

- Ask students to work in pairs to decide which adjectives describe the painting best. Listen and note how well they understand the adjectives. You may need to check words they misuse in feedback.
- Take brief feedback from the class, and ask students to say why they selected certain adjectives. Decide as a class which adjectives best describe the painting.

Possible answers

Although open to interpretation, *subtle, dramatic, atmospheric, realistic and ambiguous* are perhaps the most appropriate adjectives.

Background language notes for teachers

Notice the strong stress and silent letters in the adjectives: *subtle* /sʌtəl/, *conventional*, *dramatic*, *atmospheric*, *abstract*, *ambiguous*, *intimate*.

- Optional extra activity** If your class is likely to know a little bit about art, check the meaning and use of the adjectives by asking students to match adjectives to the works of the following artists (whose names you could write on the board): *Leonardo, Rembrandt, Picasso, Vermeer, Renoir, Michelangelo*. Ask students to provide examples and reasons to back up their suggestions.
- Alternatively, ask students to describe a favourite artist or favourite painting using these adjectives.

- 4** Ask students to read through the sentences individually and decide which ones they agree with. Discuss the first sentence as a class first, to get students started.
- Ask students to work in pairs to discuss which ones they agree with. Listen and note how accurately they use the expressions in bold.
 - Have a brief class feedback session, and ask students for their opinions. There are no fixed answers as the work is open to interpretation.
 - Ask students checking questions to make sure they understand the meaning and use of the phrases in bold in the sentences, e.g. *Which words or phrases are used when something is clearly true? (must, obviously) Which words or phrases are used when you aren't sure but it is probably true? (could well be) Which words or phrases are used to say that something is true from what you can see or feel? (appears, seems, looks, get the impression).*

Background language notes for teachers

Notice the use of *look* in the examples:

- *look* + adjective *He looks very proud.*
- *look like* + noun *He looks like a very wealthy man.*
- *look as if* + clause *He looks as if he's thinking about killing himself.*

- 5** Elicit the answer to the first sentence as an example to get students started. Ask students to complete the sentences individually then check their answers with a partner.
- Go through the answers quickly in feedback, checking any that students aren't clear about.

- Provide pronunciation practice by drilling any phrases that are difficult to say. Point out linking (*looks as if*) and the weak stress of *to* (*/tə/ seems to be*).

Answers

- | | | |
|---------|--------------------|--------------|
| 1 well | 3 impression, look | 5 must, like |
| 2 as if | 4 obviously | 6 seems |

- Optional extra activity** Ask students in pairs to cover the right-hand half of the sentences in Exercise 5, and just leaving the sentence starters (e.g. *I think it could*).
- Ask students in pairs to remember and say the whole sentences. Then ask them to think of a different well-known painting and create more sentences from the sentence starters.

LISTENING**Aim**

to practise using adjectives and expressions to describe paintings; to give students practice in listening for key words and specific information; to introduce various uses of adjectives and adverbs

- 6** Focus students on the paintings by asking: *In what ways are the two paintings similar or different?* Elicit a few responses, then ask students to work in pairs to discuss the questions. Listen carefully and note how appropriately and accurately students use the language from Exercises 3 and 4.
- In feedback, look at good pieces of language that students used, and pieces of language students didn't quite use correctly during the activity. Show students better ways of saying what they were trying to say. You could write some useful new phrases on the board with gaps and ask the whole class to complete the sentences.

Culture notes

The two paintings are by Gabriel Metsu, and are known as *Man writing a letter* and *Woman reading a letter*. They were painted around 1665, in Amsterdam, and now hang in the National Gallery of Ireland. Other interesting features of the first painting (besides those mentioned in the audio script) are the opulent satin and lace clothing of the man, and the silver inkstand, showing him to be a wealthy man. Features of the second painting include the lively spaniel (possibly a reminder of the lover in the other painting), and the kicked-off shoe (another suggestion of passion and chaos). The gold and ermine trimming on the lady's clothing indicate her wealth. Her forehead is plucked, according to the fashion of the day, leaving only a single curl, which indicates that she is engaged.

- 7** **6** Preview the listening by asking students which five adjectives from Exercise 3 they would use to describe the paintings.
- Play the recording. Students listen and note the adjectives used. Let students compare their answers in pairs before discussing as a class.

Answers

The guide uses the words **conventional, realistic, open to interpretation, bold, subtle**.

- 8** **6** Play the recording again. Students listen and note answers to the questions. Let students compare their answers in pairs before discussing as a class.

Answers

- 1 Leiden (in Holland)
- 2 Yes (*widely admired and reasonably successful*)
- 3 The paintings were intended to be hung together, suggesting that the letter in the first painting was intended for the woman in the second.
- 4 At first the paintings seem calm, but there are various signs of passion and chaos beneath the surface.
- 5 They show that he is well travelled and quite wealthy.
- 6 They have hidden meanings. The landscape shows the man is a man of the world, while the stormy sea is a symbol of the difficult nature of love.

6

Now, if you follow me through into the next room, we come to two paintings by a 17th century Dutch artist who was both widely admired and reasonably successful during his lifetime. Born in Leiden in 1629, Gabriel Metsu moved to Amsterdam around 1655 and produced over forty major works. Sadly, though, he died at the age of 37, at a time when his career was going particularly well, and since then he has been rather forgotten, which seems a bit of a shame, to be honest.

These two pieces were meant to be hung together as companion pieces. In the painting on the left, a young man is writing a letter and on the right, we see a young woman reading a letter. The viewers are supposed to understand that he is composing a love letter to her, and that here she is digesting it. On the surface, these may look like fairly conventional, fairly realistic pieces, but look more carefully and you soon realise they are actually very open to interpretation. The man appears to be a member of the upper-middle classes, and his surroundings create the impression that he's well travelled: through the open window, we can see a globe in the room behind him and there's an expensive Turkish rug on his table. To his right, there's an Italian-style landscape hanging on the wall, which suggests he's a man of the world. Meanwhile, the woman, who is also expensively dressed, seems to belong more to the domestic world. Painted in bolder colours, she looks calm and content as she reads. However, not everything is as it first appears. Beneath the surface of the calm domestic world lies trouble. In the foreground of the painting, we see a tiny thimble – the small china cup you wear on your finger to protect it while you are sewing. Obviously, the woman was so excited to receive her letter that she jumped up in the middle of her needlework. To the right of the picture, we see the woman's maid pulling

back a curtain, behind which we see two ships on a stormy sea. This could well be a symbol of the difficult, stormy nature of love, especially when partners are separated. Look carefully and you'll notice too that the servant has another letter to deliver – presumably to the man shown here. Even he, depicted in darker, more subtle shades, is a victim of the fires of the heart. The rich red of the carpet and the bright light pouring in through the window suggest he has a heated mind. The underlying message now seems painfully clear: passion can lead to chaos!

Background language notes for teachers

Here are definitions for some useful collocations and chunks of language in the listening that you may wish to focus on before the next exercise.

composing a love letter = writing a love letter (*composing* suggests he is writing something poetic)
digesting it = reading it carefully and thinking about it (normally you *digest* food)
a man of the world = a man who has experience of life and society, is sophisticated and well travelled
domestic = relating to the home and the business of running a house
beneath the surface: often used metaphorically to talk about things that are not visible, e.g. feelings

GRAMMAR Adjectives and adverbs**Aim**

to check students' understanding of how to form and use adjectives and adverbs, and to practise using the language

- 9** Ask students in pairs to look closely at the example sentences in the box and choose the correct option to complete the rules. They can then check their answers using the Grammar reference on page 166.
- With some classes you may prefer to elicit answers from the class and clarify any issues, giving further explanations as necessary.

Answers

- 1 before nouns; after the verbs *be, look*, etc.
- 2 *-ly*, adjectives

G Students complete Exercise 1 in the Grammar reference on page 167.

Answers to Exercise 1, Grammar reference

- 1 Initially, traditional
- 2 calm, obviously, hard
- 3 shortly
- 4 widely, reasonably
- 5 Unfortunately
- 6 apparent
- 7 frequent

10 Ask students to complete the sentences. Elicit the answer to the first in open class to get students started. Let students check their answers in pairs before going through the answers quickly in feedback.

Answers

- 1 Famously, severe
- 2 severely, unfortunately
- 3 lovely, Amazingly
- 4 Obviously, weird, hopefully
- 5 Initially, gradually, experimental
- 6 heated, amazing, frankly

Background language notes for teachers

- Be aware that in many languages adjectives go after nouns, so it is worth stressing the position in English.
- Note that adverbs of opinion are often but not always used at the start of sentences. They must be used with commas. The following are all correct:
Sadly, Metsu died at the age of 37.
Metsu, sadly, died at the age of 37.
Metsu died at the age of 37, sadly.
- Some adjectives (*lovely, friendly, etc.*) end with *-ly*, so, to make them adverbs, you need to use the construction *in a ... way*.
- There some adverbs that don't end with *-ly*: *fast, hard, late, straight, well, etc.*

Teacher development: handling feedback

Don't waste classroom time by laboriously going through answers to an accuracy practice exercise of this type. Use the time to focus on genuine areas of difficulty and to appraise students' understanding of rules.

Here are three suggestions:

- 1 As students do this exercise or as they compare answers, monitor quietly and note where students have problems
- 2 Write up the answers on the board quickly in feedback (or reveal them on an OHT or IWB) and ask students to say which were difficult or which they got wrong.
- 3 Discuss problems with the class, and ask students to explain why, for example, it's *weird* not *weirdly* in number 4.

PRONUNCIATION

Aim
to practise the stress on adverbs

11 **7** Ask students in pairs to find and underline all the adverbs that express an opinion in the sentences in Exercise 9. Point out the use of the comma and that this indicates a pause when speaking.

- Play the recording. Students listen and note the stress and the pause. Then play the recording again, pausing after each sentence. Ask students to listen and repeat.

7 and answers

- 1 **F**amously, van Gogh sliced his ear off.
- 2 **U**n**f**ortunately, it couldn't be restored.
- 3 **I**n**c**redibly, he was only nine.
- 4 **O**bviously, some people will just think it's weird.
- 5 **H**opefully, some will like it.
- 6 **I**n**i**itially, Picasso's work was quite realistic.
- 7 **F**rankly, they were stolen.

Background language notes for teachers

Note that these adverbs need to be strongly stressed. Students whose L1 is not stress-timed need to really exaggerate the stress in order to get it right.

- Note the syllables which are most stressed: **f**amously, **u**n**f**ortunately, **i**n**c**redibly, **o**bviously, **h**opefully, **i**n**i**itially, **f**rankly.

Optional extra activity Play the *fortunately / unfortunately* game. Organise the class into groups of four. The first person in the group begins with a sentence, e.g. *One day Amy went for a walk.* The next person tells of something unfortunate that happens, e.g. *Unfortunately, Amy fell into a river.* The third person contributes a fortunate event, e.g. *Fortunately, the river wasn't very cold.* The process continues around the group, with fortunate alternating with unfortunate events until students can't think of anything else to say!

- Listen carefully and make sure students are stressing and pausing correctly.

G For further practice, see Exercises 2, 3 and 4 in the Grammar reference on page 167

Answers to Exercise 2, Grammar reference

- | | |
|----------------|------------------------------|
| 1 frequent | 5 Funnily |
| 2 occasionally | 6 catchy |
| 3 hard | 7 recent, disturbingly |
| 4 later | 8 Interestingly, beautifully |

Answers to Exercise 3, Grammar reference

- 1 I **never** download films from the Internet.
- 2 I've **hardly** seen him all day.
- 3 He reacted **fairly** badly to the news.
- 4 I'm going fishing **later** in the week.
- 5 To be honest, I haven't even picked up a book **lately**.
- 6 The car was completely destroyed, but **amazingly** he escaped without a scratch.
- 7 The special effects are amazing – just **incredibly** realistic.
- 8 They got married in 2005, but **sadly**, he died **soon** after.

Answers to Exercise 4, Grammar reference

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

SPEAKING

Aim

to practise language from the lesson in a free, communicative, personalised speaking activity

12 Organise the class into pairs. Give students one or two minutes to look at the relevant painting. If your students have internet access in class, they could find a picture online.

- Students work individually to make notes about the details in the bullet points. Monitor and help with ideas and vocabulary. Use the opportunity to remind students of useful phrases from the lesson, or to rephrase things they want to say in better English.
- When students are ready, they each describe their picture to their partner.
- Monitor and listen to students as they speak. Note errors and examples of good language use by the students.
- In feedback, look at good pieces of language that students used, and pieces of language students didn't quite use correctly during the activity. Show students better ways of saying what they were trying to say. You could write some useful new phrases on the board with gaps and ask the whole class to complete the sentences.

Optional extra activity Tell students that they are in an art gallery. Tell students in pairs to go and look at a painting on the wall and describe it to each other. There are, of course, no paintings on the walls, so students must pretend they can see the painting and use their imagination. Tell students to use words and expressions from the lesson.

- Alternatively, print out and bring in five or six A4 size prints of well-known paintings. Students can then do the same activity as above but with real paintings to describe.

TELLING TALES

Student's Book pages 12–13

READING

Aim and communicative outcomes

to give students practice in reading for specific information; to do a jigsaw reading and to share information with a partner; to listen to somebody telling a story and to practise telling the story of a book or film to a partner

- 1 Ask students in pairs to discuss the questions about predictable books or films.
- 2 Ask students to read through the questions briefly first.
 - You may need to check the meaning of *fatal flaw* (= the weakness that results in defeat and death) and *trapped* (= caught in a situation where it can't escape).
 - Ask students to read the text and find answers to the questions. Let students compare their answers in pairs before having class feedback.

Answers

- 1 '... because ... nearly all stories are based around just seven basic plots and in each plot we see the same character types and the same typical events over and over again.'
- 2 Booker doesn't think it's a problem. He argues that 'we don't bore of these plots because they fulfil a deep psychological need for love and moral order.' He says that 'where stories don't follow these plots, we may find them unsatisfying or they may reveal issues in the author and society that produced them.'
- 3 Students' own answers (see culture notes).

Teacher development: reading for specific information

When reading, it is important that students read with the task in mind. This governs the way that students approach and read the text.

- In Exercise 2, when reading to find specific information, students should read briskly through the article until they find the section that answers question 1 (at the end of the first paragraph), then read that section very carefully to check it's the right answer. They should then do the same for question 2.

Culture notes

- In Greek mythology, Medusa was a gorgon, (the monster or baddie), with a human female head but with snakes on her head instead of hair. If you looked upon her, you turned to stone. The king of Seriphus commanded the hero Perseus to kill her (the challenge), and Perseus had a shield which acted as a mirror, a gift from the goddess Athena (the special weapon) which he used to cut off Medusa's head. The head is Perseus' prize (his final reward). He uses the head to fight his enemies by turning them to stone.
- Saint George was a fourth-century Christian martyr who, in a legend that became popular long after his death, kills a dragon (a monster) with his special sword to rescue a princess (the challenge) who has been given to the dragon as a sacrificial offering.
- In the Bible, the young David, the future king of Israel, kills the Philistine giant Goliath (the monster). David fires a stone from his sling which hits Goliath on the head and kills him, thus winning the battle.
- *The Seven Basic Plots: Why We Tell Stories* was published in 2004. It is an analysis of stories and their psychological meaning. Christopher Booker (born 1937) is an English journalist who worked on the book for 34 years.

Background language notes for teachers

There are some interesting expressions and collocations in the text that you may wish to point out and check with students:

take the first plot = think about or consider the first plot (storyline)

everything goes according to plan = it happens as expected or planned

face death = know that death is about to happen

fulfil a need = satisfy a need

follow a plot – if a story follows a particular plot it has a particular type of storyline

Optional extra activity Ask students to think of another film or book that they know well which has an 'overcoming the monster' plot. Ask them to describe the plot to a partner, describing the monster, the community threatened, the challenge, the special weapon, the fatal flaw and the final reward.

- 3** Ask students to look at the names of other types of plots and elicit what students think *Rags to riches* might mean (from poverty to wealth – *rags* refers here to very old, torn clothes).
- Ask students to read through the sentences and check the words in bold in a dictionary. Let students work in pairs to match sentences to types of plot.
 - Note that students should continue with Exercises 4 and 5 before checking their answers. Answers are given after Exercise 5.

- 4** Ask students in their pairs to decide who is A and who is B. Then ask them to read their texts and find the answers to Exercise 3. Set a short time limit of, say, five minutes.

- 5** Ask students to close their books, then tell their partner about the two plot types in their own words. Tell them to work together to think of stories with the types of plot described.
- In feedback, check the answers to Exercise 3 and ask students which stories they thought of.

Answers to Exercise 3

Comedy: 2, 5 (e.g. *Beauty and the Beast*; *Twelfth Night*; *Cyrano de Bergerac*; *You've Got Mail*)
 Voyage and Return: 4, 7 (e.g. *Gulliver's Travels*; *Alice in Wonderland*; *Big*; *17 Again*)
 Rags to Riches: 3, 6 (e.g. *Cinderella*; *Aladdin*; *The Pursuit of Happyness*; *The Blind Side*)
 Tragedy: 1, 8 (e.g. *Macbeth*; *Carmen*; *Breaking Bad*; *Black Swan*)

- 6** Organise the class into new pairs or small groups to discuss the questions.
- Monitor and listen to students as they speak. Note errors and examples of good language use by the students.
 - In feedback, look at good pieces of language that students used, and pieces of language students didn't quite use correctly during the activity. Show students better ways of saying what they were trying to say.

Culture notes

Quest

The protagonist heads off to reach a special location or to acquire an important object with some companions. The hero confronts numerous obstacles and temptations along the way.

Examples: *The Odyssey*, *The Wizard of Oz*, *Indiana Jones* films, *The Searchers*, *There Will Be Blood*

Rebirth

The protagonist is a negative character – a criminal, a miser, a villain or a monster – who changes his or her ways over the course of the story and becomes a better person. Examples: *A Christmas Carol*, *Sleeping Beauty*, *Beauty and the Beast*

LISTENING

- 7** **8** Tell students that they are going to listen to someone explaining a story. Play the recording. Students listen and decide what type of plot matches the story. Let students compare their answers in pairs. Elicit answers from the class and ask students to explain how they made their decision.

Answer
Rebirth

8

- A: It's basically about this guy who's a weatherman and he has to report on this annual festival. It's a small town, and he's living in LA and is now a city boy so he thinks the place is silly, and he's quite arrogant. On top of that, he's been covering the story for several years and he's bored with it.
- B: Well, it would be boring.
- A: I guess. But he's kind of laughing at them.
- B: At who?
- A: The people in the town and the whole festival.
- B: Right.
- A: Anyway, he does the story and that night he has a date with this woman, but it's a complete disaster and he goes back to his hotel and you know, he can't wait to get back to LA.
- B: Right.
- A: Anyway, the next day he wakes up, and he hears the same song as he'd heard the previous day. And as the day goes on he realises, basically it is exactly the same day.
- B: He's gone back in time?
- A: Well, not exactly because what happens is the next day he wakes up and it's the same day again, and the same the next day and the next.
- B: He's stuck?
- A: Exactly, and when he first realises, he kind of enjoys it, because he, er, he can, can improve each day to avoid, like, the things he didn't like. And so for example his date with the woman improves. And then he realises he'll never actually ever get together with the woman because he always has to start the same day. Then, and then he gets depressed and tries to commit suicide but even when he kills himself he wakes up again repeating the same day and it's like a living hell.
- B: Sounds a bit depressing.
- A: No, it's hilarious, really funny.
- B: OK. So how does he escape? I guess he does.
- A: To be honest, I forget now, but he does and you know they all live happily ever after, but it's great.

Culture notes

This is a description of the hit Hollywood comedy film *Groundhog Day* which was made in 1993 and starred Bill Murray and Andie MacDowell. Bill Murray plays Phil, the bored weatherman who has to report on the annual groundhog day festival. After living the same day over and over again, Phil has befriended everyone in the town and made Rita, Andie MacDowell's character, fall in love with him. He finally wakes up, it's the next day, and he asks Rita to live with him in the small town he has grown to love.

Background language notes for teachers

- Notice some of the useful language used in audio script 8 for trying to tell a story. Encourage students to use these phrases when they do Exercise 8. *It's basically about ...; On top of that ...; Anyway, ...; And then ...; To be honest, ...*
- Notice phrases used to respond to a story: *Right. So how ... ? Sounds a bit ...*

- 8** Ask students individually or in pairs to prepare a story. If they do it in pairs, ask them to agree on a story they both know, and to write brief notes, not whole sentences, in preparation. Set a time limit of five to ten minutes, and monitor to help with ideas, vocabulary and useful expressions. Students can also look at audio script 8 on page 194 of the Student's Book for useful phrases they could use to tell stories.
- Students work with a new partner and take turns to tell their stories and to ask questions and help. Monitor and listen to students as they speak. Note errors and examples of good language use by the students.
 - Briefly take feedback, and ask which stories students told each other.
 - In feedback, look at good pieces of language that students used, and pieces of language students didn't quite use correctly during the activity. Show students better ways of saying what they were trying to say.

Web research activity

- On the board, pair a classic play or story with a modern film. Here are three examples:
Hamlet / *Million Dollar Baby*
Jason and the Argonauts / *Easy Rider*
The Ugly Duckling / *Rocky*
- Ask students to choose one pair and research the plots online. Students make a presentation to the class, describing similarities between the plots of the two stories.
- If your students don't have access to the internet during class, set this for homework, with the presentation in the next class.

2 SIGHTSEEING

SPEAKING

Aim

to set the scene and introduce the theme with a photo; to get students talking about famous places they have been to; to preview students' ability to use adjectives to describe buildings and areas

Preparation If you wish to do the extra activity suggested below, you will need to prepare cards with names of places on them.

- Start by telling the class that they're going to learn how to describe places and festivals in this unit.
 - Ask students to look at the picture on pages 14–15. Ask: *What can you see?* Organise the class into pairs. Ask students to discuss the questions. Set a time limit of two minutes.
 - As students speak, listen for errors, new or difficult language that students try to use, or any interesting descriptions that you could use in feedback.
 - Ask for some feedback from students on what surprised them about the photo. Give some feedback on good language that students used, and language students didn't quite use correctly. Show students how to say what they were trying to say better.

Culture notes

The photo shows Giza in Egypt, under the shadow of one of the pyramids of Giza. The pyramids were built as tombs for Egyptian pharaohs over 4,000 years ago. Giza is now part of the Greater Cairo metropolis, and the flats, houses and shops of the city reach right up to the edge of the pyramids.

- Put students in new pairs, or ask each pair to join another pair to make a group of four.
 - Set a time limit of five minutes. Tell students in pairs or groups to interview each other, using the questions. You may need to pre-teach *live up to expectations* (= be as good as you hoped or wanted it to be, e.g. *I had high hopes for the city, but it failed to live up to my expectations. It was a bit of a disappointment.*).
 - In feedback, look at good language that students used, and language students didn't quite use correctly.

Optional extra activity Before the lesson, write the names of different famous tourist cities on small cards or pieces of paper (e.g. *Venice, Cape Town, Rio de Janeiro, New York, Sydney, Marrakesh, Rome, Seville, London, Paris*, etc.). Make sure you have one card with a place on it for each member of the class (if your class is big, it's OK to repeat some cities).

- Organise the class into groups of four. Give each student a card and ask them to imagine that they went to this city last year. Tell them to prepare to describe what the place was like, what they saw and did there, what surprised

them about the place, and what did or didn't live up to expectations. Give students one minute to prepare.

- Students describe their trip to the city on their card to their group without saying where they went. Students listen, ask questions and guess the location.

Teacher development: organising pairs

Outcomes aims to encourage lots of spoken interaction between students by means of pairwork and groupwork. However, this can become frustrating for students if they always end up with the same partner. That's why the Student's Book always mixes pairs during the unit opener. Here are some tips for varying pairwork.

- To encourage adult students to speak to different people in the class and get to know them, mix up pairs during the initial warmer or lead-in parts of the lesson. Use instructions like: *find a partner you didn't speak to in the last lesson*, or: *find a partner who has been to the same famous place as you*, to empower students to seek out new speaking partners. This builds relationships and class dynamics.
- Adult students often want to sit with a partner they are comfortable with when talking about grammar rules, doing vocabulary exercises, or checking answers to a reading text, for example. However, aim to change pairs when the task is creative or productive, for example, to do a speaking or writing task.
- When preparing to do a speaking or writing activity, ask students to prepare with one partner, then do the activity with another partner.

ABOUT TOWN

Student's Book pages 16–17

Communicative outcomes

In this two-page spread, students will learn how to describe places in more detail, and will practise showing people around their city, using relative clauses, and using synonyms to agree with statements.

VOCABULARY: Buildings and areas

Aim

to extend and practise students' use of verbs and adjectives to describe buildings and areas

Preparation Optionally, you could prepare pictures of places that are *grand, hideous, high-rise, run-down*, etc. to help you explain the meaning of the words in the first vocabulary exercise.

- Lead in briefly by asking students to look at the photograph of Belgrade. Brainstorm all the words students can think of to describe the area in the picture, or, alternatively, ask students in pairs to brainstorm words and phrases for one minute. Take brief feedback from the class.
 - Ask students to discuss the questions. Tell them to use a dictionary to check meaning. Elicit ideas from the class.

Possible answers

- large, expensive, often detached houses; good quality roads and street lights, trees and large gardens, high walls and security, big fences; guard dogs; expensive cars; high-end designer boutiques; posh restaurants and cafés
- large, expensive, often old buildings such as palaces and mansions; public buildings such as town halls; 5-star hotels, libraries, cathedrals, etc. which are big and impressive and old and dominate their surroundings
- perhaps knock it down, repaint, renovate or redecorate it, cover it up
- many city centres or financial districts, e.g. New York or Chicago
- They might protect it because it is of interest to locals and tourists and may be under threat from developers; they might also renovate it and maybe charge people to enter it, in order to generate funds for its future care.
- an affluent area
- houses where people live; lots of families and not too much nightlife; maybe some good schools, nurseries, a few local shops and restaurants
- No, because it is unattractive and may have a lot of crime and social problems; they might get mugged or robbed in the street; they might have something stolen or get into some other kind of trouble.
- They might knock it down or improve it by renovating and investing money in it.
- an ordinary, dull, boring building
- It is a fashionable area so it may have very new, modern bars, cafés and clothes boutiques, as

well as lots of art galleries, second-hand or vintage shops, music venues, foreign restaurants, pop-up spaces, street art and street markets. The people there are often young and fashionable (artists, musicians, students, designers, people from the fashion, film or music industry).

- It is improving and becoming more fashionable and, probably, more expensive to live in and buy houses in; crime starts to drop, and new shops and bars and clubs, etc. open up.

- Ask students in their pairs to describe the photo using as many of the words as they can. Monitor closely and note good and inappropriate uses of the language.
 - Use the feedback stage to check or explain words students weren't sure of. Use examples, synonyms and antonyms, or other techniques, to check the words if necessary.

Possible answers

affluent, stunning, trendy

Teacher development: using categorisation to check meaning

One way of getting students to show they understand words is to ask them to categorise them. Here, you could ask students to categorise words into *positive* (*affluent, grand, up-and-coming, etc.*) and *negative* (*hideous, deprived, etc.*). You could also ask students to categorise the words according to *money* (*affluent, deprived*), *appearance* (*grand, run-down*), or *age* (*historic*).

- Ask students to complete the sentences individually. Elicit the answer to the first sentence to get them started. Make sure they understand that they may have to modify the verb in the box to use the correct verb form for the sentence.
 - Ask students to check in pairs before discussing answers.
 - Use the feedback stage to check or explain words students aren't sure of. (See language notes below.)

Answers

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|-----------------|--------------|
| 1. knocked down | 5. soared |
| 2. renovated | 6. houses |
| 3. steer clear | 7. based |
| 4. date back | 8. dominates |

Background language notes for teachers

based = if a company is *based* somewhere, that is where their main building is, e.g. *Dropbox is based in San Francisco.*
date back = goes back in time to
dominate = be much bigger than other buildings
house (verb) = give someone / something a place to live
knock down = destroy / demolish
renovate = improve an old building in a new way
soar = go up very fast
steer clear (of) = avoid