

UNIT 4

Consciousness

UNIT CONTENTS

G GRAMMAR

- Noun phrases (compound nouns, adverbs and adjectives, clauses and prepositional phrases, possessives)
- *have / get* passives (e.g. *have your bag searched, get sb thinking*)

V VOCABULARY

- Instinct and reason: *conscientious, conscious, consider, deep down, gut instinct, have a hunch, logically, objective, on a whim, on impulse, rational, reasonable, self-confident, self-conscious, sensible, sensitive, spontaneous, subconsciously, think it over, think twice, weigh up*
- Memory: *distant/lasting/painful/photographic/vague/vivid memory, cast your mind back to, come to mind, refresh your memory, slip your mind, treasure the memory of, trigger a memory, vaguely remember*
- Language in context: Doubt and uncertainty; Idioms 1/2
- Wordpower: mind: *bear in mind, cross your mind, put your mind to sth, read sb's mind, speak your mind*


P PRONUNCIATION

- Sound and spelling: /ʃəs/, /ɪəs/, /ɔːs/, e.g. *prestigious, outrageous*
- Sentence stress
- Homophones in words and connected speech, e.g. *due/dew*

GETTING STARTED

OPTIONAL LEAD-IN

Books closed. Read out these words and ask students to classify them under the five senses – *sight, smell, sound, taste* or *touch*: *spicy, intonation, hairy, dim, off, thunder, gorgeous, texture, aftershave, raw, subtitles, smoke, grab, echo, bland*. Ask students to compare their answers and explain any differences.

- a  Give students one minute to think about their answers to the questions before talking about the photo as a class. If you wish, give students information from the Culture notes below.



UNIT OBJECTIVES

At the end of this unit, students will be able to:

- understand and evaluate stated and implied opinions and summarise and relay the main details of popular science texts
- follow the main argument and respond to radio discussions on popular science topics; understand and compare accounts of versions of narratives and spoken and written interviews
- use a range of lexis accurately to discuss intuition and memory, and give clear detailed narratives about childhood experiences
- understand a formal discussion in which feedback is given and identify details and implicit opinions and attitudes of the speakers
- speak tactfully in formal discussions using a range of expressions to soften contradictory opinions and criticisms
- write an article based on an oral interview, creating coherence with effective use of time phrases and tenses and using appropriate devices to engage the reader



CULTURE NOTES

This photo shows a visitor to a conference in Singapore on wearable technology (clothing and accessories with computers and other devices), tasting food using Tasteworks technology. This technology, originally developed for older people with dementia who are losing their sense of taste, changes and improves the taste of food by giving people visual and auditory input that positively influences their eating experience. Scientists have long understood that the sense of taste does not just come from how food feels in your mouth. In a similar low-tech demonstration at the same conference scientists showed that making a fork heavier also changed the taste of the food.

- b  Put students into pairs to discuss the questions. Take feedback as a class.



EXTRA ACTIVITY

Put students into groups. Tell them that they have to design a restaurant to stimulate the senses in innovative ways. Give some examples, e.g. tablecloths with designs of exotic fruits, edible plates, waiters trained to explain and emphasise how (wonderful) each dish tastes. Ask one student from each group to read out their list of design features for the class to choose the three most effective.

4A That little voice in your head

OPTIONAL LEAD-IN

Books closed. Bring in some photographs of different people who the students won't know. Ask students what they think about each person based on their photograph. Ask specific questions, e.g. *What does she do? Do you think you could be friends with her? Where does she go on holiday?* Then ask students what they are basing their opinions on and how much they trust their judgement.

1 SPEAKING

- a** Ask students what they think the saying *You never get a second chance to make a first impression* means and what the consequences are if it is true (you can't change people's first impression of you; this first impression may not be logical or fair). Put students into pairs to discuss the questions and elicit that a 'sixth sense' is an ability that some people believe they have that seems to give them information without using the five senses of sight, hearing, touch, smell or taste. Take feedback as a class.
- b** Say to students: *If you suddenly felt very worried about someone in your family for no apparent reason, what would you do?* Discuss different reactions as a class. Put students into pairs. Tell students to do the quiz individually and make their own 'C' answer if they don't agree with A or B. Students then compare answers with their partner.
- c** Tell students to check their scores on SB p.137. Do they agree with the description of their behaviour? Tell students to go back to SB p.44. Go through some of the questions with the class and compare answers.

2 VOCABULARY Instinct and reason

- a** Say: *I took a chance and bought the bike.* Ask if you are A or B according to the quiz (A). Students categorise the statements. Check as a class.

Answers

1 B 2 A 3 A 4 B

- b** Tell students that *objective* in the box is an adjective. Ask students to replace the words in the sentences with words in the box and explain any differences in meaning to a partner. Check answers as a class.

Answers

- objective* means your work, behaviour, decisions, etc. are not biased or influenced by other people, feelings etc; *rational* means beliefs and decisions are based on reasons, not emotions.
- on a whim* and *on impulse* are very similar; however, *on a whim* implies that the feeling is temporary, and the decision is not serious. It would be strange or disrespectful to say this about a marriage.
- deep down* and *subconsciously* are the same in this sentence; however, *deep down* can also mean hidden only from other people.
- consider* and *weigh up* are the same in this sentence. However, *weigh up* specifically means evaluate and judge, whereas *consider* is more general and means think carefully about.

At the end of this lesson, students will be able to:

- talk about feelings, doubts and intuitions using a range of words and expressions for expressing instinct and reason, doubt and uncertainty
- read a text on gut instincts, work out the meaning of new expressions, and respond to the content
- pronounce *-ious*, *-eous* endings
- use complex noun phrases in speaking and writing
- listen to a discussion on a popular science topic and identify the stance of the speakers
- discuss dilemmas based on gut instinct and find solutions

- c** Students complete the exercises in Vocabulary Focus 4A on SB p.161. Play the recording where indicated and check answers to Exercise a–c. Take feedback as a class for Exercise d. Tell students to go back to SB p.45.

Answers (Vocabulary Focus 4A SB p.161)

- a** 1 f 2 d 3 e 4 a 5 c 6 a 7 b 8 c 9 c 10 d
b 1 Sound 2
 2

1	2	3
subconscious	hilarious	prestigious
ambitious	simultaneous	courageous
precious	curious	outrageous
conscientious		

- c**
- reasonable*: using good judgement and therefore fair and practical; *rational*: showing clear thought or reason
 - sensitive*: easily upset by the things people say or do, or causing people to be upset, embarrassed, or angry; *sensible*: based on or acting on good judgement and practical ideas or understanding
 - conscious*: very aware of and concerned about something; *conscientious*: putting a lot of effort into your work
 - self-conscious*: nervous or uncomfortable because you know what people think about you or your actions; *self-confident*: behaving calmly because you have no doubts about your ability or knowledge

CAREFUL!

Some students make the mistake of using *sensible* instead of *sensitive*: *This kind of life is depressing and can be difficult for sensible people.* (Correct form = *This kind of life is depressing and can be difficult for sensitive people.*) *Sensible* is about how you think and *sensitive* is about how you feel.

3 READING

- a** Make sure students understand *gut feeling/reaction* (a strong belief about someone or something that cannot completely be explained and does not have to be decided by reasoning). Ask students if there could be any biological or scientific reasons for gut instinct, e.g. a defence mechanism for early humans. Put students into groups to read the text and answer the questions. Use the Vocabulary support box to help with vocabulary as necessary. Check answers as a class.

Answers

- 1 how to use intuition more effectively
- 2 The intuitive right brain is almost always 'reading' your surroundings, even when your conscious left brain is otherwise engaged in editing the world into a logical and coherent whole. The right brain registers spontaneous information while the conscious mind dismisses it as irrational.
- 3 Notice when intuition is operating and make an active choice over whether to follow this instinct or not.

VOCABULARY SUPPORT

the big picture – the whole situation; all the facts/information/factors and how they are connected

blissfully ignorant – completely and happily unknowing

tune into sth – become sensitive to something by paying attention to it

clammy palms – when the inside surface of the hands is slightly sweaty

tingle (n.) – a light pricking sensation in a part of the body

take the time to do sth – allow/make the necessary time for something to be done (well)

help sb on their way – help somebody to start doing something independently

- b** Students match the headings and advice. Remind students that we say *piece of advice* because *advice* is uncountable. Check answers as a class.

Answers

1 e 2 a 3 d 4 c 5 b

- c** Students work individually to look at the underlined parts of the article and think of an example of what the writer means. Tell them to use a dictionary if necessary. Ask students to compare their ideas in pairs. Then take feedback as a class.

Suggested answers

the left brain dismisses the urges of the right as irrational: the left brain automatically ignores messages from the right brain if they don't immediately make sense – e.g., ignoring a feeling that something is too good to be true

letting yourself in for trouble down the road: causing problems for yourself later – e.g., finding out you need an operation because you didn't see a doctor earlier

one of humanity's oldest survival mechanisms: an instinctive behaviour which helped us to survive before civilisation – e.g., running away from wild animals

Our urge to help others is often outbid by other priorities: we look after our own immediate needs rather than other people's – e.g., not stopping to help someone who is hurt because you are late for work
a decision that could affect the course of your future life: a life-changing decision – e.g., whether to accept a job offer



LOA TIP CONCEPT CHECKING

- When you are concept checking long expressions, it is often effective to give situations which fit one of them for students to supply the correct expression. For example, if you want to concept check the underlined parts of the article, say: *Your sister wants you to give her a lift to the station but you have to stay at home and wait for the electrician.* (our urge to help others is often outbid by other priorities).
- After students say the expression, check they have understood the full meaning: *Did I really want to help my sister?* (yes). *Was helping her more important for me than the electrician's visit?* (no).

- d** Ask students if they have ever had a *premonition* (a feeling that something, especially something unpleasant, is going to happen) or know any stories about premonitions. Put students into groups to discuss the questions. Take feedback as a class.



EXTRA ACTIVITY

Give students this psychology test. Tell them that they must draw what you ask quickly based on their gut instinct. Say: *Draw a house.* and give students 30 seconds to draw it. Then give students this key:

- Conventional houses show you are fairly traditional.
- The larger the house, the more self-confident you are.
- The more floors, the more ambitious you are.
- The more windows, the more open you are.
- The more doors, the more opportunities you are looking for.
- Any people around means you are very sociable.
- A garden shows a love of nature.

Ask students to compare drawings and interpretations. Ask students if they think tests like this have any value.

4 GRAMMAR Noun phrases

- a** Tell students to underline *You feel an inexplicable certainty that you should not get on that plane.* from the first paragraph of the article. Explain that after *feel* the rest of the sentence is one long noun phrase. Make sure students understand the difference between nouns, parts of speech, and noun phrases. Point out that the function of the noun phrase in this sentence is to provide the object after *feel*. All nouns are parts of noun phrases and a noun phrase may be one word or several words. Break down this noun phrase on the board to show students how complex noun phrases can be:

article	adjective	noun	that-clause
an	inexplicable	certainty	that you should not get on that plane

Explain that noun phrases can be formed in many ways. Tell students to match the noun phrases with their type. Check as a class.

Answers

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

- b** Write this noun phrase on the board and ask students to improve it using the pattern article + adjective + noun: *a holiday that I won't forget* (an unforgettable holiday). Tell students to improve the noun phrases. Check as a class.

Answers

- 1 a chance meeting
- 2 my close friend's dreams
- 3 a day to remember
- 4 a disturbingly vivid dream
- 5 dark secret thoughts
- 6 the human capacity for imagination

- c** Students read the information in Grammar Focus 4A on SB p.144. Students then complete the exercises. Check answers as a class. Tell students to go back to SB p.46.

Answers (Grammar Focus 4A SB p.144)

a One memorable summer day I was coming home after an exhausting day at work when I met an old friend I hadn't seen for ages. I don't know why but I had the strong feeling that this was no mere coincidence. In fact, she had a proposition to make to me which was about to change my life. She said that she was looking for a reliable partner who she could trust to invest in a project started by a few friends of hers. I made a few phone calls to the bank and I had the money needed to get involved. My boring days of sitting behind a desk were behind me.


- b**
- 2 the tram stop
 - 3 a brilliantly written book
 - 4 an eagerly awaited moment
 - 5 a one-hour meeting
 - 6 a life-changing injury
 - 7 Ed's bright idea
 - 10 the aunt of the girl I introduced you to yesterday


c *Human resources experts* say that interviewers make *hiring decisions* within the first minute of an interview. Of course, *costly mistakes* can be made and sometimes the wrong people are hired. Nevertheless, companies have to rely on their managers' *decision-making skills*. Most of us have experienced at least *one nightmare interview*, perhaps conducted by a *relatively inexperienced manager*.

CAREFUL!

A common mistake made by students is to leave out articles in noun phrases, e.g. before ordinal numbers: *Second benefit is that there's less pollution*. (Correct form = **The second benefit is that there's less pollution**.) Students can also use the wrong article, e.g. *the* instead of *a* for something that has not been mentioned before: *Going to the new country and meeting new people is always scary*. (Correct form = *Going to a new country and meeting new people is always scary*.) Another typical mistake is to use the possessive 's instead of an *of* phrase when the possessor is an object not a person: *I read your advertisement in the last Fun World's edition*. (Correct form = *I read your advertisement in the last edition of Fun World*.) Students can also make mistakes by using an *of* phrase instead of the possessive 's, e.g. time expressions aren't usually used as part of an *of* phrase: *Most students felt fine about the programme of last year*. (Correct form = *Most students felt fine about last year's programme*.)

5 LISTENING

- a**  Tell students to look at the picture and ask how doctors deal with patients like children who can't explain or don't know what is wrong. Put students into pairs to discuss the question. Compare ideas as a class.

- b**  **2.14** Ask students to say which statement they personally agree with. Pre-teach the abbreviation, *GP* (general practitioner: a doctor who provides general medical treatment). Play the recording for students to say what the three speakers agree on. Check as a class.

Answer

3

Audioscript

PORTER Now, you know that little voice in your head that questions if you've locked the car properly, or turned the iron off. That uneasy feeling that you get when you think there is something you should be doing, but you just can't remember what it is. More often than not these are groundless anxieties that simply reflect that many of us are born worriers, but sometimes that voice in your head – that gut feeling – warrants your attention. And many doctors, particularly GPs, do pay it attention when faced with a patient that doesn't quite fit the description in the textbook. All may appear well on the surface, but you're left with a nagging doubt that all is not quite as it seems. So are doctors right to heed their gut instincts? Ann Van den Bruel is a GP and research fellow at the University of Oxford.

VAN DEN BRUEL A lot of GPs especially, they recognise this feeling that they get sometimes, although not everybody admits or, or acknowledges that they sometimes act upon it – it's seen as something mysterious or maybe you should not talk about it. But it is real, and when you talk to GPs about it they're really happy to be able to share that experience of having this gut feeling and using it sometimes in their medical decision-making. So it is something real, but it's not always acknowledged as a valid, or a useful tool.

P Well, do we know if it's useful?

V Well we do, because er we've been doing studies in, for example, serious infections in children – so that's meningitis or pneumonia – and we have found that gut feeling is the most powerful predictor in general practice of a serious infection in a child.

P But how do you go about measuring the effect of something like gut feeling?

V Well, we asked doctors to record whether they felt something like gut feeling or an instinct that something was wrong in 4,000 children, and then we compared those recordings with what ultimately happened to those children and we were able to calculate the diagnostic accuracy, if you want, of gut feeling. And we found that it is very, very accurate – it's very useful. It's not a hundred per cent right, but the chance that something serious is going on is much higher when a doctor has a gut feeling.

P Well, Margaret McCartney's been listening in from our Glasgow studio. Margaret, I suspect that none of this will come as a surprise to you.

MCCARTNEY No ... And I think gut instinct is one of those real rich seams of general practice that kind of goes under-explored, and I think, unacknowledged as well. When you talk to doctors over coffee, y'know, one of the things that we're always saying to each other is, y'know, 'I'm just not quite sure about that lady.' Or, 'I'm just not quite sure about that hanging together.' But, I think there's also a little bit of shame that goes along with it, y'know, I think sometimes it's seen as being a bit unscientific – y'know just having this kind of ... gut instinct, this sort of feeling about someone and it's a kind of slightly romantic idea that kind of harks back to the kind of um old-style videos of pictures of doctors sort of just having a feeling about someone. And for me it's not unscientific at all, it's actually highly scientific, because what you're doing is you're saying actually, out of all the people that I've seen with similar symptoms, you're just a bit different from everyone else, so it's almost like recognising that this person just doesn't quite fit the pattern but you're not quite sure in what way they don't fit in with that pattern. So what you're doing is you're opening up to saying well I'm unsure, I'm uncertain and the possibilities here are potentially something quite serious and I'm not going to just let that go.

P And this isn't the only piece of evidence that suggests that it's a powerful tool ...

- M** No ... And what I find really fascinating is when you go and ask doctors around the world, as some researchers have done, 'Do you experience a similar kind of phenomena?', all doctors will say that they do. Some people will describe it as feeling something in their stomach – something just not quite right. Other doctors will say that they feel it in their bones that something's just not right. And it's just this idea that you get something that jars – something that just doesn't quite fit properly together – and you have a sense that you're not actually very certain about what's going on here at all.
- V** In general practice, we have to deal with a lot of uncertainty – we don't have all the tests and all the technology the hospital doctors do have ... and ... so, we're used to dealing with uncertainty and we're used to not having that much at our disposal, to make our decisions. So gut feeling for us is like our safety net, when we feel 'Hmm ... I'm not really happy about this', then we may want to ask a second opinion, or we may want to schedule another appointment, or we may want to give the parents very detailed information on when to come back – that's how we want to deal with that uncertainty that is left at the end of the consultation.

- C** **2.14** Tell students to read the statements. Then play the recording for students to listen again and choose the best answer. You may wish to help students with words from the Vocabulary support box. Check answers as a class.

Answers

- 1 often 2 having 3 how accurate gut instinct is 4 correct
5 important 6 less 7 similar 8 more

VOCABULARY SUPPORT

- heed* – pay attention to something, especially advice / a warning
- a research fellow* – a member of a group of academics of high rank
- act upon a feeling* – do something as a direct result of a feeling
- tool* – something you use that helps you do a particular activity
- a rich seam* – an area full of good information/ideas/material, etc.
- hark back to (a time)* – remind people of details of a time
- open up to sth* – become more willing to consider or accept something
- have sth at your disposal (B2)* – have something available for you to use
- a safety net* – a plan or system that will help you in a difficult situation

- d** Ask students if they think advances in science and technology are reducing the significance of gut feeling in medicine. Put students into groups to discuss whether they've changed their mind about the role of gut feeling. Take feedback as a class.

e Language in context *Doubt and uncertainty*

- 1 **2.15** Tell students to complete the sentences. Then play the recording for students to check their answers.
- 2 Ask students: *If you feel it in your bones, are you absolutely sure?* (no, it's just gut instinct). Ask students if this phrase is connected with a, b, c or d (d). Tell students to categorise the other words and phrases. Check as a class.

Answers

- 1 1 feeling 2 anxieties; worriers 3 doubt 4 pattern
5 bones 6 jars; fit
- 2 a uneasy feeling; a nagging doubt; groundless anxieties
b groundless anxieties; born worriers
c doesn't quite fit the pattern; jars; doesn't quite fit together
d feel it in their bones

FAST FINISHERS

Explain to fast finishers that *jar* is a homonym (a word that sounds the same or is spelled the same as another word but has a different meaning): *jar* (n.) a container / *jar* (v.) used when something doesn't quite fit the pattern. Tell students to make a list of as many homonyms as they can, e.g. *fine* (adj.) good / (n.) penalty; *object* (n.) thing / (v.) complain.

6 SPEAKING

- a** Pre-teach *can't put your finger on it* (not be able to understand exactly why a situation is the way it is) and *sterile* (having no imagination, new ideas, or energy). Put students into groups to read and discuss each dilemma. Take feedback as a class.
- b** Ask students for examples of jobs where gut instinct may be important, e.g. customs officers. Check that students know that *CEO* is Chief Executive Officer. Put students into groups to go through each job and discuss the role of gut instinct. Take feedback as a class.
- c** Students choose a job, write a dilemma and pass it to other students to discuss. Encourage students to use the language of doubt and uncertainty in 5e in their writing and discussion.

EXTRA ACTIVITY

Put students into groups and ask them to use a dictionary and find as many expressions with *gut* as they can within a time period you set. Give groups one point for finding an expression, another for the definition, and another for a personalised example. See which group gets the most points and share the vocabulary information on the board.

Suggested answers

- bust a gut* (work very hard or make a big effort to achieve something): *I bust a gut to pass the last progress test.*
- gut-wrenching* (making you feel very upset or worried): *There was a gut-wrenching cry of agony.*
- gutted* (very disappointed and upset): *City were gutted to lose the final.*
- have guts (B2)* (have the bravery and determination that is needed to do something difficult or unpleasant): *You don't have the guts to climb to the top.*
- slog your guts out* (work extremely hard): *What's the point in slogging my guts out for this salary?*

ADDITIONAL MATERIAL

- Workbook 4A
- Photocopiable activities: Grammar p.207, Vocabulary p.227, Pronunciation p.258

4B He got himself locked in a shed

OPTIONAL LEAD-IN



Books closed. Give students this memory test on Units 1–3.

- 1 *Who is Ellen MacArthur?* (a sailor, Unit 1)
- 2 *In which decade did people use the adjective wicked to describe their favourite music?* (1990s, Unit 1)
- 3 *Where is the quietest place in the world?* (the anechoic chamber in Orfield Laboratories, Minneapolis, Unit 2)
- 4 *What extreme sport did Ada do?* (base jumping, Unit 2)
- 5 *What disease did Will get?* (malaria, Unit 3)
- 6 *Who was the interviewer in what Max described as his 'first and last radio interview'?* (Oscar, Unit 3)

Ask the students who got the most answers right to say why they think they have a good memory.

1 LISTENING and GRAMMAR

have / get passives

- a**  Ask students when childhood ends. Ask if there was a particular moment, like going on holiday without their parents, that signalled the end of childhood. Put students into groups to discuss the questions. Take feedback as a class.
- b**  **2.16** Ask students what the wooden building is in photo C (a shed). Play the recording and ask students which photo is about which speaker (A Clara, B Tommy, C Marissa). Then tell them to answer the questions. Give students the information in the Culture notes if they don't know what Transformers are. Check answers and take feedback as a class.

Suggested answers

1 Tommy

Photo B shows a room after burglars have raided it. Their house was burgled and he was very upset because all his Transformer toys were stolen. The thieves were caught when the toys were found as a result of a security bag check at a football match. The toys were returned but Tommy never played with them again.

Marissa

Photo C shows a shed. Her brother went missing and people spent all night looking for him. He was found by a teacher the next morning in the garden shed at school and has liked gardening ever since.

Clara

Photo A shows a mother with her daughter on the daughter's first day at nursery school. Clara was so shocked by being left by her mother for the first time that she didn't react to anyone or anything at first. Eventually a boy asked her to play with him and she did. He became her best friend at nursery but then they didn't see each other for 15 years. Now he's her husband.

2 Students' own answers

VOCABULARY SUPPORT

pick up on sth – understand something that is not communicated directly

blank (look) – showing no feeling or understanding

bump into sb – meet someone you know by chance

the rest is history – everything that happened since then is well-known or obvious

At the end of this lesson, students will be able to:

- speak, read and listen about the role and reliability of memories and respond using a range of words and expressions connected with memory
- use a range of *have/get* passive constructions in speaking and writing
- use sentence stress and rhythm to communicate more effectively

Audioscript

TOMMY We got burgled once ... and believe it or not, they got the burglars. My parents were having their kitchen renovated – security wasn't very good and the burglars got in really easily. They took all the usual stuff – the TV, jewellery, but I also had all my toys stolen. That's strange! But I did have an impressive collection of Transformer toys. I felt really upset – my world had come to an end. Now the funny thing was, my toys were actually how they caught the thieves. One went to a football game and had his bag searched as part of security – the thief took the Transformer items to sell to a mate. Now, this particular security guard had a friend who was a policeman, and he'd told him about the strange theft of my toys, and he'd got in touch, and the thief got arrested as he was leaving that game! And the good thing was I got my toys back. I was happy on the day I got them back, but I lost interest in them almost immediately. I never played with them again.

MARISSA My brother got himself locked in the garden shed at school and he couldn't get out. What happened was, as my brother didn't come home from school so my mom and I, we started looking for him and ... I mean, I was with my mother and she started getting more and more upset, and at first, I didn't completely understand what was going on, but I think I picked up on the general anxiety and that made me cry.

So his disappearance got everyone looking for him, in a small forest near our house. And people searched all night calling for him – I mean, I remember them shouting, 'Charlie! Charlie!' I mean, it was terrible and ... there was this desperate sound in their voice – I was so afraid. Anyway, the next day, the teacher arrives early at school and heard my brother crying in the shed. No one knows how it happened I mean, maybe the door got locked from the outside. Anyway the funny thing is, is he's always loved gardening! I'm surprised it didn't put him off.


CLARA Er, so it was my first day at nursery, and I was left by my mother. This was the first time I'd been without her. Mum told me the nursery teacher was really worried. She said she was used to tearful upset children but, apparently, I was like an ice statue!

She didn't really know what to do with me. She had me sitting on my own and I think I remember her saying something like 'I'll get you set up with some paper and crayons' but ... I just sat there looking at her. I'm sure I had some kind of blank look on my face. I guess it was a kind of a shock.

Er, eventually, a little boy asked me to join in a game. I'm not sure why – I went with him ... and that literally broke the ice. He got me to play when no one else could. Guess who that little boy was ... ? It was my husband Andrew! We ended up being best friends at nursery and, I actually didn't see him for 15 years. And then suddenly, we bumped into each other after university and the rest is history.

CULTURE NOTES

Transformers are action toys originally from Japan which you can change in shape from robots to vehicles. Transformers are incredibly popular and there are comics and films based on the concept.

- c**  Ask students what toys were popular when they were children. Put students into groups to discuss the questions. Take feedback as a class.

d Ask students what happened to Clara and the boy she met and elicit *They got married*. Explain that we use *get* and *have* in different constructions. Tell students to look at the first pair of sentences and ask: *Is there a difference?* (yes); *Who is renovating in sentence 1a?* (workers); *Who is renovating in sentence 1b?* (the parents). Put students into pairs to go through the sentences and discuss whether there is a difference in meaning. Check as a class. Then ask the students which of the uses a–d sentence 1a should go with (b). Students match the other sentences. Check as a class.

Answers

1 yes 2 no 3 yes 4 yes 5 yes 6 yes
a 2 b 1 c 4;5;6 d 3

e Write 1 *Sandra got fired by Tim*. and 2 *Sandra got Tim fired*. on the board. Ask *Who lost their job in each sentence?* (1 Sandra, 2 Tim) Ask *What is Tim and Sandra's relationship in each sentence?* (1 Tim is Sandra's boss. 2 Sandra is not Tim's boss, she is probably a colleague. Ask *In sentence 2, why did Tim lose his job?* (Sandra caused him to lose it, for example she might have told the boss that he was stealing from the company, etc.) Ask if we can say *Sandra had Tim fired*. (yes). Tell students to complete the table and answer the questions. Check as a class.

Answers

Subject	Verb form 1	Object	Verb form 2
My parents	were having	the kitchen	renovated.
I	had	all my toys	stolen.
He	got	himself	locked in the garden shed.
His disappearance	got	everyone	looking for him.
She	had	me	sitting on my own.
He	got	me	to play when nobody else could.

1 yes; no, it doesn't, although *got all my toys stolen* could imply that it was in some way due to his own carelessness.
2 yes: *had himself locked in the shed* changes the meaning to mean he asked somebody to do this deliberately; *had everyone looking for him* no change in meaning; no: *had me to play* is not possible.

f **2.17–2.18** Students read the information in Grammar Focus 4B on SB p.145. Play the recording where indicated and ask students to listen and repeat. Students then complete the exercises. Check answers as a class. You could have a discussion about the generation gap after c. Ask: *Do children today live in a different world from their parents? Do children today grow up too quickly?* Tell students to go back to SB p.47.

CAREFUL!

The difference in meaning between *have* and *get* can be confusing for many learners, especially those with Portuguese, Italian and Spanish L1s. With *have / get* passives learners may use *have* (meaning engage somebody else to do something) instead of *get* (meaning take an active role in completing something). *I'll help you have everything sorted out.* (Correct form = *I'll help you **get everything sorted out.***) *The situation makes it harder to have deals closed.* (Correct form = *The situation makes it harder to **get deals closed.***)

Answers (Grammar Focus 4B SB p.145)

- a 2 get myself measured 3 had it checked 4 Getting 5 to give 6 have 7 had everyone shouting 8 mended
- b 2 Tina worked hard and got herself promoted. 3 I got my bike stolen. 4 Have your eyes checked. 5 The news got everyone panicking. 6 It wasn't easy to get the children to calm down / calmed down. 7 Our teacher had us write an essay. 8 Alex got me to go with him.
- c 2 given 3 working 4 done 5 having 6 to make 7 working

EXTRA ACTIVITY

Put students into pairs to discuss these questions:
Would you like to get your hair cut really short?
Have you ever had your bag searched in customs at an airport?
What kinds of things get you worried?
Is it easy for you to get people to do what you want?
If you got yourself arrested but you'd done nothing wrong, what would you do?
Compare answers as a class.

2 SPEAKING

a **2.19 Pronunciation** Drill *He got himself locked in the shed*. and ask students which syllables are stressed (see underlining). Tell students to underline the stressed syllables in sentences 1–8. Play the recording for students to listen and check. Say: *Are content words stressed?* (yes). *What kinds of words are unstressed?* (grammar words). Drill all the sentences.

Answers

- 1 I had my bike stolen.
- 2 They had me doing all the cleaning for weeks.
- 3 I had my arm broken in a football match.
- 4 She had me doing all her homework.
- 5 It got me thinking about what I'd done wrong.
- 6 I got myself locked out of the house.
- 7 I got my mum to say I was sick.
- 8 My brother got me punished unfairly.

b Tell students the story about George Washington, the first president of the USA, and the cherry tree. When he was a young boy, George had an axe which he loved to use. One day, he cut down a cherry tree in his garden. The problem was it was his father's favourite tree. His father came home, saw the fallen tree and demanded to know who had done it. George was frightened and ashamed but he said to his father, 'I cannot lie. I cut the tree down.' George's father hugged him and said that telling the truth was more important than any tree. Give students time to read the questions and think of a childhood incident. Put them into pairs to tell each other about it. Encourage students to tell the class about particularly interesting incidents.

3 LISTENING and READING

a **2.20** Show some photos of people and places from your childhood and tell students what you remember about them. Students may be able to share similar photos on their mobile devices or have photos with them. Play the recording, which gives Marissa's story again, followed by Charlie's version of the same incident for students to make notes and compare.

Answers

Marissa: Charlie got locked in shed at school overnight, everyone searched for him all night in a forest, found by teacher arriving early at school the next morning

Charlie: was so interested in teacher showing him how to grow seeds in shed at school forgot about the time and didn't go home from school, Marissa and his mother came to school in the late afternoon and found him


Audioscript

MARISSA My brother got himself locked in the garden shed at school and he couldn't get out. What happened was, was my brother didn't come home from school so my mom and I, we started looking for him and ... I mean, I was with my mother and she started getting more and more upset, and at first, I didn't completely understand what was going on, but I think I picked up on the general anxiety and that made me cry.

So his disappearance got everyone looking for him, in a small forest near our house. And people searched all night calling for him – I mean, I remember them shouting, 'Charlie! Charlie!' I mean, it was terrible and ... there was this desperate sound in their voice – I was so afraid.

Anyway, the next day, the teacher arrives early at school and heard my brother crying in the shed. No one knows how it happened I mean, maybe the door got locked from the outside. Anyway the funny thing is, is he's always loved gardening! I'm surprised it didn't put him off.

CHARLIE So, my sister Marissa always tells this story of me getting myself locked in a garden shed. That's just ... it's just not true ... I mean, I wasn't locked in ... I was in there with my science teacher, Mrs James. I mean, she was showing me how to grow things from seeds. Er, we were transferring seedlings from large containers to individual ones. We were like, just so concentrated on the job we forgot about the time. Marissa has a strange idea everyone searched through the night for me and Mrs James found me in the morning. That's just not true. I think my mom was just slightly concerned I wasn't home from school. Er ... my mom came with Marissa to school late in the afternoon and found me and Mrs James at work. Mrs James was er ... a bit embarrassed. Mo ... Mom was pleased I'd, y'know, taken an interest. Marissa was right about one thing though ... Thanks to Mrs James, I've always loved gardening.

- b**  Tell students that most historians think the story about George Washington and the cherry tree is false. Ask how and why the story could have become popularised. Put students into groups to discuss the questions. Take feedback as a class.
- c** Divide the class into pairs and assign A and B roles. Student As read the text *False childhood memories* and Student Bs read the text *How eyewitness evidence can be unreliable*. Tell students to answer the questions about their text. If necessary, pre-teach to Student As *extraneous* (not directly connected with or related to something) and *neuron* (a nerve cell that carries messages between the brain and other parts of the body), and pre-teach to Student Bs *line-up* (a row of people for a witness to identify a suspect from, also called an *identity parade*) and *obliging* (willing or eager to help). Refer to the Culture notes as necessary. Check the two sets of answers as you monitor.

Answers

Student A

- 1 Memories are formed when neurons link together to form new connections, or circuits, actually changing the contact between the cells. Long-term memories, which include experiences that happened just a few minutes ago to information several decades old, are stored in mental 'drawers' somewhere in our brains. No one knows exactly where.
- 2 New information is added to the 'drawers', replacing older memories. He compares it to going through drawers, rearranging items.
- 3 The malleability of memory: our memory can be influenced by something that we have been told that is untrue, and we can be tricked into believing it really happened.


Student B

- 1 An eyewitness has enormous power as their testimony can convince a jury of someone's guilt or innocence.
- 2 They want to help to make sure that a criminal is caught and believe the police wouldn't conduct a line-up unless they had a good suspect.
- 3 By asking leading questions or by staring at a person in an identity parade. As a result, a witness might amend their visual image of the criminal they saw, by adding details of the person in front of them to an unclear memory.

CULTURE NOTES

Jean Piaget (1896–1980) was a pioneer of developmental psychology and contributed many theories to the field. He often reflected on his own development in his writings. This excerpt comes from one of his classic works.

He mentions that his nurse had been converted to the Salvation Army – this means she was converted to a religious way of life by a Christian charity.

- d**  Tell students to compare texts and say what they found interesting or surprising. Share ideas as a class.
- e** Put students into pairs. Tell them to go through the two texts and guess the meaning of the words and expressions. Students then check in a dictionary. Do the first expression, *crumpled up*, as a class. Say *Look at the verbs around 'crumpled up'*. Do the old memories become clearer? (no). What could this mean about the old memories? (they fade or lose shape). Check answers as a class.

Answers

crumple up: of clothing or paper, to press carelessly into a small space, so it is folded in an irregular way, and possibly damaged

bear little resemblance to: be very different from

malleability: the quality of being easily influenced, or changed

fake (v.): make something look real or valuable in order to deceive people

carry weight: to be considered serious and important enough to influence other people

notify: tell someone officially about something

incentive: something that encourages a person to do something

conspicuously: in a way that is very noticeable

culprit: someone who is responsible for a crime / something bad

fuse (v.): join or become combined

EXTRA ACTIVITY

Play the memory game Alibi. Explain *alibi* (proof that someone who is thought to have committed a crime could not have done it, especially the fact or statement that they were in another place at the time it happened). Put students into groups of four: two suspects and two police officers. Tell the suspects that they have committed a robbery. Give the suspects five minutes to make up an alibi for where they were and what they were doing together while the police officers think of questions to catch them out, e.g. *What was your friend wearing?* One police officer interviews one suspect while the other police officer interviews the other suspect. Police officers then compare the answers the suspects gave. If they find any differences in their stories, the suspects' alibi is broken.

4 VOCABULARY Memory

- a Say to students: *I can remember my first day of school as if it were yesterday.* and ask them to tell you the collocation (a vivid memory). Tell students to match the adjectives with the definitions. Check answers as a class.

Answers

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


- b Tell students to look at the collocations in 4a and see which one is different. Check as a class.

Answers

- 4 In collocation 4, *memory* describes the ability to remember. If you have a photographic memory, you are able to remember things in exact detail.
In the other collocations, *memory* describes the event remembered.


FAST FINISHERS

Ask fast finishers to write one personal example for each collocation, e.g. *My driving test is still a painful memory.* They then compare their examples with another fast finisher.

- c  2.21-2.22 Students complete the exercises in Vocabulary Focus 4B on SB p.161. Play the recording for students to check their answers to Exercise a and b. Tell students to go back to SB p.49.

Answers (Vocabulary Focus 4B SB p.161)

- a 1 vague 2 painful 3 distant 4 lasting 5 vivid
6 photographic
- b 1 c
2 e
3 a
4 d
5 g
6 f
7 b

- d  Ask students to remember their first English class with you. Elicit how they felt and what they noticed. Give students time to read the questions, then put students into pairs to ask and answer them. Take feedback as a class.





LOA TIP MONITORING

- To avoid having to step in and interfere with the free speaking when the discussion breaks down or is not developed enough, write a framework for discussion of each point on the board which you can refer students to as you monitor.
- Write this framework and example on the board (elicit some of the content from students):

Question	How clearly do you remember the time before you went to school?
Response and example	Quite well, I mean, I'm still in touch with some of my friends from nursery.
Response	Really? I guess you talk about those times with them then.
Follow-up	What we can remember, yes. Anyway, what about you?

- As you monitor, notice when groups run out of things to say and point to the appropriate part of the framework, e.g. follow-up, to show students how they can expand the discussion.

5 SPEAKING

- a  Divide the class into pairs and assign A and B roles. Student As study the pictures on SB p.128 and Student Bs study the pictures on SB p.130 for one minute. Next tell students they have one minute to write down as many of the new words from the lesson as they remember. Tell students to check with each other and then look back at SB pp.47–49. Ask what kinds of words were easiest / most difficult to remember. Student As then go to SB p.130 and Student Bs to SB p.128. They test their partners on the pictures they studied and ask questions about details they have forgotten. Then ask the class how reliable their partners' memories were and whether they would make good witnesses.
- b  Ask students to name things which it is important to remember, e.g. people's names, vocabulary, passwords. Put students into groups to make a list of memory techniques. Take feedback as a class.
- c  Tell students to read the fact file about memory techniques on SB p.134 and find out if any of their ideas are listed. Tell students how *mnemonic* /nɪ'mɒnɪk/ is pronounced. Take feedback as a class.
- d  Ask: *Do you think men and women have better memories for different things?* Put students into groups to discuss the questions. Take feedback as a class.

EXTRA ACTIVITY

Ask students what this mnemonic could mean: *Naughty Elephants Squirt Water* (North, East, South, West). Put students into groups to find out or make up mnemonics for:

- the names of the planets
- the colours of the rainbow
- the first seven presidents of the USA.

ADDITIONAL MATERIAL

- ▶ Workbook 4B
- ▶ Photocopiable activities: Grammar p.208, Vocabulary p.228

4C Everyday English

I see where you're coming from

At the end of this lesson, students will be able to:

- speak tactfully in formal discussions using a range of functional language to give opinions
- identify homophones in words and connected speech

OPTIONAL LEAD-IN

Books closed. Tell students to choose one person from history and to think of three questions to ask them. Students compare interviewees and questions in pairs, and try to predict the answers the person would give to their partner's questions. Take feedback as a class and find out which of these people students think would be hardest to interview and why.

1 LISTENING

- a** Ask students how they would prepare for an interview with the famous person they talked about. Put students into groups to discuss the questions. Compare ideas as a class.
- b** **2.23** Ask students what they can remember about Max's interview with Oscar. Tell students to look at the picture and guess what Nadia, Sara and Oscar are discussing. Play Part 1 of the video or the audio recording. Check the answer with the class. Tell students the meaning of the informal use of *grand* here (very good).

Answer

the interviewer

Videoscript/Audioscript (Part 1)

- NADIA** So, Oscar, before you go, can we have a quick word about your interview with Max Redwood?
- OSCAR** Grand, yes!
- N** How do you think it went?
- O** Well, if you don't mind me saying so, it was like trying to get blood out of a stone.
- N** Right.
- SARA** Yeah, he wasn't an easy guy to talk to.
- O** Tell me about it! If you ask me, maybe he should stick to writing.
- N** I see where you're coming from, but guys, I think we're forgetting something here.
- O** What's that?
- N** We're the professionals.
- O** OK, but I thought I was being ... professional.
- N** It's our job to get the best from our interviewees.
- O** Are you saying it was my fault?
- N** Look, don't take this personally, Oscar. I'm trying to be constructive.
- O** Really?!
- N** I think a good interviewer can get blood out of a stone.
- O** OK ...
- N** I think we all need to learn from this.
- O** I do take your point, but I'm not sure there's anything more I could've done.
- N** I beg to differ. I agree Redwood wasn't particularly forthcoming, but my feeling is that there's always a way.
- S** No offence intended, Oscar, but ... I couldn't understand why you were asking about a sequel.
- O** Well, he will be writing another book, surely?
- S** Well, anyway, Max clearly was a very hard nut to crack.
- N** With all due respect, Sara, I don't think you're in a position to tell us what does and doesn't make a good interviewer. We need to bear in mind that we're trying to run a business here. It's about getting results. We could lose a lot of listeners with an interview like that.
- O** OK, point taken.
- N** Let's pick this up again tomorrow.

- c** **2.23** See if students can name who mentioned the topics and any details about them. Then play Part 1 of the video or the audio recording again for students to check their answers.

Answers

- 1 Oscar: he suggests Max should stick to writing (rather than speaking in interviews) and assumes that Max will write another book
- 2 Nadia: being professional involves getting the best from interviewees; Oscar: he thought he was being professional during the interview with Max
- 3 Sara: she couldn't understand why Oscar was asking about a sequel; Oscar: he assumes Max will write another book
- 4 Nadia: they could lose a lot of listeners with an interview like Oscar's with Max

EXTRA ACTIVITY

Give students examples of books and their sequels:

- *The Hobbit* and *The Lord of the Rings* by J R R Tolkien
- *The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*, by Mark Twain.

Ask students to work in pairs and choose one book and its sequel they know. Tell them to discuss whether the sequel was better than the original. Take feedback from the class. You could ask students to research and write a comparison of the books.

- d** Put students into groups to discuss the questions. Take feedback as a class. Ask students if they agree with Nadia that it was Oscar's fault.

Suggested answers

- 1 Oscar is angry, hurt and defensive. Sara agrees with Nadia's feedback but is sympathetic towards Oscar and keen not to hurt his feelings.
- 2 Students' own answers

e Language in context Idioms 1

Check students know the meaning of *forthcoming* (friendly and helpful, willing to give information or to talk). Tell students to answer the questions. Play the recording for students to check their answers.

Answers

- a like trying to get blood out of a stone
- b a very hard nut to crack

FAST FINISHERS

Ask fast finishers to use dictionaries to find out other idioms with *blood* and *nut*.

2 USEFUL LANGUAGE

Being tactful in formal discussions

- a** Ask students if they can remember any expressions describing tactful behaviour from Lesson 2C (*walk on eggshells*, *drop hints*). Tell students to match the expressions with their uses. Check as a class. Drill the expressions.

Answers

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

- b** 2.24 Play the recording. Students match the expressions with the uses in 2a. Check as a class. Drill the expressions.

Answers

1 c 2 a 3 b

- c** Say some direct statements and ask students to make them more tactful, e.g. *You're wrong* (I can see where you're coming from, but I'm not sure I agree). Put students into pairs to make the discussions more tactful and expand them. Students then act out their discussions. Give feedback as a class.

Suggested answers

- 1 **A** My article was rather clever.
B No offence intended, but I beg to differ. It was potentially offensive.
A I see where you're coming from, but people shouldn't be so sensitive.
B I do take your point, but you need to be more tactful.
- 2 **A** I think I handled that meeting quite well.
B With all due respect, you allowed Leon to talk for too long.
A I do take your point, but you could have interrupted him and helped me out.
B If you don't mind me saying so, it was your job to chair the meeting.



LOA TIP REVIEW AND REFLECT

- Students will understand the purpose of new language and skills more if you show them how they are relevant to them. Personalise the expressions for being tactful and show their usefulness.
- Ask students to think of a time when they were not tactful or someone was not tactful with them. Give some example situations, e.g. giving advice to a friend who is quite sensitive; negative feedback at work.
- Put students into pairs to role-play the original untactful situation and then role-play the situation again, this time using tactful language. Ask students to compare the two role plays and how each one made them feel.

3 PRONUNCIATION

Homophones in words and connected speech

- a** 2.25 Check students understand *homophone* (a word that is pronounced the same as another word but has a different meaning or spelling, or both) and ask students to give you more examples, e.g. *I/eye, here/hear*. Play the recording. Students find the incorrect words and write the correct homophones. Check answers as a class and check students understand *dew* (drops of water that form on the ground and other surfaces outside during the night), *grate* (to rub food against a grater in order to cut it into a lot of small pieces) and *knot* (C2) (a join made by tying together the ends of a piece or pieces of string, rope, cloth, etc.).

Answers

2 weigh way 3 knot not; fare fair 4 sets cells 5 pear pair
6 hole whole; seen scene 7 grate great; wait weight
8 bare bear

- b** Write *buyer nice cream* on the board and ask students to say it as a different phrase (buy an ice cream). Tell students to complete the homophone phrases. Read them aloud if students need help. Check as a class.

Answers

2 name 3 up 4 for/four cakes 5 locked inside

- c** 2.26 Play the recording for students to listen to the sentences. Tell students to write out the phrases as they were said in the interview and then check in the audioscript on SB p.180. Use the information in the Language notes below to help students if necessary.

Answers

2 if you don't mind me saying so
3 I think we all need to learn from this
4 no offence intended
5 we need to bear in mind

LANGUAGE NOTES

- When a word finishes in a consonant and the next word starts with a vowel, there is often linking, so *think it* sounds like one word.
- Remind students that the final /d/ or /t/ is often unpronounced before a word beginning with a consonant, so the *d* isn't pronounced in *nee(d) to* (see 3e on SB p.36).
- A final /n/ sound may become a /m/ sound if the following sound is /m/, as in *min(d) me*.

- d** Ask students why homophones might cause problems in listening (you may think it's one word/phrase when it is actually two). Tell students to complete the advice. Take feedback as a class.

Suggested answer

think about whether it could be a homophone or part of a homophone phrase.

4 LISTENING

- a** Tell students to look at the picture and say why Sara looks so happy. Discuss the question as a class.
- b** 2.27 Play Part 2 of the video or the audio recording for students to check their answer in 4a.

Answer

get Max Redwood's phone number from Emma

Videoscript/Audioscript (Part 2)

SARA Phew, that was hard going! **S** No way! Have you met him?
ALEX What, Nadia? Yeah, she can be quite tough, can't she? **A** Um, sort of. But he is staying with Emma at the moment.
S You're telling me! It's the first time I've heard her criticise Oscar, though. **S** Hey, I wonder if ...
A Yeah?
S Well, y'know – could you maybe, y'know ... ?
A Probably because of his interview with Max Redwood. **A** What? Get his number for you?
S You've hit the nail on the head! **S** Well, yeah.
A Speaking of which ... **A** Yeah, sure, I'll call Emma.
S Such a shame. I've read his book and it's fascinating. He must have loads to say about it. **S** Brilliant! Thanks, Alex!
A Yeah. Speaking of which, you'll never guess what I found out recently. Max Redwood is my girlfriend's brother! **A** I wouldn't mention that you're a journalist to start with though.
S Hm ... Yeah, you're right. I'll say I'm a fan!
A Well you are a fan, aren't you?
S Well, yeah, I suppose I am!
A Hi Emma! Yeah, listen, I've got a favour to ask about your brother ...

- c 2.27 Ask students to read the questions. Then play Part 2 of the video or the audio recording again. Students answer the questions. Check answers as a class.

Answers

- 1 the same: she's very tough; different: she criticised Oscar for the first time
- 2 embarrassed; she's taking advantage of Alex's personal contacts
- 3 She shouldn't mention she's a journalist because Max's interview with Oscar didn't go well.

- d Put students into pairs to discuss the question. Compare ideas as a class.

e Language in context Idioms 2

- 1 2.28 Tell students to complete the idioms. Play the recording for students to check their answers. Concept check the meaning and ask which idiom means *I feel the same way* (Tell me about it!), *You are exactly right* (You've hit the nail on the head!), *I know this already* (You're telling me!).
- 2 2.28 Tell students to underline the main stress. Play the recording again for students to listen and check. Check answers as a class. Drill the idioms.

Answers

- 1 1 Tell 2 telling 3 hit
- 2 1 Tell me about it!
2 You're telling me!
3 You've hit the nail on the head!

EXTRA ACTIVITY

Put students into groups with the same L1. Ask half the groups to translate Part 2 from the start to *No way! Have you met him?* and the other groups to translate from *Not yet, no.* to the end. Put groups with the same L1 together to combine translations and check each other's work. Play Part 2 of the video recording again but without sound and tell a group to dub it with their combined translation by speaking in their L1 at the same time as the characters. This will take some practice and you will need to pause the video at points, but it is fun and challenging.

5 SPEAKING

- ▶ Divide the class into pairs and assign A and B roles. Tell students that A is an employee and B is a boss. Tell them to read their role play cards, Student As on SB p.127 and Student Bs on SB p.128. They then carry out the conversation, using the expressions for being tactful on SB p.50. Then tell them to swap roles, perhaps in new pairings. Monitor the role plays and give feedback to the class.

ADDITIONAL MATERIAL

- ▶ Workbook 4C
- ▶ Photocopiable activities: Pronunciation p.259
- ▶ Unit Progress Test
- ▶ Personalised online practice

4D Skills for Writing

Where does her talent come from?

OPTIONAL LEAD-IN

Books closed. Tell students to list as many different types of music as they can, e.g. rap, with – in their view – the best example of a modern-day performer of that genre from their country. Put students into groups to say what they think about each type of music and the performers they have listed.

1 SPEAKING and LISTENING

- a Ask students to write down one interesting thing about themselves, e.g. *I was born on the same day of the week as my mother.*, and then tell other students. Tell students to read the questions and make notes about them. Then put students into groups to discuss the questions. Take feedback as a class.
- b To introduce the subject of English folk music, play a clip of a song by the English folk singer/songwriter Roy Harper if you can and ask students what they think of it. Tell students to read the five things Nora says and then put them into groups to discuss how these things may have affected her. Take feedback as a class.

At the end of this lesson, students will be able to:

- understand the effect of using direct quotes in writing
- use different tenses and time expressions to organise information more efficiently in writing
- write an article based on an interview

- c 2.29 Tell students to listen and summarise what Nora says about the influences in 1b. You may wish to pre-teach the phrases in the Vocabulary support box. Check as a class.

Suggested answers

- 1 Her parents played a lot of music, but they weren't really musical and didn't play a musical instrument.
- 2 Her parents listened to music all the time, mostly rock music.
- 3 She thinks she's similar to her grandfather in many ways as he was very musical and travelled all over the world and she was inspired by him.
- 4 One day she picked up her brother's guitar and as soon as she started playing it she knew it was the right instrument for her.
- 5 She's travelled all over Eastern Europe and in North Africa. She listens to the local music and records it. She always comes back from travelling with her head full of music and gradually the music she's heard works its way into her songs.

Audioscript

- INTERVIEWER** So you've obviously got a talent for music. Where do you think that comes from? Is your family musical?
- NORA** Yes and no. My parents played a lot of music, but I wouldn't say they were really musical. They listened to music all the time.
- I** And so you did too?
- N** As a child yes, we had it played to us all the time – whether we wanted it or not. My parents grew up in the sixties. They had a huge record collection – mostly rock music. So, you could say I grew up with music in that way.
- I** But they didn't actually play a musical instrument?
- N** No, none of them played anything. But, my grandfather, he was very musical.
- I** Oh yes?
- N** Oh yes! He had an incredible musical ear. He was a violinist. He played the violin in an orchestra, and he also travelled all over the world – so I think I'm similar to him in many ways – like, a professional in an orchestra. They did international tours and everything like that. So, I think I probably take after him.
- I** Did you hear him play?
- N** Yes, when I was a kid – um ... about five, I think. There was this day when I was at his place, with my parents, and he was rehearsing something in another room. And I remember being intrigued with this sound. I don't know – it was almost an emotional experience – I was very drawn to it. I think that's when I became aware of music and wanted to play. And it just dawned on me – I wanted to play like that ... it was that feeling that got me interested in playing. It was a really formative experience.
- I** But you didn't start playing the violin?
- N** No. I started playing my brother's guitar, actually – my older brother. He had a guitar, but he couldn't really play it. So I picked it up one day and I started playing around on it. And like, the moment I started playing, I knew it was the right instrument for me. It was really weird actually, it just felt right.
- I** You've been very successful in a short space of time. Are you surprised by that?
- N** Well, I never set out to become famous or make money. Music was always something I just did for fun. It was only when someone asked me to play on the local radio station that I thought maybe I could make a living from it. That was about a year ago.
- I** And now you've released an album; it's called *Memory*.
- N** Yes.
- I** Is that about your grandfather, those memories of him playing the violin? I see you've had an elderly man put on the cover.
- N** No, it's not really, well, maybe partly. But it's really more to do with travelling.
- I** Travelling?
- N** Yes, it started in my teens, I've always travelled a lot.
- I** Like your grandfather.
- N** Yeah, that's right.
- I** So where did you travel?
- N** Oh, lots of places. All over Eastern Europe, um ... Turkey, Morocco. I went for countries that had good music. And I always tried to listen to the local music and I recorded it. It's like most people take photos, well I do too, but I also recorded sounds I heard, music especially. I always come back from travelling with my head full of music, and gradually that works its way into my songs. So you could say they're my memories, I suppose.
- I** Musical ones.
- N** That's right, yeah. These are my musical memories.

VOCABULARY SUPPORT

have a musical ear – be able to understand music just by listening to it

it dawns on sb – somebody realises something they had not been aware of previously

a formative experience – an influential event in a person's development

2 READING

Ask students how the article would be different from the audioscript in terms of language and content, e.g. fewer features of spoken language; an introduction to readers. Tell students to read the article and answer the questions, comparing the article with their answers in 1c. Compare answers as a class. Ask students whether they would rather listen to the live interview or read the article.

Answers

- 1 She's a folk musician. Over the last month she's had her songs played on local radio and she's about to embark on her first tour. She's studying biochemistry at Liverpool University. She was about seven when she started playing her brother's guitar. She started university two years ago and before long she was giving public performances. The rest of her family have never moved far from their home town of Manchester. She was 18 when she travelled through Eastern Europe.
- 2 Her parents had a huge record collection, mostly rock music. Her parents didn't play a musical instrument. Her brother is older than her. He couldn't really play his guitar. There's an elderly man on her album cover.

VOCABULARY SUPPORT

not look back since – after an initial success, continue to be more and more successful

sth works its way into sth – something gradually influences or becomes part of something else

FAST FINISHERS

Tell fast finishers to make a timeline of Nora's life, starting with her earliest memory (aged 5) and ending with her planning her first tour.

3 WRITING SKILLS

Organising information; Showing time relationships

a Write on the board:

'Where's the fun in being sensible?' she asked, smiling.

She asked me where the fun was in being sensible, and smiled.

Ask students whether they find the direct or the indirect speech more effective and why (the direct speech is probably more effective because it is a strong statement, a joke). Tell students to underline three direct quotes in the article and details of the setting. Put students into pairs to discuss what effect the quotes and the details of the setting have on the reader. Take feedback as a class. See SB pp.52–53, article, for examples of direct speech.

b Ask students why the verb in *She tells Saul Winthorpe about her musical memories*. (in the introductory piece of text) is in the present simple if the interview has already taken place (the present simple makes the interview seem immediate, as if it's taking place now). Tell students to find verb tenses and examples to match each category. Check answers as a class.

Answers

- 1 present perfect
- 2 present simple
- 3 past simple



LOA TIP ELICITING

- When you elicit patterns of usage, you need to make students aware of the context of the writing or the speaking.
- Highlight *Over the last month she's had her songs played on local radio and she's about to embark on her first tour* in the first paragraph of the article on SB p.52. Elicit the two verb forms, present perfect and *be about to*, and why they are used (present perfect for something continuing until now and *be about to* for something that will happen soon). Then elicit why it is effective to have two different forms in the same sentence (the interview is seen to be wide in scope, covering the past and the future).
- You can also use the audioscript. Tell students to highlight *Music was always something I just did for fun* in the audioscript on SB p.180–1. Elicit why Nora uses the past simple rather than the present perfect (Nora is now a professional so her attitude to music as fun has changed).

- c** Ask students if the sentences look like effective writing (no). Put students into groups to compare the sentences with the original and answer the questions. Check answers.

Answers

- 1 There is only one sentence in the article. The second and third sentences both begin with *She*, which sounds repetitive.
- 2 c

- d** Tell students to cover the text and then make the pieces of information in questions 1 and 2 into single sentences. Then ask students to compare their answers with the original sentences in the text and decide which are more effective. Take feedback as a class.

- e** Ask students what the highlighted phrases are (time expressions). Tell students to match the highlighted expressions with the functions. Check as a class.

Answers

- 1 The moment
- 2 It was only when ... that; it wasn't until ... that
- 3 before long; was closely followed by; subsequently

- f** Students underline the time expressions and match them with the functions in 3e. Check answers as a class.

Answers

- 1 No sooner had ... than – 1
- 2 Not until (many years later) ... (did) – 2
- 3 The instant – 1
- 4 In time – 2
- 5 Shortly after – 3

- g** Ask students what is unusual about 1 and 2 in 3f. Check as a class and refer students to the grammar section on inversion in lesson 3A if necessary.

Answer

The subject and verb are inverted.

- h** Students complete the exercises in Writing Focus 4D on SB p.171. They read the table with time expressions before completing the exercises. Check answers to Exercise a and then monitor Exercise b–e. Take feedback as a class. Tell students to go back to SB p.53.

Answers

- 1 The moment I saw her paintings, I knew she would be a famous artist.
- 2 Shortly after graduating / he graduated, he got a highly paid job in the City of London.
- 3 No sooner had I started asking questions than she got up and left the room.
- 4 It wasn't until we were both made redundant that we decided to form a business partnership.
- 5 It was only years later that I decided to take up horse riding again.

4 WRITING

- a** Ask students how these settings would affect an interview: an underground train, a cinema, a swimming pool, a roller coaster, the top of a mountain. Tell students to prepare for the interview by looking back at their notes, thinking of interesting questions and choosing a setting.
- b** Put students into pairs. It may be effective to pair up students who don't know much about each other so that there is more of an information gap. Students take turns to interview each other and take notes. Tell the stronger student in each pair to be the interviewee first as answering questions is more difficult and this will provide a model for the weaker student. Read through the Writing Tip with the class and remind students to bear these points in mind. If they have the technology, students may want to record the interview.
- c** Tell students to write their article using the Nora Manning article as a model. Encourage students to use direct quotes, and complex sentences with different tenses and time expressions. Tell students to show each other their writing and say how it is different in language and content from the oral interview with their partner.



EXTRA ACTIVITY

Repeat the interview procedure but tell students to imagine that 20 years have passed. Ask them to imagine what they have done in those 20 years and what plans they have realised. Tell students to put a copy of the final written text about them in an envelope addressed to themselves to open in 20 years' time. It is very unlikely students will still have the envelopes in 20 years, but they will like the idea of opening them then!

ADDITIONAL MATERIAL

- ▶ Workbook 4D

UNIT 4

Review and extension

1 GRAMMAR

- a Write this sentence on the board and ask students to find the mistake: *Turn to your conference programme to find the timetable of Tuesday.* (Tuesday's timetable). Tell students to find the mistakes in the sentences. Check as a class.

Answers

- 1 A recently published ~~published-recently~~ article has caused a political uproar.
- 2 For tea there were delicious strawberry tarts filled with cream ~~tarts~~.
- 3 We need a new bed. Our old one ~~one old~~ is broken.
- 4 Every corner of the table ~~table's corner~~ was covered in papers and documents.
- 5 If you ever get a chance to see them in concert, I recommend it.
- 6 A friend of John's wife ~~the wife of John~~ is also interested.
- 7 The name of the recently elected leader of the council's ~~name~~ is Mr Singh.
- 8 I have to tell him ~~a difficult~~ something difficult this evening.

- b Write this sentence on the board and ask students to choose the correct option: *I'll get / have the secretary make you an appointment.* (have). Tell students to choose the correct answers in the exercise. Check as a class.

Answers

- 1 got 2 get 3 the repairs done 4 Get 5 having
- 6 dressed 7 had

2 VOCABULARY

- a Ask students to look at 1–7 and say which word could come next in each sentence half. Then tell students to match the sentence halves with the endings. Check as a class.

Answers

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

- b Tell students to correct the vocabulary mistakes. Check as a class.

Answers

- 1 ~~far~~ distant
- 2 ~~photographers~~ photographic
- 3 ~~freshen up~~ refresh
- 4 ~~foggily~~ vaguely
- 5 ~~in to~~
- 6 ~~hurtful~~ painful
- 7 ~~leave slip~~
- 8 ~~stimulate~~ trigger

EXTRA ACTIVITY

Put students into pairs to discuss whether they agree or disagree with the sentences in 2b. Take feedback as a class.

3 WORDPOWER *mind*

- a 2.30 Say to students: *Would you mind doing the next exercise?* Ask what *Would you mind ... ?* indicates (a polite request). Tell students to complete the gaps and then play the recording for students to listen and check. Drill the phrases in bold.

Answers

- 1 speak 2 bear 3 read 4 put 5 cross

- b Read aloud the first sentence from 3a. Ask students: *Does 'speak your mind' mean the same or the opposite of 'hold back'?* (opposite). *Which definition means 'don't hold back'?* (give your true opinion). Tell students to match the phrases with the definitions. Check answers as a class.

Answers

- a 5 b 1 c 4 d 3 e 2

- c 2.31 Tell students to match 1–5 with a–e. Play the recording for students to check their answers. Drill the phrases. Concept check the phrases: *when you feel calm and secure* (peace of mind), *when you have many things to think about* (a lot on your mind), *when you think objectively* (keep an open mind), *when something acts independently in a way you don't want it to* (a mind of its own), *when you can think sensibly* (in the right frame of mind).

Answers

- 1 c 2 a 3 b 4 e 5 d

FAST FINISHERS

Tell fast finishers to make new 1–5 beginnings for a–e in 3c, e.g. *a I still feel angry about it and I'm not in the right frame of mind*, and compare sentences with another fast finisher.

- d Put students into pairs. Tell them to choose a sentence from 3a or 3c and make a conversation. When they have finished their conversation, tell them to choose a new sentence and make a new conversation. Monitor and ask students to change partners for variety. As feedback, ask some pairs to perform their conversation in front of the class.

EXTRA ACTIVITY

Put students into groups to discuss these statements:

Anyone can run a marathon if they put their mind to it.

There may be life on other planets; we should keep an open mind.

Famous people have a lot more on their minds than the rest of us.

It's always better to speak your mind than say nothing.

Take feedback as a class.

- ▶ Photocopiable activities: Wordpower p.244

LOA REVIEW YOUR PROGRESS

Students look back through the unit, think about what they've studied and decide how well they did. Students work on weak areas by using the appropriate sections of the Workbook, the Photocopiable worksheets and the Personalised online practice.