to tell Sts that the title *Dame* in Britain is given to a woman as a special honour because of the work she has done.

Do the question as a whole-class activity.

Classics refers to the study of ancient Greek and Roman culture, especially their languages and literature.

A *classicist* is an expert in ancient Greek and Roman language, literature, art, architecture, or culture.

b Focus on the task and go through the **Glossary** with the class.

Play the video (**Part 1**) once the whole way through for Sts to answer the questions.

Give Sts time to tell each other, in pairs, what they understood.

Check answers.

EXTRA SUPPORT Before playing the video, go through the listening scripts and decide if you need to pre-teach / check any lexis to help Sts when they listen.

Professor Beard thinks the right way is to ask people questions about their contemporary culture and geography. The wrong way is to look at obscure and complicated ancient literature. She thinks we can learn how to deal with a lot of political issues we have nowadays.

I = interviewer, M = Mary Beard

Part 1

- I Professor Beard, what's the secret to getting people interested in the Romans, in ancient history?
- M Well, you have to go about it in the right way, really. Um, ah, you know, I think that, you know, it's, perhaps starting from rather arcane and difficult bits of literature isn't the right way. But, you know, one thing that you see in Britain, you know, is one thing that we know is that an awful lot of our culture and our geography and our place names, and so on, are actually formed by the Romans, you know. You ask somebody, um, 'Why do you think so many English place names end in *-chester* or *-caster*, you know, *Manchester, Doncaster*?' And they'll often say, 'Oh, I don't know'. And then you say, 'That's because that bit -- *-caster* -- is from the Latin for 'military camp', and every place that ends *-caster* or *-chester* once had a Roman fort on it.' And I've got a pretty ninety-nine per cent success record with getting people interested after that, 'cause suddenly it is a question, not of these, um, uh, remote people who wrote some literature that you probably suspect would be boring; it's the people who formed the geography of our country and much of Europe. Why is London the capital of, of Britain? It's because the Romans made it so.
- I What do you think we can learn from Roman history?
- M In political terms, many of the issues and questions and dilemmas that we face now, uh, were faced by the Romans. And in many ways, we're still thinking about and using their answers. I mean, one classic example of that is a famous incident in Roman history in sixty-three BC, where there's a terrorist plot in, in the city of Rome to, to assassinate the political leaders -- to torch the city, um, and to take over -- revolution. Um, and that plot is discovered by, uh, one of the most famous Romans of all, Marcus Tullius Cicero -- you know, the great orator and wit of Roman culture. And he discovers the plot. He lays it before the Senate. He then decides to execute the leading conspirators without trial -- summary execution. Um, and a couple of years later, he's exiled. Now, in many ways that's the kind of problem we're still facing, uh, with modern responses to terrorism. I mean, what, how far does, how far should homeland security be more important than civil rights, you know? Uh, you know, what about those people in Guantanamo Bay without trial? Um, you know, where, where does the boundary come between the safety of the state and the liberty of the citizen? Now, the Romans were debating that in the sixties BC. And in many ways, we're debating it, uh, along the same terms. And in part, we've learnt from how they debate those rights and wrongs.

c Focus on the task and give Sts time, in pairs, to see if they can complete any of the sentences.

Play the video again the whole way through.
Get Sts to compare with their partner, and then check answers.

EXTRA SUPPORT You could pause the video after each point has been mentioned and, in pairs, get Sts to compare orally what they have understood.

- 1 ...once had a Roman fort or military camp there.
- 2 ...the Romans made it the capital.
- 3 ...assassinate leaders and take over.
- 4 ...tell the Senate about it and then execute the leading conspirators without trial.
- 5 ...responses to modern-day terrorism.

EXTRA SUPPORT If there's time, you could get Sts to watch again with subtitles, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

d Do this as a whole-class activity, or put Sts in pairs and then get some feedback. You could also tell Sts if you enjoyed history as a subject at school.

Part 2

a Focus on the task and give Sts time to read sentences 1–7. Tell them the first time they watch, they just need to mark each sentence *T* (true) or *F* (false).
Play the video (**Part 2**) once the whole way through for Sts to do the task.
Get Sts to compare with a partner.

EXTRA SUPPORT You could check answers now, so when Sts are listening again in **b**, they only need to correct the *F* sentences.

Part 2

- I If you could go back in time, is there one particular historical period that you'd like to go back to?
- M I think it would be a terrible kind of, er, punishment to be made to go back in history, you know, particularly if you're a woman, you know. There's, um, you know, there is not a single historical period in world history where women had halfway as decent a time as they do now. So, deciding to go back there, uh, you know, that would, that would be a self-inflicted punishment. I think I'd rather go in the future. Um, and there's also, I mean, even for men there's considerable disadvantages about the past – you know, like, you know, no antibiotics and no aspirin.
- I Today, we live in a celebrity culture, but in *Meet the Romans* you focus on the lives of the ordinary people in Rome. Was that a conscious decision, to try to get people away from celebrity culture?
- M I was rather pleased that people did actually find, you know, the non-celebrity, um, version of the Romans interesting. Um, and in some ways, if it, if it was a small antidote to modern celebrity culture, I'm extremely pleased.
Um, I think that that wasn't quite what was driving me, though, because, uh, I think the celebrities of the ancient world are so remote from us in some ways. Um, and one of the things that puts people off ancient history is that, you know, you know, the big narrative books, the kind of the history of 'the big men', you know, never seem to answer all those questions that we know we all want to know about the ancient world, you know, or any period in the past, you know: where did they go to the loo, you know. Um, and actually I think people are often short-changed, uh, about, um, the, in, in terms of the, providing an answer to questions which are really good ones, you know. Um, you know, in the end, most of us, most women – don't know about men – most women, you know, do really want to know what having a baby was like, um, uh, before the advent of modern obstetrics, you know. That's

a big question. It's not a, it's, it's not, simply because it's, uh, intimate and female doesn't mean it's a less important question than why Julius Caesar was assassinated.

And actually, world history contains a lot more people like me and my family, and women, and slaves, and people who, you know, want to do many of the things that we want to do, you know. But they can't clean their teeth 'cause there's no such thing as an ancient toothbrush. Now, how does that feel? And I'm not saying in that I guess that those big bloke-ish issues aren't important, you know. The assassination of Julius Caesar, you know, is an event in world history that has formed how we look at every other assassination since, you know. When Kennedy's assassinated, we see that partly in relationship to that, that formative, defining bit of political assassination in Rome. But it's not the only way that Rome's important.

b Tell Sts that they are going to watch again, and that this time, they need to correct the false sentences.
Play the video again the whole way through.
Get Sts to compare with a partner, and then check answers.

EXTRA SUPPORT You could pause the video after each point has been mentioned and, in pairs, get Sts to compare orally what they have understood.

- 1 T
- 2 T
- 3 F (She says, '...for men there's considerable disadvantages about the past...')
- 4 F (She focused on ordinary people.)
- 5 T
- 6 T
- 7 F (She says it 'has formed how we look at every other assassination since...')

EXTRA SUPPORT If there's time, you could get Sts to watch again with subtitles, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

c Do this as a whole-class activity, or put Sts in pairs and then get some feedback.

Part 3

a Focus on the task and the **Glossary** on p.35.
Play the video (**Part 3**) once the whole way through for Sts to do the task.
Give Sts time to discuss the questions and what they understood, then play the video again if necessary.
Get Sts to compare with a partner, and then check answers.

- 1 Not particularly important
- 2 *Gladiator* because she thought it was a good re-creation of ancient Rome and because it showed a realistic image of Roman combat.
- 3 She is very pleased about it because it brings history into the popular consciousness and it shows that it can be enjoyable.

Part 3

- I As a historian, how important do you think it is that historical films should be accurate?
- M Um, I'm not sure quite how keen I am on accuracy above everything else. The most important thing, if I was going to make a historical movie, I'd really want to get people interested. And I think that, that, um, film and television, um, programme makers can be a bit, can be a bit sort of nerdy about accuracy.

I remember a friend of mine once told me that, uh, he'd acted as advisor for some Roman film and the, the crew were always ringing up when they were on location, um, saying things like, 'Now, what kind of dog should we have?' You know, 'Should it, you know, if we're going to have a dog in the film, should it be an Alsatian or, you know, a Dachshund, or whatever?' And, you know, to start with, he said he'd go to the library and he'd kind of look up and he'd find a breed. And eventually, after question after question, he'd think, 'Look, these guys are getting the whole of Roman history in, in the big picture utterly wrong, and yet there they are worrying about the damned dogs,' you know.

- I Can you think of any historical films that you've really enjoyed?
- M I absolutely loved *Gladiator*. Um, you know, I never mind its horribly schmaltzy plot, you know; I thought in all kinds of ways, it was just a wonderful, uh, brilliant, and I don't know if it was accurate, but a justifiable re-creation of ancient Rome. The beginning scenes of *Gladiator* which show, you know, Roman combat, um, just in a sense punctured the kind of slightly sanitized version of, you know, legionaries standing, you know, with their, all their shields, you know, face to, you know, facing the enemy, um, you know, all looking ever so kind of neat and tidy. I mean, it was messy, and it was bloody, and it was horrible. And it was such a different kind of image of, uh, Roman combat that I remember we set it in Cambridge as an exam question, you know, um, you know: how, how would, how would students judge that kind of representation of Roman warfare?
- I It's very interesting that there seem to be more and more historical films recently, and many have won Oscars. Is that because history has all the best stories?
- M Yes, there's no such good story as a true story – and that's what history's got going for it, you know, actually. Um, you know, non-fiction in a, in a kind of way is always a better yarn than fiction is. Um, and I think it's, you know, I feel very pleased because, uh, and I think, you know, for one thing, it gets, it gets some of the best stories from history into the popular, into, into popular attention, popular consciousness. But I think also, I mean, it shows that you don't always have to be deadly serious about history. I mean, you know, history, like classics, you know, is often treated as something which is good for you, but isn't actually going to be much fun, you know. You'll be improved by knowing about it, but it probably will be a bit tedious in the process. And I think that, you know, showing that history can be larky, it can be funny, it can be surprising, um, it can be something that you can sit down and have a good two and a half hours at the cinema enjoying, is really all to the good.

- b Focus on the task and give Sts time to read sentences 1–6. Put Sts in pairs and get them to try and work out what the highlighted words and phrases mean. Now play the video again the whole way through. Get Sts to compare with their partner, and then check answers.

EXTRA SUPPORT You could pause the video after each point has been mentioned and, in pairs, get Sts to compare orally what they have understood.

- 1 boring in an unfashionable way
- 2 or something of a similar type
- 3 people
- 4 too sentimental
- 5 its advantage or strength
- 6 a long story, especially one that is exaggerated or invented

EXTRA SUPPORT If there's time, you could get Sts to watch again with subtitles, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

- c Do this as a whole-class activity, or put Sts in pairs and then get some feedback.

2 LOOKING AT LANGUAGE

Focus on the **Collocations** box and go through it with the class.

Focus on the task and give Sts time to read extracts 1–8.

Play the video, pausing after each extract to give Sts time to write.

Get Sts to compare with a partner, and then check answers. You could remind Sts that they saw the idiom *the big picture* in **2B**, in the lexical quiz.

EXTRA CHALLENGE Ask Sts if they can guess any of the missing highlighted words before they watch the extracts.

- | | | | | |
|-------------|-----------------|-----------|---------|----------|
| 1 awful | 2 classic, plot | 3 facing | 4 civil | 5 wrongs |
| 6 celebrity | 7 picture | 8 serious | | |

- 1 ...an awful lot of our culture and our geography and our place names, and so on, are actually formed by the Romans...
- 2 ...one classic example of that is a famous incident in Roman history in sixty-three BC, where there's a terrorist plot in, in the city of Rome...
- 3 Now, in many ways, that's the kind of problem we're still facing...
- 4 I mean, what – how far does, how far should homeland security be more important than civil rights...?
- 5 And in part, we've learnt from how they debated those rights and wrongs.
- 6 ...if it was a small antidote to modern celebrity culture, I'm extremely pleased.
- 7 ...look, these guys are getting the whole of Roman history in, in the big picture utterly wrong...
- 8 But I think also, I mean, it shows that you don't always have to be deadly serious about history.

3 THE CONVERSATION

- a Focus on the photo and tell Sts they are going to watch these three people discuss two questions. Focus on the task and **Glossary**. Then play the video, pausing after the title screen to give Sts time to read the questions. Now play the video once the whole way through. Check answers.

EXTRA SUPPORT Before playing the video, go through the listening script and decide if you need to pre-teach / check any lexis to help Sts when they listen.

- | | | |
|-----|-----|-----|
| 1 B | 2 C | 3 A |
|-----|-----|-----|

Is there a period of history that you would like to go back to? What kind of people would you be interested to meet?

- Joanne Do you know, I think I'd probably want to go back to the nineteen twenties. Probably more so because it was a time when my grandmother, my late grandmother was a child...
- Emma Mhmm.
- Joanne ...and in, you know, in those days she grew up not having plastic anything. They would just go to the grocer's and they'd buy fresh food regularly. Um, electricity wasn't normal in the way that it is now, equally nor was having running water, frankly, so I think I'd find that really interesting to see how that shaped the woman that she became and maybe how that shaped who we are now. Maybe we could learn something from it.
- Emma Yeah, I think it'd be great to learn more about your ancestors and where you came from.
- Joanne Yes. Yeah, definitely.
- Sean I grew up in the nineteen eighties, and, um...

Joanne Yeah, me too.

Sean I, I felt, why on earth am I stuck here, and I became really obsessed with the nineteen sixties.

Joanne Oh gosh.

Sean You know, why can't I be living there instead of here? So, I think if I had the chance, to travel back in time, that's where I'd go, I think, to experience some of the, some of the culture, and um –

Joanne Go and hang out at the Cavern Club with The Beatles.

Sean I think particularly the music and the writing and things like that –

Joanne I bet it was – I bet that would have been awesome.

Sean Yeah.

Emma I think it's interesting because those are both, sort, of changing periods, aren't they, in time?

Joanne True, yes.

Emma But I think I'd go even further back. Um, I used to really, really be interested in the Tudors when I was at school, um, and I think there was a lot going on politically with women being in power and Elizabeth the First not getting married, and I think all the dramas in the books that you read about that period, there was a lot of intrigue and plots and things, and to find out if it was really like that. But I don't think you'd want to go, you know, too close to it with the uncleanliness...

Sean Mmm.

Emma and disease and things that was around, so maybe, kind of, viewing from a safe platform.

Sean Who would you like to speak to?

Emma I think Elizabeth the First, I did a dissertation on her, and I think she's just so interesting.

Joanne I think that would be fascinating. To me, they're all periods of change, particularly for women, as well, weren't they?

Emma Mmm, yeah.

Joanne But I quite like your point about not getting too close.

Sean Absolutely.

Joanne Maybe just observe history from a safe-ish distance and not have to live there for very long.

Emma Mmm.

b Focus on the task and give Sts time to read the questions. Play the video again the whole way through, pausing if necessary to give Sts time to write. Check answers.

- 1 Having no plastic, buying fresh food, having limited electricity and running water
She'd see how these things influenced what her grandmother was like.
- 2 The music and the writing of the 1960s
- 3 Elizabeth I
She'd like to avoid the dirt and disease.

EXTRA SUPPORT If there's time, you could get Sts to watch again with subtitles, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

c Do the questions as a whole-class activity, or put Sts in pairs and then get some feedback.

EXTRA SUPPORT You could demonstrate the activity by answering the questions yourself.

d This exercise focuses on how the speakers respond to the others in order to keep the conversation going. Focus on the phrases and give Sts time to read them. Play the video, pausing after the first extract and replaying it as necessary. Repeat for the other five extracts.

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

1

Joanne ...Um, electricity wasn't normal in the way that it is now, equally nor was having running water, frankly, so I think I'd find that really interesting to see how that shaped the woman that she became and maybe how that shaped who we are now. Maybe we could learn something from it.

Emma Yeah, I think it'd be great to learn more about your ancestors and where you came from.

2

Sean You know, why can't I be living there instead of here? So, I think if I had the chance, to travel back in time, that's where I'd go, I think, to experience some of the, some of the culture, and um –

Joanne Go and hang out at the Cavern Club with The Beatles.

3

Sean I think particularly the music and the writing and things like that –

Joanne I bet it was – I bet that would have been awesome.

Sean Yeah.

4

Emma I think it's interesting because those are both, sort, of changing periods, aren't they, in time?

Joanne True, yes.

Emma But I think I'd go even further back. Um, I used to really, really be interested in the Tudors when I was at school...

5

Emma But I don't think you'd want to go, you know, too close to it with the uncleanliness...

Sean Mmm.

Emma ...and disease and things that was around, so maybe, kind of, viewing from a safe platform.

Sean Who would you like to speak to?

Emma I think Elizabeth the First, I did a dissertation on her, and I think she's just so interesting.

6

Joanne I think that would be fascinating. To me, they're all periods of change, particularly for women, as well, weren't they?

Emma Mmm, yeah.

Joanne But I quite like your point about not getting too close.

e Put Sts in small groups of three if possible. Focus on the questions and then give Sts time to discuss them. Monitor and help, and encourage them to use the different strategies focused on in **d** to keep the discussion going. Get feedback from various groups. You could also tell the class what you think.

4A

An open book

- G** adding emphasis (1): inversion
- V** describing books and films
- P** foreign words

Lesson plan

The two main contexts of this lesson are books and translation. However, the angles also apply to films and TV series, so if your Sts don't read, open the topic out to include them.

The first half of the lesson begins with Sts listening to six people talking about books which they started but didn't finish, think would make a good film, couldn't put down, etc. Sts then talk about their reading habits past and present, which provides a good opportunity for you to find out how much Sts read in English, and for Sts themselves to exchange information and advice about suitable books / authors to read. Then Sts read an article about spoilers and whether knowing how a book or film ends really affects our enjoyment. Sts then discuss the topic. This leads to a vocabulary focus on adjectives commonly used to describe books or films. The first half ends with a grammar focus on inversion for dramatic effect after adverbs or adverbial phrases.

In the second half of the lesson, the topic shifts to the role of the translator. Sts listen to an interview with a translator talking about the pros and cons of the job and some of the trickier aspects. Sts then read a couple of extracts about foreign words which don't have an English translation, and tell you a little about the culture of their country. Sts then focus on some more words from around the world that don't exist in English and try to think of any English words that cannot be translated into their own language. The pronunciation focus is on how to say foreign words, such as *coup* and *angst*, in English. The lesson concludes with writing a review, which includes a focus on using participle clauses.

More materials

For teachers

Photocopiables

Grammar adding emphasis (1): inversion p.173

Communicative First or last? p.199 (instructions p.188)

For students

Workbook 4A

Online Practice 4A

OPTIONAL LEAD-IN – THE QUOTE

Write the quote at the top of p.36 on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.

Elicit / Explain that Stephen King is an American author of horror, supernatural fiction, suspense, science fiction, and fantasy. His books have sold more than 350 million copies, many of which have been adapted into feature films, television series, and comic books.

Ask Sts whether they agree with the quote.

1 LISTENING & SPEAKING

EXTRA IDEA Before beginning **a**, you may want to focus on the lesson title and ask Sts what they think *an open book* means when you use it to describe somebody (= that you can easily understand them and know everything about them).

- a** Do this as a whole-class activity, or put Sts in pairs and then get some feedback. Don't worry if they haven't heard of or read any of the books.
- b** **4.1** Focus on the task and give Sts time to read topics 1–6.
Play the audio, pausing after each speaker to give Sts time to match them to the topic they are talking about.
Check answers.

EXTRA SUPPORT Read through the script and decide if you need to pre-teach any new lexis before Sts listen.

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

4.1

(script in Student's Book on p.133)

Speaker A

Well, I, I remember reading *Catch Twenty-Two* by I think it's Joseph Heller. And I actually started it one night – it was, we'd gone to, to France, to this campsite and they'd all gone to bed, so I went ahead and started it that night. And when I woke up the next morning, I just sat under a tree in the shade and read the whole thing from start to finish. Yeah, I think it's the only book I've ever done that with, didn't do it before or since, yeah.

Speaker B

Yeah, yes, so there is a book that, well, it's a, a book from my childhood and it's called *Carbonel*, by Barbara Sleigh. And I always really feel that, well, you know, it's got everything, it's got... what's in it? It's got a, a talking cat, a curse, there's a witch, there's loads of children. And I really just don't understand why this hasn't been made into a children's film or even an animated film really, to be honest. It's, it's just such a good story, and it's got really great characters, and it's, it's a very visual book. So a lot of the things that it describes, you can, you can just sort of see it, and I think it's a missed opportunity. I really think someone in Hollywood should definitely pick this one up.

Speaker C

Well, there's been a couple of things recently that I've seen on television and then read the book afterwards, and one of those was *Big Little Lies*. So, that was turned into a TV series on HBO, I think. And another was on, it was a film on Netflix and it was called *To all the boys I've loved before*, which is a young adult book that I then went on to read afterwards, it wouldn't usually be my thing, but I read the whole series of three books, it was fantastic.

Speaker D

So, there's a book I've started a couple of times, it's called *The Silmarillion* by Tolkien, and like, it's sort of more information about the world that *The Lord of the Rings* saga happens in. But I just find the beginning so boring and I cannot finish it, and I know that a friend of mine has told me about some really interesting bits that come up later on, but I cannot get to them. I just keep reading about someone, son of someone and it gets really, really boring, really, really soon. So I think I'll have to try again, but I still have not managed to get to the end of it.

Speaker E

I remember we had to read *The War of the Worlds*, by H. G. Wells, when I was at school. I was about ten at the time, and I remember thinking oh, this looks, you know, really exciting, 'cause I really, I really was into science fiction as a kid, and, and, the cover looked, you know, like, really exciting. So I thought this is going to be fantastic; we're going to be, you know, doing something really this exciting, it's, you know, we're really lucky, but...I started it and oh, it was, it was just too hard for somebody, well I think if ten years old. The, the vocabulary was difficult; the sentences went on forever, it was really hard to follow them. And it was just frustrating, because I was just sort of looking at the words and I sort of knew when to turn the page, but I hadn't really remembered what I'd just read. So yeah, I didn't get to understand the story at all, and I – the thing is, it sort of put me off H.G. Wells, because I've not really read any since.

Speaker F

Well I've got to say, I've hardly read any classics at all, or any of those ones that win prizes, and, and stuff, that get reviewed in, in papers. So, like, I've never read *To Kill a Mockingbird*, for example, um, yeah, you know, all those, those classics. Think I've read one Jane Austen book. And I, I feel as if I should address this, maybe read some Charles Dickens or...and I just can't concentrate on it, to be honest. It's just..., and for me, reading is a way of switching off, so I don't really want to read anything that's quite a struggle.

- c Focus on the task and give Sts time to read 1–6. Play the audio again, pausing after each speaker to give Sts time to match them to what they said. Get Sts to compare with a partner, and then check answers.

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

- d 4.2 Tell Sts they are now going to listen to six extracts from the audio and they need to complete sentences 1–6. Play the audio, pausing after each extract to give Sts time to write the missing words. Get Sts to compare with a partner, and then check answers. Make sure Sts understand the words and expressions.

1 start, finish 2 missed opportunity 3 turned into 4 saga
5 into, cover 6 switching, struggle

4.2

- ...I just sat under a tree in the shade and read the whole thing from start to finish.
- ...I think it's a missed opportunity.
- So, that was turned into a TV series on HBO, I think.
- ...it's sort of more information about the world that *The Lord of the Rings* saga happens in.
- ...I really was into science fiction as a kid, and, and, the cover looked, you know, like, really exciting.
- ...for me, reading is a way of switching off, so I don't really want to read anything that's quite a struggle.

EXTRA SUPPORT If there's time, you could get Sts to listen again with script 4.1 on p.133, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

- e Give Sts time to look at topics 1–6 in b and choose three they want to talk about. Put Sts in pairs and get them to tell each other about their three books. Get some feedback from various pairs.

EXTRA IDEA You could do this as a class activity, getting Sts to mingle. When you think Sts have told each other about their topic, say *Change* and Sts find a new partner and repeat the process.

2 READING understanding the plot of a novel / reading for pleasure

- a Do this as a whole-class activity.
- b Focus on the two titles and authors. Ask Sts what they know about Arthur Conan Doyle (1859–1930). You could tell them that he was the British writer who created the character Sherlock Holmes. He was a prolific Scottish writer of novels, short stories, plays, and poems. Elicit / Explain the meaning of *speckled* (= covered with small marks or spots). Elicit or model its pronunciation /'spekld/. Then elicit / explain the meaning of *band* here (= a thin flat strip of material that is put around things, for example to hold them together, e.g. a hair band). Now ask Sts what they can remember about Roald Dahl (1916–1990), whom they read about in 2A. Elicit / Explain the meaning of *slaughter* (= the killing of animals for their meat). Elicit or model its pronunciation /'slɑ:tə/. Give Sts time to read both texts and decide which book they would most like to read. Get Sts to tell a partner, explaining their choice. Get some feedback from various Sts. You could have a class vote, with a show of hands, to see which book is more popular. You could also tell Sts which book you would choose.

I If any Sts have already read one or both books, ask them which one they would most like to re-read. Also tell them that, if they can remember the ending, not to give it away.

- c Put Sts in pairs, **A** and **B**, and tell them to go to **Communication What happens in the end?**, **A** on p.108, **B** on p.112. Sts **A** read about *The Adventure of the Speckled Band* and Sts **B** read about *Lamb to the Slaughter*.

EXTRA SUPPORT Put two **As** and two **Bs** together first to work out the stories, then put Sts in **A/B** pairs.

When they are ready, Sts tell each other what happens at the end of their book.

They then discuss what they thought of the endings and whether they would still like to read the books. If any Sts had already read the book, ask them if they would want to re-read it despite knowing how it ended.

Finally, elicit each ending from the class, and find out what Sts think of it and whether they would like to read the books. If your Sts complain that the two books are now spoiled for them, tell them to wait until they've read the next text in the Student's Book, and then to see what they think.

Tell Sts to go back to the main lesson **4A**.

- d Give Sts time to read the title of the article, *Spoilers actually enhance your enjoyment*, and the first paragraph. Elicit what a *spoiler* is.

A *spoiler* is information that you are given about what is going to happen in a book, film, TV series, sports match, etc. before you have read it or seen it.

Now ask Sts what *enhance* means (= to increase or further improve the good quality of sth). Elicit or model its pronunciation /ɪn'hɑ:ns/.

EXTRA CHALLENGE Get Sts to discuss why / how spoilers could enhance the enjoyment of a book. Then get them to read the rest of the article to see if their ideas are mentioned.

- e Focus on items 1–4 and make sure Sts know what they have to do.
Get Sts to compare with a partner, and then check answers.

EXTRA SUPPORT Before Sts read the article the first time, check whether you need to pre-teach any vocabulary.

- 1 ...knowing in advance in an Agatha Christie story that Poirot will discover that the 'victim' of the attempted murder is, in fact, the real murderer...
- 2 ...I need to check the hero or heroine is still alive at the end of the book.
...to make sure who is going to end up with whom.
- 3 ...once you know how the story turns out, you're more comfortable processing the information and can focus on a deeper understanding of the story.
- 4 ...that the sad ending will turn into a happy one!

Deal with any other new vocabulary. Model and drill the pronunciation of any tricky words.

- f Put Sts in pairs and get them to discuss the questions.
Get some feedback from various pairs.

3 VOCABULARY describing books and films

Vocabulary notes

It's important at this level for Sts to expand their vocabulary and to use near-synonyms accurately, e.g. *intriguing* has a more specific meaning than *interesting*, and *heavy going* doesn't mean exactly the same as *boring*.

You might want to highlight:

- *creepy* = causing an unpleasant feeling of fear or slight horror
- *gripping* = exciting or interesting in a way that keeps your attention
- *haunting* = literally, what a ghost does. Figuratively, it means to keep coming into your mind.
- *heavy going* = difficult to follow or understand, and so becoming tiring / boring
- *implausible* = not seeming likely to be true
- *intriguing* = interesting because it's unusual and with an element of mystery
- *thought-provoking* = making people think seriously about a particular subject or issue.

You might also want to tell Sts that *moving* is often negative, linked to crying, whilst *heart-warming* is happy.

- a Focus on the task and highlight that the reviews about the books and films explain the meaning of the adjectives. Give Sts time, in pairs or individually, to complete the sentences, telling them to try to guess the meaning of adjectives they haven't seen before. Point out that the first one (*haunting*) has been done for them.
- b **4.3** Play the audio for Sts to listen and check.

Check answers, and get Sts to tell you which syllable is stressed. Then elicit from the context of the sentences the exact meaning of each adjective.

4.3

- 1 haunting
- 2 moving
- 3 gripping
- 4 heart-warming
- 5 fast-moving
- 6 intriguing
- 7 thought-provoking
- 8 creepy
- 9 heavy going
- 10 implausible

EXTRA CHALLENGE You could get Sts to add some synonyms to some of the adjectives in the list, e.g. *gripping* – *riveting*, *moving* – *heartbreaking*, etc.

EXTRA IDEA Put Sts in pairs and tell them to take turns to choose an adjective from the list in **a** and name a book or film that could be described with one of the adjectives. They should also say why. You could demonstrate the activity by giving a few examples yourself of books or films you think your Sts might know and that could be described with one or more of these adjectives.

4 GRAMMAR adding emphasis (1): inversion

- a Focus on the instructions and give Sts time to complete the matching task.
Get Sts to compare with a partner, and then check answers.

1 D 2 B 3 A 4 C 5 E

Now ask Sts how the word order changes when the sentence starts with an adverbial expression.

The verb and subject are inverted.

- b Tell Sts to go to **Grammar Bank 4A** on p.148.

Grammar notes

Inverting the subject and verb after some (mainly negative) adverbial expressions is commonly used for dramatic effect, especially, but not exclusively, in written English. Sts should be encouraged to use inversions where appropriate, but not to overuse them, as this would make their English sound unnatural.

Highlight that after *No sooner...*, we use *than*, but after *Hardly / Scarcely*, we use *when* or *before*.

Focus on the example sentences for **adding emphasis (1): inversion** and go through the rules with the class.

Go through the **Overuse of inversion** box with the class.

Focus on the exercise and get Sts to do it individually or in pairs. If Sts do it individually, get them to compare with a partner.

Check answers, getting Sts to read the full sentences.

- 1 Not until **years later did I realize my mistake.**
- 2 Never **had we seen such magnificent scenery.**
- 3 Not only **did they dislike her, but they also hated her family.**

- 4 Only when **we read his autobiography did we understand what he had really suffered.**
- 5 Hardly **had we started to eat when we heard someone knocking at the door.**
- 6 Rarely **have I read such a badly written novel.**
- 7 Not until **you've tried to write a novel yourself do you realize how hard it is.**
- 8 Not only **was the hotel room depressing, (but) it was cold as well.**
- 9 Only when **it is unusually cold do we light the fire.**
- 10 No sooner **had he gone to sleep than the phone rang.**
- 11 Only then **did I realize the full scale of the disaster.**
- 12 Never **has he regretted the decision he took on that day.**
- 13 Only when **I spoke to the manager was the problem taken seriously.**
- 14 Scarcely **had he had time to destroy the evidence before / when the police arrived.**
- 15 Never again **would he see his homeland.**

Tell Sts to go back to the main lesson **4A**.

EXTRA SUPPORT If you think Sts need more practice, you may want to give them the **Grammar** photocopiable activity at this point.

- c Focus on the task and give Sts time to think of how they want to complete the sentences. They could do this in pairs, or individually and then compare with a partner. Go round monitoring and correcting. Elicit sentences from the class, writing some good ones on the board.

5 LISTENING understanding opinions and explanations

- a Focus on the four questions and make sure Sts know the meaning and pronunciation of *dubbed* /dʌbɪd/ in 4. Put Sts in small groups of three or four and get them to discuss the questions. Get some feedback from various groups. If dubbed films are common in your Sts' country, you could do question 4 as a class and have a class vote for watching films dubbed vs with subtitles. Then you could elicit advantages and disadvantages of both from the class.
- b **4.4** Focus on the task and then play **Part 1** of the audio once the whole way through for Sts to see how Beverly Johnson describes her job.

EXTRA SUPPORT Ask Sts what they think are the pros and cons of working as a translator. Write their ideas on the board, and then play the audio for Sts to see if Beverly mentions any of their ideas.

Now ask Sts if they would enjoy working as a translator, based on what Beverly said, and to give reasons.

EXTRA SUPPORT Read through both parts of the script and decide if you need to pre-teach any new lexis before Sts listen.

4.4

(script in Student's Book on p.133)

I = interviewer, B = Beverly Johnson

Part 1

- I What made you want to be a translator?
 B It was something that I'd done when I was at university, and when I moved to Spain, it was difficult to get a job that wasn't teaching English, so I went back to England and I did a postgraduate

course in translation. After doing the course, I swore that I would never be a translator – I thought it would be too boring – but I kept doing the odd translation, and eventually I, I came round to the idea because I liked the idea of working for myself, and it didn't require too much investment to get started. And, and actually, I enjoy working with words, and it's, it's very satisfying when you feel that you've produced a reasonable translation of the original text.

I What are the pros and cons of being a translator?

B Well, um, 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 programme things because you don't know when more work is going to come in, and people have always got tight deadlines. You know, it's really rare that somebody'll, 'll ring you up and say, 'I want this translation in three months' time.' You know, that, that just doesn't really happen.

I And the pros?

B Well, the pros are that it, it gives you freedom because you can do it anywhere if you've got an internet connection and electricity, and I suppose you can organize your time, 'cause you're freelance – you know, you're your own boss, which is good. I, I like that.

I What advice would you give someone who's thinking of going into translation?

B I'd say that, I'd say, in addition to the language, get a speciality. Do another course 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 Give Sts time to read the four questions and their options. You might want to point out *drawbacks* in 2 (in **a** Sts saw *disadvantages* and on the audio they heard *cons*) and the adjective *would-be* in 4 (= used to describe sb who is hoping to become the type of person mentioned).

Put Sts in pairs to see if they can remember any of the information. Highlight that in questions 2 and 3, they must circle two answers.

Play **Part 1** again for Sts to listen and choose the best option, *a*, *b*, or *c*.

EXTRA SUPPORT You could pause the audio after Beverly has answered each question.

Check answers.

1 c 2 a and c 3 b and c 4 a

EXTRA SUPPORT If there's time, you could get Sts to listen again with the script on p.133, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

d Do this as a whole-class activity, or put Sts in pairs and then get some feedback.

e **4.5** Play **Part 2** of the audio for Sts to listen and tick the kinds of text in **d** that Beverly mentions.

Check answers.

Sts should have ticked: novels, poetry, advertising slogans, film titles, and film dialogue (for subtitles).

4.5

(script in Student's Book on pp.133–134)

Part 2

- I What do you think is the most difficult kind of text to translate?
 B Literary texts, like novels, poetry, or drama because you've got 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?
 B 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?
- B 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. 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.
- B Yeah, well, with advertising, the problem is that it's got to be something punchy, and, and it's very difficult to translate that. For example, one of the Coca-Cola adverts, the slogan in English was 'the real thing', but you just couldn't translate that literally into Spanish – it, it just wouldn't have had the same power. In fact, it became *Sensación de vivir*, which is 'sensation of living', which sounds, sounds really good in Spanish, but it, it would sound weird in English.
- I What about film titles?
- B Ah, they're horrific, too. People always complain that they've not been translated accurately, but of course it's impossible because sometimes a literal translation just doesn't work.
- I For example?
- B OK, well, think of, you know, the Julie Andrews film *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 Lágrimas*, which means 'Smiles and Tears'. Now, let me – in German it was called *Meine Lieder, Meine Träume*, 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 film scripts, for the subtitles?
- B 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 humour, because they're, they're just not the same. You can get across the idea, but you might need pages to explain it, and, you know, by that time the film's moved on. I also sometimes think that the translators are given the film 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, like humour and jokes, especially ones which depend on wordplay, are just, you know, they're, they're simply untranslatable. And often it's very difficult to get the right register, for example with, 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.

- f Give Sts time to read the questions, making sure they know the meaning of *slang and swear words* in 7. Put Sts in pairs to see if they can remember any of the information. Play **Part 2** again for Sts to listen and answer the questions. Get Sts to compare with their partner, and then play the audio again if necessary. Check answers.

- 1 A novelist / author yourself
- 2 You can communicate with them and ask them, e.g. what they mean by something.
- 3 The English translation of the Spanish Coca-Cola slogan
- 4 It's often impossible to translate it literally because the phrase only works in English.

- 5 The translation has to fit on the screen as the actor is speaking.
- 6 Humour is not the same in other languages, and some jokes are untranslatable.
- 7 It's difficult to get the right register.

EXTRA SUPPORT If there's time, you could get Sts to listen again with the script on pp.133–134, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

- g Do this as a whole-class activity, or put Sts in pairs and then get some feedback.

6 READING & SPEAKING

- a Do this as a whole-class activity, and elicit opinions from the class. Don't tell Sts if they are correct or not.
- b Tell Sts to read the extracts to check their ideas in **a** and to answer the question. Check the meaning of both words and then elicit what they tell us about each culture. You could tell Sts that *sobremesa* can occasionally refer to after dinner in the evening, but normally it's lunch. Point out also that *Persian*, which is also called *Farsi*, is the language of Iran.

EXTRA SUPPORT Before Sts read the extracts the first time, check whether you need to pre-teach any vocabulary.

Possible answer

- sobremesa** that the Spanish are convivial and like spending a long time at the table with friends. They value food and friendship.
- ta'arof** that politeness and hospitality are very highly valued in Iran

Deal with any vocabulary problems that arose.

- c Focus on the task and give Sts time to read the words and their definitions. Do the question as a whole-class activity if your Sts are from the same country. If not, put Sts in pairs and get some feedback.

EXTRA IDEA Elicit what the words suggest about the culture of that country.

EXTRA IDEA If your Sts are enjoying these words, here are a few more you could give them:

l'esprit d'escalier (French) a witty response which occurs to you too late

barcode men (Japanese) for men with thin black careful combers

uitwaaien (Dutch) to take a bracing walk in the wind

isbiltur (Icelandic) going for a drive and ending up with an ice cream

mambo (Swedish) an adult who still lives with their parents

Neidbau (German) a building constructed for the sole purpose of annoying your neighbour

Backpfeifengesicht (German) a face that needs hitting

- d Do this as a whole-class activity, or put Sts pairs and then get some feedback.

EXTRA IDEA You could also ask *Are there any (more) words in your language which you think are 'untranslatable' into English? How could you explain them?*

7 PRONUNCIATION foreign words

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, a type of food, or 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 quite a large group of loan words and phrases (especially from French) which are pronounced in a similar way to the way a native speaker of that country would say them, e.g. *nouveau riche* /,nu:vəʊ 'ri:f/ (= 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 **Saying foreign words in English** box and go through it with the class.

Give Sts time to underline the foreign word or phrase in each sentence. Tell them to guess if they don't know.

Put Sts in pairs and get them to discuss the meaning of the words and phrases they underlined, and their origin.

Check answers. For 6, *pasta* is also a possible answer, although it is now a very common word in English. At this stage, don't worry about pronunciation.

- 1 *faux pas* (from French) = an action or remark that causes embarrassment because it is not socially correct
- 2 *déjà vu* (from French) = the feeling that you have experienced sth before
- 3 *cliché* (from French) = a phrase or an idea that has been used so often that it no longer has meaning and is not interesting
- 4 *debacle* (from French) = an event or situation that is a complete failure and causes embarrassment
- 5 *aficionado* (from Spanish) = sb who likes a particular sport, activity, or subject very much and knows a lot about it
- 6 *al dente* (from Italian) = not too soft, still with a perfect bite
- 7 *schadenfreude* (from German) = a feeling of pleasure at the bad things which happen to other people
- 8 *tsunami* (from Japanese) = an extremely large wave often caused by an earthquake

Find out if any of the words or expressions are used in your Sts' L1.

- b **4.6** Play the audio, pausing after each sentence, to elicit how the foreign words or phrases are pronounced.

EXTRA CHALLENGE Elicit the pronunciation and then play the audio for Sts to listen and check.

Elicit the pronunciation of the foreign words or phrases.

- 1 *faux pas* /,fəʊ 'pɑ:/
- 2 *déjà vu* /,deɪʒɑ: 'vu:/
- 3 *cliché* /'kli:fəi/
- 4 *debacle* /dɪ'beɪkl/
- 5 *aficionado* /ə,fɪfə'nɑ:ɰəʊ/
- 6 *al dente* /,æl 'denteɪ/
- 7 *schadenfreude* /'ʃɑ:dnfrɔ:ɰdə/
- 8 *tsunami* /tsu:'nɑ:mi/

4.6

See sentences in Student's Book on p.39

EXTRA SUPPORT Play the audio again, pausing after each sentence for Sts to listen and repeat.

Give Sts time to practise saying the sentences, in pairs or individually.

Finally, get individual Sts to say the sentences.

- c Do this as a whole-class activity if your Sts come from the same country. If not, put Sts in pairs and then get some feedback.

8 WRITING a review

In this lesson, the focus is on writing a review. The model text is a book review, but all the information could equally apply to writing a review of a film, play, or even a concert. The writing skills focus is using participle clauses and using a variety of adverbs of degree.

Tell Sts to go to **Writing A review** on p.120.

ANALYSING A MODEL TEXT

- a Focus on the text type (*a review*) and highlight that nowadays many people write reviews of books, films, etc., and post them on the internet. Sts may also be asked to write a review in an international or final-year school exam. The structure of reviews tends to be broadly similar, and you would normally include factual information, your opinion, and a recommendation.

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

Now focus on the task, and get Sts, in pairs, to discuss what factors influence them to choose a book to read, or do this as a whole-class activity.

- b Focus on the task and the book review, and find out if any Sts have read the book or seen the film. You might want to explain / elicit the meaning of *appeal to* in the last point. Set a time limit for Sts to read the review and do the task individually.

Get them to compare with a partner, and then check answers. Also elicit whether Sts now want to read the book.

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 weakness(es) of the book 3
whether the reviewer recommends the book or not 4
who the author is 1
who the main characters are 2
who the book is published by DS
who the book will appeal to 4

EXTRA IDEA Ask Sts what else would be included if this were a film 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 despite what they have just read about spoilers, reviews normally never give away what happens in the end, in case this puts some people off reading the book.

Tell Sts that when writing a book or film review, they should give the reader a brief idea of the plot. Now tell them that they are going to look at a specific way of making the description of a plot more concise.

- c** Focus on the task and get Sts to read the extracts and the **Participle clauses** box. You might want to point out to Sts that there is always a comma after a participle clause. Check answers.

1 which is 2 who are 3 which was

Highlight that participle clauses are very common in written English, but very rarely used in spoken English.

- d** Focus on the task and give Sts time to rewrite the highlighted phrases. Check answers.

1 Believing him to be the murderer, ...
2 Armelle, forced to marry a man she did not love, ...
3 Simon, realizing that the police are after him, ...
4 First published in 1903, ...
5 Hearing the shot, ...
6 Based on his wartime diaries, ...

USEFUL LANGUAGE

- e** Focus on the task and do it as a whole-class activity.

Totally increases the strength of the adjective and *slightly* reduces the strength of the verb.

- f** Get Sts to work in pairs. Explain / 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., which already mean 'very interesting', 'very surprising', etc.
3 ✓
4 *Incredibly* and *extremely* should be crossed out. Like *very*, they can't be used with strong adjectives. They are used with 'normal' adjectives, as stronger intensifiers than *very*.

PLANNING WHAT TO WRITE

- a** Focus on the task. Tell Sts to choose either a book or film they have read or seen 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 Sts to write their list, using paragraph 2 in the review for ideas. Monitor and help with vocabulary.

EXTRA SUPPORT Get Sts, in pairs, to choose a book or film that they have both read or seen and do the task together.

- b** Get Sts to swap lists with other Sts and identify each other's books / films. Finally, go through the **Tips** with Sts.

WRITING

Go through the instructions and set the writing for homework.

4B

The sound of silence

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

Lesson plan

This lesson has two main contexts, noise and silence.

The first half of the lesson focuses on sounds. It starts with a vocabulary focus on verbs and nouns to describe sounds and the human voice, and there is a pronunciation focus on consonant clusters which occur in many of these words, e.g. *screech*, *splash*, etc. Sts then look at a list of sounds and try to guess whether people like or dislike the sounds. They then listen to eight people talking about sounds they love or noises they hate, and Sts then talk about this themselves. The first half of the lesson ends with the grammar focus, which is on speculation and deduction.

In the second half of the lesson, the focus is on silence. Sts read an article about the growing popularity of 'silent events', such as silent speed-dating. Then Sts look at noise regulations from different countries and discuss whether they are a good idea and how they would adapt them for their own country. The lesson ends with Sts watching a documentary about the percussionist Evelyn Glennie, who has been profoundly deaf since the age of 12.

More materials

For teachers

Photocopiables

Grammar speculation and deduction p.174

Communicative Sound or noise? p.200
(instructions p.189)

Vocabulary Sounds and the human voice p.222
(instructions p.215)

For students

Workbook 4B

Online Practice 4B

OPTIONAL LEAD-IN – THE QUOTE

Write the quote at the top of p.40 on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.

Point out that Publilius Syrus (1st century BC) was a writer who went to Rome as a slave from Syria. His wit and talent won the favour of his master, who freed and educated him.

Get Sts to discuss what they think the quote means and whether they agree with it or not, and why.

1 VOCABULARY sounds and the human voice

- a** Focus on the task and then get the class to sit for one minute in silence.

Get Sts to compare their lists with a partner.

Elicit what noises Sts heard 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 Sts work, ask them what noises annoy or distract them in their workplace.

You may want to elicit from Sts 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 which is often loud or unpleasant, e.g. *The noise of the traffic was deafening*).

- b** Tell Sts to go to **Vocabulary Bank Sounds and the human voice** on p.166.

Vocabulary notes

Sounds

Point out to Sts that when you are talking about sounds, you can use these expressions:

- *the + noun + of*, e.g. *the roar of an engine*, *the crash of waves*
- *the noise / sound of + noun* (phrase), e.g. *the sound of birds singing*
- *the + adjective + noise / sound of...*, e.g. *the popping noise of...*, *the scraping sound of...*
- *someone / people + -ing* form, e.g. *someone sniffing*, *people partying*

When the sound words are used as adjectives, it is usually the *-ing* form of the verb, e.g. *That hooting sound nearly gave me a heart attack*. However, a few of the words become adjectives by adding *-y*, but apart from the meaning related to the sound, they can also have a different meaning, e.g.:

- *creaky* = old and not in good condition
- *crunchy* = firm and crisp and making a sharp sound when you bite or crush it
- *drippy* = boring, stupid, and weak or sentimental
- *splashy* = bright and very easy to notice
- *sniffy* (about something) = not approving about sth / sb because you think they are not good enough for you
- *hissy* only exists in the expression *a hissy fit* = a state of being bad-tempered and unreasonable, e.g. *She had a hissy fit because someone else was wearing a dress just like hers*.

- 4.7** Focus on **1 Sounds** and read the task for **a**. Play the audio for Sts to hear the sounds, and point out how the words are often onomatopoeic.

4.7

Sounds and the human voice

1 Sounds, a

Sound effects and words in Student's Book on p.166

Now either use the audio to drill the pronunciation of the words, or model and drill them yourself. Give further practice of any words your Sts find difficult to pronounce.

Now focus on **b** and get Sts to complete the *Sounds* column with the words in the list in **a**. They can do it individually or in pairs.

4.8 Now focus on **c**. Play the audio for Sts to listen and check.

Check answers. You could tell Sts that 15 could also be *whistle*.

4.8

1 Sounds, b

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

EXTRA CHALLENGE Play audio 4.7 again, pausing after each sound, and elicit the word from the class before they hear it.

Now focus on **2 The human voice** and get Sts to do **a** individually or in pairs.

4.9 Now focus on **b**. Play the audio for Sts to listen and check.

Check answers.

4.9

2 The human voice

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

Now either use the audio to drill the pronunciation of the words, or model and drill them yourself. Give further practice of any words your Sts find difficult to pronounce.

Focus on **c** and get Sts to do it in pairs.

Check answers.

Suggested answers

nervous – stammer / giggle
terrified – scream
lose their temper – yell
not supposed to be making any noise – whisper
amused or embarrassed – giggle
speak without opening their mouth enough – mumble
relieved – sigh
team misses a penalty – groan
very unhappy – sob

Focus on **Activation** and make sure Sts understand what they have to do.

Put Sts in pairs and get them to make the sounds for their partner to guess.

Tell Sts to go back to the main lesson **4B**.

EXTRA SUPPORT If you think Sts need more practice, you may want to give them the **Vocabulary** photocopiable activity at this point.

c 4.10 Focus on the task and play the first sound to elicit *crash* from the class.

Now play the rest of the audio, pausing after each sound to elicit the word from the class.

4.10

(sound effects of the following:)

- 1 crash
- 2 crunch
- 3 giggle
- 4 groan
- 5 hum
- 6 mumble
- 7 roar
- 8 sigh
- 9 slurp
- 10 sniff
- 11 tap
- 12 whisper

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 Sts, depending on their first language. The typical error is to insert a vowel sound before, after, or in the middle of the cluster.

a 4.11 Focus on the **Fine-tuning your pronunciation: consonant clusters** box and go through it with the class.

Play the audio once the whole way through for Sts just to listen.

4.11

See words in the chart in Student's Book on p.40

Now get Sts to practise saying them.

EXTRA SUPPORT If these sounds are a problem for your Sts, play the words one by one and pause, getting Sts to repeat them.

EXTRA SUPPORT If these sounds are difficult for your Sts, it will help to show them the mouth position. You could model this yourself or use the Sound Bank videos on the *Teacher's Resource Centre*.

- b **4.12** Play the audio for Sts to listen and repeat the sentences one by one.

4.12

See sentences in Student's Book on p.40

Get Sts to practise saying them quietly to themselves. Finally, get individual Sts to say the sentences out loud.

- c Give Sts time to invent their sentences while you monitor and help.

Put Sts in pairs and get them to exchange sentences and say them.

You could get some Sts to say their sentences to the class.

3 LISTENING & SPEAKING

- a Focus on the task and give Sts time to read the list. There might be some new lexis, but Sts should be able to work out the meaning of unknown words from the context and the photos.

Monitor and help if necessary whilst Sts tick the items they think are 'best sounds' and put a cross next to those that they think are 'worst sounds'.

You could let Sts compare lists, and then find out if there were any disagreements.

- b **4.13** Tell Sts they will first hear a list of all the items that are 'best sounds' (not in any particular order) and then those that are 'worst sounds'.

Play the audio once the whole way through for Sts to listen and check their ideas in a.

Check answers. Now ask Sts if they agree.

4.13

The best sounds in the world, in no particular order, are...

- the crunch of walking on a fresh layer of snow
- the patter of rain on the roof while you're in bed
- the crackling noise of an open fire
- the sound of a golf ball dropping into the hole
- the popping noise when you squeeze bubble wrap
- people laughing at one of your jokes
- the 'ding' sound when a plane has landed and switched off the engines

the crashing of waves on a beach

birds singing very early in the morning

The worst sounds in the world, in no particular order, are...

- the tap of the keys on a mobile phone when someone hasn't turned off the keyboard sound
- the roar of a revving motorbike
- the whine of a dentist's drill
- the strange hum in your house that you can't locate
- someone eating popcorn at the cinema
- the sound of someone filing their nails
- someone sniffing
- people slurping their food
- someone else's child crying

EXTRA SUPPORT Remind Sts of the different ways of talking about sounds (see **Vocabulary notes**).

- c **4.14** Focus on the task and play the audio, pausing after each speaker for Sts to answer the two questions.

Check answers.

EXTRA SUPPORT Read through the script and decide if you need to pre-teach any new lexis before Sts listen.

- Speaker 1** 1 Neighbour's dog barking 2 He hates it.
Speaker 2 1 Daughter eating popcorn in the cinema
 2 She hates it.
Speaker 3 1 Children breathing when they're asleep
 2 She loves it.
Speaker 4 1 The sea 2 He loves it.
Speaker 5 1 The beep of kitchen appliances when they've finished a programme
 2 She hates it.
Speaker 6 1 A baby laughing 2 She loves it.
Speaker 7 1 Very quiet music 2 He hates it.
Speaker 8 1 Sound of a train 2 She loves it.

4.14

(script in Student's Book on p.134)

- 1 My next-door neighbours have just got a dog. I've always really liked dogs, but this one just absolutely drives me mad. It barks at everything. It barks at the rain, it barks at traffic, barks at the wind. And it's got a really high-pitched, yappy bark. And, yeah, it barks all day, all night, it drives me mad.
- 2 A sound that I really can't stand, I actually detest this sound, is the sound of my daughter eating popcorn whenever we go to the cinema together. I always make her buy a small box because otherwise it takes her forever to finish and get to the bottom. But it's the, the crunch, the sound of the little kernels in her mouth, the, the, the chew, the, the, all the sounds inside her mouth. It's just so irritating.
- 3 I do this quite funny thing, so when my kids are in bed, I often go in and I just listen to them breathing when they're asleep. And it's – really calms me down, this sort of, steady breathing. And it makes me feel really happy and calm, and reassured that they're healthy, and they're at home, and well actually, also the fact that they're fast asleep! So I can get some time to myself, you know, some peace and quiet.
- 4 I find the sound of the sea just, just makes me feel relaxed, it makes me at peace. Doesn't matter if it's a gentle sea against a beach, or ocean crashing against rocks, I just, it just calms me down. I love it. I've even got an app on my phone of sea sounds which helps me if I'm travelling and I can't get to sleep somewhere. I always put that on, helps me relax.
- 5 I think it's when I hear the constant beeping of all my different kitchen appliances, you know, the washing machine, or the dishwasher. And...when you think they've, they've finished, and, but you don't know and then it goes beep, and then a minute later, beep, beep, beep and it gets louder, just so you know it's really finished what it's doing, you know, it's talking to you. I just find it so annoying. It really annoys my husband too, you know, you're sitting there, trying to have a nice relaxing evening watching the TV and then, you know, one of you has to get up and go and attend to it, go and turn it off.
- 6 Well, the sound of a baby laughing – or like, giggling, I love that. I was watching something on YouTube the other day, and, with like, young babies and pets, and the babies were just giggling all over the place, they were roaring with laughter, and I thought it was one of the happiest, like, sweetest sounds I'd ever heard.
- 7 Listening to music played very quietly so that you can't actually hear it. Music should be something that you want to hear properly and more loudly, not just there, playing quietly, irritating you. And the other thing is background music, like lift music, that you don't want to hear at all. I don't like hearing any music 'unwillingly'!
- 8 Well, the sound of the train – I, I find it really relaxing because the sound fits perfectly along with the movement of the train, moving along and the jolting backwards and forwards, and... Oh, but I do need to be sitting facing forwards rather than backwards because otherwise I feel train-sick.

- d Give Sts time to read the eight questions.

Play the audio again, pausing after each speaker to give Sts time to answer the relevant question.

Get Sts to compare with a partner, and then check answers.

- 1 Everything – the rain, the traffic, and the wind
- 2 Because otherwise it takes her daughter a very long time to eat it
- 3 Because it makes her feel happy and relaxed, as she knows she can have some time to herself. Also because her children are at home and healthy.
- 4 An app with sea sounds
- 5 When she's relaxing and watching TV
- 6 On YouTube
- 7 Background music, lift music
- 8 Facing forwards

EXTRA SUPPORT If there's time, you could get Sts to listen again with the script on p.134, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

e Put Sts in small groups of three or four and give them time to answer all the questions.

Get some feedback from various groups. Find out if there were any surprising sounds that people loved or hated.

4 GRAMMAR speculation and deduction

a **4.15** Focus on the instructions and make sure Sts understand what they have to do. For each story, they must listen to the sounds and then write three sentences, using the phrases in the order given.

Play the first group of sounds, then pause the audio for Sts to write their sentences. Play again if necessary.

Repeat the same process with the two other groups of sounds.

EXTRA SUPPORT Get Sts to work in pairs. Play **Story 1** and elicit what the sounds were, and possible sentences for the three verb phrases. Then play **Story 2** and get Sts to write their sentences together. Then in **b**, put two pairs together to compare sentences.

4.15

(sound effects of the following):

1

Clock ticking, man snoring, mosquito buzzing, man groans, sounds of spraying insecticide, sounds of whacking with newspaper, man grunts with satisfaction, man snoring again, mosquito starts buzzing again, more grunts from man, more spraying and whacking

2

Street noise, man yelling 'Hey', running feet, moped revving, screech of brakes, moped driving off

3

Car arrives, couple walk to door and put key in, bumping noises coming from inside

Woman What's that noise?

Man What noise?

Woman There's someone inside.

Man and woman whispering, 'You open it,' 'I'm too scared. You do it,' 'All right, here we go. OK, ready?' opening creaking door, noise of something being knocked over, both screaming, 'Arghhh!'

b **4.16** Put Sts in pairs and get them to compare sentences.

Elicit what the sounds were, and some possible sentences for each story.

Possible answers

- 1 It must be a mosquito; the man might be trying to kill it; he can't have killed it, as it's still buzzing.
- 2 The man could have been robbed; someone might have stolen his phone; it's unlikely that the police will catch the thief.
- 3 The couple are probably arriving home; the noise could be a burglar; they must have left the cat inside / the window open.

Now play the audio for Sts to hear what really happened. Check answers.

- 1 The man is asleep, is woken up by a mosquito, sprays the room, then whacks it with newspaper and thinks he's killed it. He goes back to sleep, the mosquito appears again; this time he gets it.
- 2 Someone grabs the man's bag in the street and runs off, gets onto a scooter / motorbike, drives off but crashes, the police arrive and give the man his phone back.
- 3 A man and a woman arrive home late at night and hear a noise as if someone is in the house; they open the door and find it's the cat

4.16

(As 4.15 but with additional endings)

1

Sound effects +

Wife What are you doing? Is it a mosquito?

Husband Got it! At last! Go back to sleep!

2

Sound effects +

Horns hooting, sound of motorbike crashing, a police siren

Policeman Are you OK, sir? Is this your phone?

Man That's my phone! He's pinched it!

3

Sound effects +

Cat miaowing / yowling, sighs of relief,

Woman It's only the cat.

c Tell Sts to go to **Grammar Bank 4B** on p.149.

Grammar notes

Sts should be familiar with the use of modal verbs *may / might, must, and can't* for speculation; however, it is a structure which most Sts do not use with any fluency until advanced level. Here the structure is revised, and other expressions for speculation or deduction using adjectives or adverbs are also presented and practised.

Remind Sts that *have* after *must, could*, etc. is pronounced /əv/.

Focus on the example sentences for **modal verbs: must, may, might, can't, could, should, ought** and go through the rules with the class.

Go through the **Infinitive or continuous infinitive after modals?** box with the class.

Then focus on **adjectives and adverbs for speculation** and go through the rules with the class.

Focus on the exercises and get Sts to do them individually or in pairs. If Sts do them individually, get them to compare with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

a

- 1 X Someone must have moved them.
- 2 ✓
- 3 X I think it could / might / may be
- 4 ✓
- 5 X She definitely won't like
- 6 X Julian is bound to be late
- 7 ✓
- 8 X I think she must still be studying.
- 9 ✓

b

- 1 He **probably won't have time to call in and see us**.
- 2 She **may never get over** the break-up.
- 3 They **ought to have heard the news by** now.
- 4 I **can't have left my credit card in the restaurant**.
- 5 Your sister **is bound to like the scarf**.
- 6 The company director **is unlikely to resign**, despite the disastrous sales figures.
- 7 He **must have been in love with her**, otherwise he wouldn't have married her.
- 8 Did **you definitely** lock the back door?
- 9 According to press reports, it's **likely that the couple will get divorced** soon.

Tell Sts to go back to the main lesson 4B.

EXTRA SUPPORT If you think Sts need more practice, you may want to give them the **Grammar** photocopiable activity at this point.

- d Put Sts in pairs and get them to talk about the photo using language for speculations and deductions. Elicit some ideas from the class. Then tell them what had really happened.

This photo was taken in Sendai, Japan. Chacha, a 24-year-old male chimpanzee, had escaped from the zoo. After two hours, he was found near some houses, climbing on power lines. Eventually, he was captured and returned safely to the zoo.

EXTRA SUPPORT Do this as a whole-class activity.

- e Put Sts in pairs, **A** and **B**, and tell them to go to **Communication What's going on?**, **A** on p.108, **B** on p.113. Go through the instructions and make sure Sts understand what they have to do. When they have finished, find out if any Sts guessed correctly. Tell Sts to go back to the main lesson 4B.

5 READING identifying benefits

- a Focus on the task. You may want to teach *piped music / lift music / muzak* as expressions for the kind of recorded music that is played continuously in shops, restaurants, etc. 'Muzak' was the name of the US company that first developed special background music for shops and restaurants – it started using the name Muzak in 1934. Now give Sts time to read the list and think of their answers for each question. Put Sts in pairs and get them to compare answers. Elicit some feedback from the class. You could have a class vote to see if Sts prefer silence or background / piped music in general.
- b Give Sts time to read the introduction to *How being quiet can change your life* and answer the question.

Check the answer.

It involves enjoying spending silent time with strangers rather than family or friends.

- c Focus on the task and tell Sts to read the rest of the article and match each **bold** event (1–4) to summaries A–D. Check answers.

EXTRA SUPPORT Before Sts read the article the first time, check whether you need to pre-teach any vocabulary.

A 2 B 4 C 3 D 1

- d Give Sts time to find phrases 1–10 in the article with a partner and check they know what they mean. Check answers. Give further practice of any words your Sts find difficult to pronounce, e.g. *hubbub* /'hʌbʌb/.

Possible answers

- 1 **something quite radical** = sth new, different, and likely to have a great effect
- 2 **show up, shut up, and read** = come along, don't speak, and read
- 3 **escape the hubbub** = get away from a situation in which there is a lot of noise, excitement, and activity
- 4 **break the ice** = to say or do sth that makes people feel more relaxed, especially at the beginning of a meeting, party, etc.
- 5 **uninterrupted eye contact** = to look, without stopping, at sb at the same time as they look at you
- 6 **the age-old connections** = links that have existed for a long time
- 7 **strips away** = takes away
- 8 **hadn't been able to deal with** = hadn't been able to cope with
- 9 **cherish rare moments of peace and quiet** = to love silence very much and want to protect those moments
- 10 **muster up the self-restraint** = find the ability to stop yourself doing or saying sth that you want to because you know it is better not to

Deal with any vocabulary problems that arose.

- e Do this as a whole-class activity, or put Sts in pairs and then get some feedback. You could tell Sts which silent activity you would choose and why. You could also have a vote with a show of hands for each activity to see which would be the most popular.

6 SPEAKING

- a Do this as a whole-class activity.
- b Focus on the task and make sure Sts know what an *online thread* is (= a series of comments posted online, e.g. on Twitter). Give Sts time to read the comments and answer the question. Check the answer.

Two (3 and 6)

- c 4.17 Get Sts to focus on the highlighted phrases used for emphasizing your opinion and underline the words they think are stressed. Get Sts to compare with a partner. Play the audio for Sts to listen and check. Check answers.

Sts should have underlined:

1 I'm 2 My 3 my 4 me 5 Personally 6 I'd

4.17

- 1 As far as I'm concerned, the sign is completely pointless.
- 2 My feeling is that it's best to live and let live.
- 3 In my view, that's their job.
- 4 If you ask me, they're never going to work.
- 5 Personally, I think that normal conversation is acceptable.
- 6 I'd say the only way round it is to buy yourself a set of noise-cancelling headphones.

d Focus on the task and make sure Sts understand all the lexis.

Put Sts in small groups to discuss each noise regulation. Encourage them to use the useful phrases in **b**.

Monitor and help.

Get some feedback from various groups.

EXTRA IDEA Get Sts to decide on at least three more noise regulations that they would like to have in the town / region where they live.

7 VIDEO LISTENING

- a** Focus on the task and make sure Sts know what a *percussionist* is (= a person who plays musical instruments that are hit with your hand or with a stick, e.g. drums). Elicit or model its pronunciation /pə'kʌʃənɪst/. Now go through the 12 items mentioned and make sure Sts understand all the lexis, e.g. *repertoire*.
Play the video once the whole way through for Sts to watch and tick the items mentioned.
Check answers.

EXTRA SUPPORT Read through the script and decide if you need to pre-teach any new lexis before Sts watch the video.

Sts should have ticked:

Evelyn's early life
the repertoire for solo percussion
the different kinds of performances she gives
musicians she's performed with
her instrument collection
her own compositions
her advice for beginner percussionists
significant moments in her career
why she thinks listening is important

N = narrator, **E** = Evelyn Glennie

A world of sounds

- N** *Evelyn Glennie is a British musician and composer. Evelyn was born in Aberdeen in Scotland. From the age of eight, she started to lose her hearing and she's been profoundly deaf since the age of twelve. Evelyn was learning the piano, but, at twelve, she decided she wanted to take up percussion, the first step in her journey to becoming the world's premier solo percussionist.*
- E** Well, to be a solo percussionist, of course you need repertoire to play and there was very little repertoire for solo percussion. So my main focus had to be targeting the composers and asking them to write pieces of music, otherwise there was not enough repertoire to sustain the career of a solo percussionist and, er, so that really was my main task. But I think a lot of people couldn't quite visualize what a solo percussionist could be, so to bring percussion from the back of the orchestra to the front of the orchestra, that took a little while for people to really think about and to visualize but for me, it was very, very clear in my mind, but getting the repertoire was absolutely key.

- N** *With this in mind, Evelyn has commissioned over two hundred new works for solo percussion. She performs these and other older works across the world, either solo or with other musicians and orchestras. She often performs barefoot in order to feel the music better.*
- E** I love the diversity of the types of performances I give, so sometimes they're by myself and sometimes they're with other people. I'm collaborating with different, different types of artists so not necessarily musicians, they can be dancers, they can be visual artists, they can be storytellers, they can be sound designers and so on. So, and I love that combination, you know, I love the fact that when I'm performing by myself, I have absolute control over the sound that I'm creating at that time, I have control over how I want something to be interpreted. When with, when you're with other people, of course, there's got to be this give and take, that's what makes it special too, it's almost like having a conversation and you can learn an awful lot when you're collaborating with other people.
- N** *Although her training was in classical music, Evelyn has also collaborated with a diverse range of other musicians, including the Icelandic singer, Bjork, and the British rock guitarist, Mark Knopfler. Throughout her career, Evelyn has collected percussion instruments from various countries and cultures, and some from closer to home, like this thundersheet that Evelyn picked up from a nearby building site. In fact, she has so many that she can't store them all in her home studio.*
- E** Well, my collection of percussion instruments is around two thousand, bearing in mind that many of those instruments are quite small, so they can be hand-held and then of course, we have much larger instruments such as the marimba, the vibraphone, timpani, drum kit, gamelan, lots of different things like that. And each instrument is unique, it's almost like asking, 'What is your favourite child?', and that's impossible, you know?! So, each instrument has a story, you know, each instrument just has its own unique sound world and really, again, whichever instrument is in front of me, that's my favourite.
- N** *These instruments are not for show. Evelyn plays all the instruments in her collection and has recorded over thirty albums. She also composes music for percussion herself, both for classical performance and for the theatre, for film and TV, and for advertising.*
- E** I do compose music and most of my compositions are related to media purposes, so for films, for radio, television and so on and that aspect I really love because I can use a lot of the more unusual instruments in my collection. And the thing about writing to what is mainly a picture, so it could be that you're writing for a, a detective drama series, or a car advert, or a milk advert or something, is that you have that visual aid and it can just be a sound, a mood that you're creating that will make the difference in what you see and ultimately, how engaged you become with that drama or advert or product. So, it's a really different type of, of composition, as opposed to writing for the concert platform, so I very much enjoy that with the, the types of tools that I have at my disposal.
- N** *Given the number of instruments she owns and the variety of instruments and things she plays, what instrument would she recommend to a beginner?*
- E** To advise someone as to which instrument would be good to start with, I think it depends on many aspects, the space they have, whether they're close to neighbours and so on and obviously I'm referring to percussion. But I think it's important to find an instrument b- whereby all four limbs, your two arms, two legs can participate in so that the body is completely balanced.
- N** *In two thousand and twelve, Evelyn performed in the opening ceremony of the Olympic Games in London, a highpoint for any performer. She has also been made a dame and a Companion of Honour by the Queen. Although these are proud moments, she says she has many other career highlights.*
- E** You know, I remember playing to a group of five-year olds and giving my first workshop, it was a fantastic feeling, you know. I remember seeing my first ever solo recording and just handling that, having it in my hand, it was an amazing feeling, or having the first copy of my autobiography, it was an amazing feeling and it goes on and on like that. So, all of those things are building blocks really, but it's important to see the big picture and ultimately, a career is about hard work as well, it's about redefining yourself, it's about focus, visualizing and that has to come from within.

N *Throughout her career, Evelyn has been the focus of attention due to the virtuosity of her playing, but she's also attracted attention because of her profound deafness. Her need to teach herself to listen again after she became deaf, and her experience as a musician and performer, have prompted her to advocate listening as central to how humans interact, through an initiative called 'Teach the World to Listen'.*

E Well to 'Teach the World to Listen' really is realizing that listening is the glue, it's the glue that binds us together and we often find that many of the challenges we might have in the home environment or in the work environment, socially and so on, they often break down and it's often because of our listening skills. We, we just somehow don't know often how to listen and listening isn't always about sound or reacting to sound, it's being present at that moment, it's being aware of our environment. So, for example, if I'm sitting with someone who might have dementia and there is no spoken word, there is no sound, but there's the presence there, that's an incredible thing, it's an incredible feeling and that is a form of listening that binds two people together.

b Focus on the task and give Sts time to read 1–9, making sure they understand all the lexis.

Play the video again, pausing if necessary to give Sts time to write.

Get Sts to compare with a partner, and then play again if necessary.

Check answers.

- 1 She had to target composers because there was very little repertoire for solo percussion, and she needed them to write music for her.
- 2 She wanted to move percussion from the back of the orchestra, where percussionists usually are, to the front of the orchestra – to make it a solo instrument, and to give it greater importance.
- 3 These are some of the different kinds of artists that she's worked with.
- 4 She compares choosing a favourite instrument to choosing a favourite child – it's impossible.
- 5 Most of the music that she writes is for films, radio, and television.
- 6 How close you are to your neighbours is something to consider if you're thinking of taking up a percussion instrument.
- 7 This was the first workshop she gave, and it gave her an amazing feeling.
- 8 She says that listening is 'the glue that binds us together' – it helps us to live with and understand each other.
- 9 If someone has dementia and doesn't speak, it's still possible to listen to them by being with them.

EXTRA SUPPORT You could get Sts to watch again with subtitles, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

c Do this as a whole-class activity.

3&4 Revise and Check

For instructions on how to use these pages, see p.43.

More materials

For teachers

Teacher's Resource Centre

Video Can you understand these people? 3&4

Quick Test 4

File 4 Test

For students

Online Practice Check your progress

GRAMMAR

a

- 1 It's 2.30 now – what time do you think we'll get **to** London?
- 2 Unfortunately, Allie got **caught** cheating in her final exam.
- 3 Shall we get someone **to clean** them?
- 4 I don't think Keith will ever get **used** to doing his own laundry – his parents always did it for him.
- 5 My visa expires quite soon, so I really need to get it **renewed**.

b

- 1 Basically
- 2 all in all
- 3 Not only did we see the sights
- 4
- 5 he might have got lost
- 6 The waiter probably didn't notice
- 7
- 8 Somebody must be baking / Somebody must have baked
- 9
- 10

c

- 1 No sooner **had they got** married than James lost his job.
- 2 Never **had (have) I seen** such a wonderful view.
- 3 The traffic is quite bad – she's unlikely **to arrive** before 7.00.
- 4 Maria is bound **to have heard** the news...
- 5 My neighbour can't **work** very long hours.

VOCABULARY

a

- 1 know
- 2 together
- 3 hold
- 4 nerves
- 5 over
- 6 way
- 7 by
- 8 chance

b

- 1 declared
- 2 ceasefire
- 3 siege
- 4 refugees
- 5 casualties
- 6 blew up
- 7 surrender
- 8 release

c

- 1 slammed
- 2 whispered
- 3 whistled
- 4 sighed
- 5 rattled
- 6 screeched
- 7 buzzed
- 8 creaked

d

- 1 thought-provoking
- 2 heart-warming
- 3 intriguing
- 4 gripping
- 5 moving
- 6 implausible

CAN YOU understand this text?

- a He couldn't speak any English when they first met. Now he understands a lot, but is not fluent.

b

- 1 b 2 d 3 a 4 a 5 c 6 d 7 a 8 b 9 d 10 c

▶ CAN YOU understand these people?

1 c 2 a 3 c 4 b

▶ 4.18

1

I = interviewer, S = Sophie

- I Do you think nowadays it's better to meet people online or in real life?
- S I think, nowadays, it's probably easier to meet people online. I've got a lot of friends who've met their partners online, er, and I think it's a really good way to meet people because you can talk about your interests, um, before you even meet.
- I If you have a partner, how did you meet them?
- S So I met my husband, er, when we were at school. Um, but then we kind of went our separate ways and didn't see each other for many, many years and he got back in contact with me on Facebook, so a little bit face to face, a little bit online.

2

I = interviewer, S = Sarah

- I What was the last historical film you saw? How accurate did you think it was? Do you think you learned anything about the people and the period from the film?
- S Um, well, it wasn't a film, but I did watch the TV drama *Victoria* about Queen Victoria. Um, and I don't think it was entirely accurate because she had about eight children and didn't seem to age at all, er, and also, um, there, there was a storyline about a, a Duke and his wife who had an affair with, um, um, a butler, er, and I did actually google that to see if it was a true story, but the, the Duchess, er, didn't actually exist so I think they obviously, um, just write things in to, to keep people's interest and make it a bit more exciting. Um, but, I did actually learn a lot, I think the Victorian era is the one that we, we hear about a lot because, um, so much like the train line was, was developed around then, but I didn't actually know that much about her and her relationship with her husband and, and her family, so I think I learnt a lot about that.

3

I = interviewer, J = James

- I Do you prefer fiction or non-fiction?
- J Um, I really enjoy both of them actually. I read a lot of fiction, er, and I read quite a lot of non-fiction as well depending on, you know, what, what mood I'm in.
- I What kind of books do you like reading?
- J Um, well, fiction, um, I really enjoy fantasy and science fiction books especially. Um, and in non-fiction, um, historical, historical books about pretty much any country, any period really.
- I What are you reading at the moment?
- J Er, I'm reading, er, a fantasy novel by a, a guy called Adrian Tchaikovsky, um, who, I've read a lot of his novels and they're, they're fantastic.

4

I = interviewer, A = Amy

- I Can you think of a sound you really love and one you hate, and why?
- A A sound I love is autumn leaves because, um, I love the crunch and the fact it immediately makes me think of autumn, which is my favourite season. A sound I'd hate is like someone tapping a pen because I find that it's always done when you want to focus and concentrate and it can be quite irritating.