

UNIT 6

Perspectives

UNIT CONTENTS

G GRAMMAR

- Simple and continuous verbs: uses, verbs not usually used in the continuous, verbs with different meanings in the simple and continuous
- Participle clauses: post-modifying nouns, adverbial use

V VOCABULARY

- Adjectives: *Describing images: bleak, cluttered, elaborate, evocative, exotic, flawless, gritty, humorous, iconic, ironic, meaningful, nonsensical, playful, powerful, raw, repetitive, sensational, well-composed*
- Emotions: *ashamed, devastated, disillusioned, frustrated, gleeful, helpless, insecure, jealous, over-excited, petrified, protective, restless, satisfied, speechless*
- Language in context: Descriptive language; Idioms 1/2
- Wordpower: Idioms: Feelings: *at the end of sb's tether, can't believe my eyes, get sb's back up, get on sb's nerves, grin and bear it, over the moon*

P PRONUNCIATION

- Sentence stress
- Main stress and emphatic stress (adverbs and adjectives)
- Tone in comment phrases

GETTING STARTED

OPTIONAL LEAD-IN

Books closed. Tell students this anecdote: *A famous modern artist wanted an extension to his house. He called a builder and drew a quick sketch of what he wanted. The builder agreed to the work and the artist asked him how much it would cost. 'Nothing,' said the builder, 'just sign the sketch.'* Put students into pairs to discuss what this anecdote says about our attitude to modern art and artists. Take feedback as a class and elicit whether students think that modern art can be created very quickly without much thought and that the public will buy anything from anyone famous.



UNIT OBJECTIVES

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

- understand attitudes and opinions in an instructional article about a creative activity and relate these to an artist's work
- follow an interview with a speaker describing a creative pursuit in detail using some technical language and infer the speaker's attitudes
- understand a detailed descriptive narrative including the relationships and attitudes of the characters in an authentic work of fiction; follow the narrative in an audio recording of an authentic work of fiction
- use a range of lexis appropriately to: describe and evaluate visual arts; describe and discuss creative activities; write and tell fictional narratives, adding details and describing emotions precisely
- understand a presentation and analyse its effectiveness and coherence
- use a range of expressions to organise and give a presentation
- use formal and positive language to write a letter of application creating a positive impact

- a Ask students which country this photo was taken in (the letter Φ on the right is a clue). Give students one minute to think about their answers to the questions before talking about the photo as a class. If necessary, pre-teach *passer-by* (someone who is going past a particular place, especially when something unusual happens). If you wish, give students information from the Culture notes below. Take feedback as a class and ask students why they think the artist drew a dragon, e.g. it is a symbol of the East.



CULTURE NOTES

This photo shows the American artist Strum and assistants making the 'Singing Dragon' interactive 3D street painting as part of a music festival in Krasnoyarsk, Russia in 2014: the $AT\Phi$ on the right stands for *Asian Pacific Festival* in Russian. In a sense, this is an unusual example of street art because it has been commissioned. Most street art is unauthorised, sometimes even illegal, and is often created as a deliberate challenge to mainstream artistic activity and institutions.

- b Ask students to give you examples of street art, e.g. graffiti, pavement drawings, posters, stickers, ice sculptures, sand sculptures. Put students into groups to discuss the questions. Take feedback as a class.



EXTRA ACTIVITY



Put students into groups and ask them to design a piece of street art for a public place where they live. Tell them to discuss where the art will be, what type of street art it is, and what it will look like and represent. If they have time, ask them to draw a rough sketch of their plan. Each group then presents their street art and ideas to the rest of the class.

6A We all seem to be using digital cameras

OPTIONAL LEAD-IN


If the technology is available, ask students to show one another photos on their mobile devices and say what impression they give. If not, ask students to go through the SB and choose three pictures which particularly impress them. Tell them to show one another and explain their choice.

1 SPEAKING and READING

- a**  Ask students how digital cameras and phones have changed photography. Put students into groups to discuss the questions. Take feedback as a class.
- b**  Ask students if they have heard of Erwitte. Before they read the fact file, ask students what kind of pictures they think Erwitte takes based on his own photograph on SB p.69. Check the answer as a class.

Answer

advertising and street photography (especially ironic black and white photos of everyday life)

- c**  Ask students if they think anybody could be a good photographer. Put students into groups to discuss the skills. Take feedback as a class.
- d** Tell students to check their ideas from 1c with the article. Take feedback as a class.
- e** Ask students if they were surprised by anything they read. Give them time to read the article again and answer the questions. Use the Vocabulary support box to help with vocabulary as necessary. Check answers as a class.

VOCABULARY SUPPORT

fall into a trap of doing sth – make a mistake which other people often make

(have) sth in mind – have a particular plan or intention

take away from sth – detract from something (make something less good than it should be)

stumble upon sth (C2) – discover something by chance

balance sth out – create a state where things are (more) equal

garbage – (US English) rubbish; something that you think is wrong, or very bad quality

frame – (technical) everything that you can see through the camera, which will become the image

composition (C2) – the way that people or things are arranged in a painting or photograph

hone (your skills) – develop your skills to a high level

lens – the curved, clear glass or plastic part of the camera that affects light, focuses, zooms, etc.

cultivate sth – develop or improve an ability, public image, relationship, etc.

an opportunity presents itself – get a chance to do something

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


- read an article about photography and work out the meaning of adjectives which describe images
- use a range of adjectives to describe photography and images
- talk about methods and styles of photography
- use simple and continuous verbs, understanding which verbs are not usually used in the continuous and verbs which have different meanings in the simple and continuous
- use sentence stress to distinguish between main and auxiliary verbs

Answers

- 1 Suggested answer: it takes away the element of luck and enjoyment from street photography
- 2 The most important thing is content, and its relevance to the human condition.
- 3 Suggested answer: photos which don't have real meaning/emotion, such as advertising or paparazzi photography
- 4 Suggested answer: humour, observation, curiosity
- 5 keeping the ability to view things as an outsider

FAST FINISHERS

Ask fast finishers to remember something interesting they saw on the street recently which would have made a great photo. Tell them to sketch it and then show and describe it to another fast finisher.

- f**  Ask students if they agree that you don't need an expensive camera to take good photos. Put students into groups to discuss the questions. Take feedback as a class.



LOA TIP MONITORING

- Monitoring is more efficient if you set up the room properly.
- When the students are reading the text in 1d/e, they can sit in a traditional row formation. However, when they are discussing in groups in 1f, rearrange chairs in a circle so that students in the same group are facing one another. It is then easier for all students to contribute and they are focused on one another rather than you. You can quietly monitor, collecting errors, etc., and move around the class in the space between groups.
- If arranging the seats in a circle isn't possible in your classroom, consider asking students to stand up and talk in their groups. This arrangement is even easier to monitor as you are now the same height as everyone and stand out less.


2 VOCABULARY

Adjectives: Describing images

- a** Ask students if *iconic* means something positive or negative (positive). Elicit that the photo on SB p.68 is described as *iconic* in the article. Ask in what way it could be *iconic* and try to elicit the meaning of the word (see Answers below). Students work out the meanings of the other highlighted words, using a dictionary if necessary. Highlight the difference between *iconic* and *ironic*.

Answers



ironic (C2): interesting, strange or funny because of being very different from what you would usually expect
iconic: very famous or popular, especially being considered to represent particular opinions or a particular time
well-composed: where the people or things have been arranged well, to look good in a painting or photograph
powerful (B2): having a very great effect
meaningful (B2): intended to show (serious/important) meaning
gritty: showing all the unpleasant but true details of a situation
raw: art, writing, etc. that is raw shows something unpleasant / very strong emotions in a realistic way, and does not try to hide anything about the subject
playful: funny and not serious
humorous (C1): funny, or making you laugh
evocative: making you remember or imagine something pleasant
exotic (B2): unusual and exciting because of coming (or seeming to come) from far away, especially a tropical country
observant (C2): good or quick at noticing things
nonsensical: silly or stupid

- b**  **3.2-3.3** Students complete the exercises in Vocabulary Focus 6A on SB p.163. Play the recording for students to listen and check their answers to Exercise a and c. Monitor and check answers to Exercise b, d and e, and refer students to the Tip on collocations. Tell students to do the Communication Plus activity on SB p.132. Students work in pairs and talk about the photos using collocations made from the adverbs and adjectives in the boxes and their own ideas. They then agree on which photo should win the competition and justify their choice. Take feedback as a class. Tell students to go back to SB p.70.

Answers (Vocabulary Focus 6A SB p.163)

- a** 1 powerful 2 nonsensical 3 playful 4 gritty
5 well-composed 6 meaningful 7 humorous 8 exotic
9 evocative 10 raw 11 iconic 12 ironic
- b** 1 powerful 2 nonsensical 3 playful 4 gritty
5 well-composed 6 meaningful 7 humorous 8 exotic
9 evocative 10 raw – no suffix 11 iconic 12 ironic
Students' own answers
- c** 1 b 2 c 3 a 4 f 5 d 6 e
- d** 1 truly powerful 2 completely nonsensical
3 extremely playful 5 very well-composed
7 gently humorous 8 wonderfully exotic
9 very evocative 11 truly iconic 12 rather ironic
- e** a cluttered: incredibly, pretty, a little, extremely, rather
b sensational: pretty, utterly, truly
c bleak: incredibly, pretty, a little, extremely, rather
d repetitive: incredibly, pretty, a little, extremely, rather
e flawless: utterly, truly
f elaborate: all

3 LISTENING

- a**  Ask students about hobbies they have or used to have. Put students into groups to talk about the person they know who is passionate about their hobby. Take feedback as a class.
- b**  **3.4** Ask students what they think of the photo of Monika and the photo that Monika has taken. Play the recording and ask students if they think she is passionate about photography and why. If necessary, pre-teach *jargon* (C1) (specialist words and phrases associated with a particular activity). You may also wish to review this vocabulary from SB p.69: *composition*, *frame*, *lens* and tell students Monika will use the following technical words: *auto-mode* (an option on a device to have certain functions controlled automatically); *panning effects* (effects of carefully moving the camera while shooting); *settings* (the position(s) on the controls on a device).

Suggested answers

Yes, she is. She sounds very enthusiastic and wants to learn, and practise, as much as possible.

Audioscript

INTERVIEWER So Monika, I understand you're an amateur photographer?

MONIKA Well, I wouldn't go that far, um ... I'm definitely amateur but I'm not a photographer yet, perhaps in the future.

I But you've been studying photography?

M Um ... yes that's correct. I've been doing this course about photography and it's for complete beginners.

I Why did you decide to do the course?

M Um ... I think I could blame my husband for it! Um, because he got um ... he got me this fantastic DSLR um ... camera and er, it is a, quite a complicated um ... object really. If you don't know how to use it, it can be really complicated to take some photos. So I was wondering what I could do to ... to improve, and to know how to use it. And I was um ... I started with those um ... kind of tutorials on YouTube that you can watch, um ... but it wasn't, it wasn't good enough because they were using quite a lot of jargon and I wasn't really sure what they were referring to. Um ... so I decided to do a course, to learn a little bit more about it so that I can use the tutorials in my own time.

I Have they taught you anything useful?

M The tutorials um ... not really, but then when I went to the course, and I started my course, I've been doing this course now for a few weeks um ... and I'm learning all the time something new so it's really, really good.

I So, do you feel more confident with your camera now?

M Um, a little bit, um, it depends on the types of photo that I want to take. Um ... let's say that it's more kind of um ... documentary-type photos then I would still use my auto-mode, um, but I would still be quite um ... perhaps ... I would be thinking more about the frame and, and the composition of the photo because these are the things that I would normally learn during the course. So um, our tutor would be giving us some specific tasks on for example composition or ... panning effects or different techniques and, so after that I would go outside the classroom – I would go and for example take some photos and focus on either one technique and then practise it, um, or I would just take as many shots as I can, 'cause sometimes it's ... um, improvisation is also very good.

I Have you discovered any bad habits since you started your course?

M Um ... I think I was taking too many photos. And ... potentially I was taking photos of everything and I wasn't really following any rules. But now I know that I have to be more careful with my um settings of the camera and what exactly I want to take a photo of. Um ... so when I'm taking my photos now, I'm more cautious and kind of careful how I do it and what I really want to um ... take photos of.

I What's your favourite photograph that you've taken?

M I think I've got um, two pictures that are my favourite pictures. Um ... the first one is ... it's, it's a static photo of a building um ... so when I was um ... doing my course, there was this project. We were meant to take photos of an object, or of a static object. So I chose this building that is meant to be demolished. Actually, it is being demolished now. So, every single day you could kind of take a different photo of a different part of the building. So one day I was standing there and I was really lucky because they were actually taking a part of the window down, and there was this massive hole in the building. So I was able to take a few interesting photos of the whole process as well as the, just, just the hole in the building, but there was this chair just in front of the hole and it made the whole picture quite realistic like there was still life in it, but actually the building is being demolished, so that's one of my favourites. And then the second one was a completely different project when I was trying to take photos of moving objects and er, my subject was um ... a three-year-old girl, and she was playing in a garden, and she had this yoga mat that her mum was using, and she was just rolling into this er ... yoga mat and um, luckily for me, um, I was able to take a few interesting photos of her playing in the garden.

- c 3.4 See if students can answer the questions before you play the recording again for them to check. Check answers as a class.

Answers

- Her husband gave her a fantastic but complicated camera; the tutorials on YouTube showing how to use the camera weren't good enough.
- She's more selective about the photos she takes and thinks about the techniques she needs to use.
- Although the building was being demolished, the chair gives the impression that life was still going on in it.
- It's a photo of a three-year-old girl rolling herself up in a yoga mat in the garden.

- d Ask students if they think Monika would follow Elliot's advice and be spontaneous when taking pictures (yes, she talks about *improvisation*). Put students into groups to discuss what else Monika might agree with. Take feedback as a class.

4 GRAMMAR

Simple and continuous verbs

- a 3.5 Ask students to work individually to decide whether Monika used a simple or continuous verb form in each example, 1–8. Students then compare answers in pairs. Play the recording for students to listen and check.

Answers

- do you feel
- depends
- discovered
- started
- was taking
- 'm taking
- think
- is being demolished

- b Dictate sentences 1 and 2 and ask students how *hear* is used differently in each sentence:

- I've heard that Simon has started a photography course.*
- I've been hearing good things from Simon about his photography course.*

Elicit that sentence 1 is about one piece of news and sentence 2 is about regular feedback. Ask students to tell you more differences between the simple and continuous. Then tell students to match the verb forms in the sentences in 4a with one or more of the descriptions.

Answers

- simple for a verb not usually used in the continuous
- 3, 4 simple for a completed action
- 1, 2, 7 simple for general truth or attitude
- 5 continuous to describe a repeated action
- 6 continuous to focus on the duration of an action
- 8 continuous for an action in progress at a particular time
- 7 a verb with different meanings in the simple and continuous

- c Ask students to decide if the alternative verb forms are possible and if the meaning would change.

Answers

- Both possible: the present continuous makes the question more focused on a change in how she feels
- Both possible: the present continuous stresses repetition
- Both possible: the present continuous stresses the duration of the process of taking a photo

- d 3.5 **Pronunciation** Ask students to look back at the two sentences about Simon you dictated in 4b and underline the stressed syllables:

- I've heard that Simon has started a photography course.*
- I've been hearing good things from Simon about his photography course.*

Then tell students to look at the sentences that Monika said in 4a again. Ask them to listen and underline the stressed syllables in the sentences. Play the recording and check answers. Drill the sentences.

Answers

So, do you feel more confident with your camera now?
It depends on the types of photo that I want to take.
Have you discovered any bad habits since you started your course?
I was taking photos of everything and I wasn't really following any rules.
When I'm taking my photos now I'm more cautious and careful of how I do it.
I think I've got two pictures that are my favourite pictures.
I chose this building that is meant to be demolished. Actually it is being demolished now.

- e 3.6-3.7 Students read the information in Grammar Focus 6A on SB p.148. Play the recording where indicated and ask students to listen and repeat. Students then complete the exercises. Check answers as a class. Tell students to go back to SB p.70.

Answers (Grammar Focus 6A SB p.148)

- a 1 b left a right 2 a left b right 3 b left a right
4 a left b right
- b 2 be learning 3 Are you being 4 left 5 's thinking
6 Do you realise 7 been gossiping 8 is increasing
9 opened 10 suppose
- c 2 had 3 been complaining 4 see 5 decided
6 belongs 7 been watching 8 changed 9 wanted
10 are you saying

CAREFUL!

A typical mistake is for students to overuse the continuous tense for verbs showing increase and decrease: *The second half of December started with a score of 97%, which was increasing to 100% by the end of January.* (Correct form = *The second half of December started with a score of 97%, which increased to 100% by the end of January.*) Another common mistake is to use *do* in the continuous to talk about routine things: *First of all, I should tell you how I'm doing that.* (Correct form = *First of all, I should tell you how I do that.*)

- f Say to students: *I've waited for you for an hour* and ask if the grammar is correct (yes). Ask students to put the sentence into the continuous, *I've been waiting for you for an hour*, and ask if it is an improvement (yes, it emphasises impatience). Ask students to improve each sentence by putting one verb into the continuous and say how it changes the meaning. Check answers as a class.

Answers

- asks – is (always) asking (annoying habit)
- have played – have been playing (emphasises duration)
- use – be using (emphasises the activity)
- 'm not – 'm not being (shows that the speaker is usually careful)
- 've looked – 've been looking (emphasises duration)

- g Tell students to change the sentences to make them true for them and then compare their ideas with a partner.

EXTRA ACTIVITY

Put students into groups. Give one student the beginning of a story to read out: *Helga had been thinking about leaving for weeks.* The student on the left says another sentence to continue the story, e.g. *Things were not getting easier for her.* The next student then says another sentence, and so on until you tell them to stop. Give groups time to add an ending and then practise the story before retelling it to other groups.

5 SPEAKING

- a Ask students if they find selfies embarrassing or good fun. See if any students have got good or terrible examples on their mobile devices, if they have them. Put students into groups to discuss the questions. Take feedback as a class.
- b Elicit from students other kinds of visual art, e.g. posters, graffiti, and tell them to compare them with the ones listed. Ask students to decide which visual art interests them most, and why.

- c Put students into pairs to discuss the visual art that interests them most, using the prompts to help them. Take feedback as a class.
- d Ask the class to share ideas about the visual arts they like. Is there one kind that is more popular than the others?

EXTRA ACTIVITY

Ask students to take a photo before the next class, using some of the tips on photography they've learned, and to bring it into class. Students talk about their photo and say how successful they think it is. They could post it on a social networking site.

ADDITIONAL MATERIAL

- ▶ Workbook 6A
- ▶ Photocopiable activities: Grammar p.211, Vocabulary p.231, Pronunciation p.262

6B Waiting for the drama to begin

OPTIONAL LEAD-IN

Books closed. Write some emoticons on the board or show them on a mobile device if you have the technology to do so. Tell students to interpret them, e.g. 😊 (happiness), 😜 (playfulness), 😨 (fear), 😕 (uncertainty). Ask students why people use emoticons rather than just say how they are feeling.

1 VOCABULARY Emotions

- a Concept check the meaning of some of the adjectives, e.g. *when you are disappointed with something and stop believing in it* (disillusioned). *The opposite of 'calm'* (over-excited). Put students into pairs to discuss which adjectives apply to which age group. Check answers as a class and ask students to justify their answers.
- b 3.8 Tell students to match the adjective in the first sentence with the correct continuation in the second sentence. Play the recording for students to listen and check.

Answers

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

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

- use a range of adjectives and collocations to describe emotions
- use main stress on adverbs for emphasis
- read a story in several parts and understand the descriptive language in context
- use participle clauses in noun phrases and as adverbials
- speculate about a story, discuss an alternative ending and write a continuation

LANGUAGE NOTES

You could point out the difference in meaning between these words at C1 and at C2:

insecure (C1): no confidence; (C2): not safe

restless (C1): unable to relax; (C2): wanting something new.

- c Tell students to make new sentences for the emotions in 1a. Put students into pairs. Ask them to take turns to read their sentences for their partner to guess the feeling.
- d 3.9 **Pronunciation** Ask students to listen and say how the stress is different in the a and b sentences and which show stronger feelings. Check answers and drill the sentences.

Answers

1 a I'm absolutely devastated. b I'm absolutely devastated.

2 a I felt extremely jealous. b I felt extremely jealous.

3 a I feel so ashamed. b I feel so ashamed.

a sentences: the main stress is on the adjective

b sentences: the main stress is on the adverb

The b sentences show stronger feelings.



LOA TIP DRILLING

- Using gestures to model stress or intonation patterns during drilling is particularly effective for kinaesthetic learners. Repeat *I'm absolutely devastated.* and then use a gesture, such as punching the air in front of you, on the main stress. Encourage students to copy you, first just the movements and then the movements and the pronunciation. Repeat the procedure with the alternate stress pattern (*I'm absolutely devastated.*). You can also use sweeping gestures upward for rising intonation, and downwards for falling.

- e Put students into pairs to take turns reading out their sentences to show strong feelings. Students then ask questions to continue the conversation with their partner.



EXTRA ACTIVITY

Put students into groups. Tell them to use adverbs and adjectives, using stress appropriately, to say how they would feel in these situations: in the dentist's chair, in a chauffeur-driven Rolls-Royce, about to take a penalty at the World Cup, diving 50m under the sea, stuck in a lift.

2 READING

- a Ask students to name situations where their hearts would beat quickly, e.g. running for a train. Ask students to describe the photograph and say how the words are connected with the picture. Check answers.

Suggested answers

- large museum installation of a human heart, which people can walk through, with adults and children exploring it
- The blood vessels take the blood to and from the heart.
 - Beat is the sound or the action of a heart.
 - The heart is divided into four chambers.
 - The heart pumps blood around the body.

- b Ask students to read the first part of the short story and answer the questions. Check answers as a class.

Answers

- the heart exhibit, being popular, the children, the blood vessels
- the ceiling, one corner of the exhibition hall, the entrance to the heart being roped off, the worn and dusty floor of the blood vessels, the marks on the chamber walls, the notice

- c Students read the first part of the story again. Ask students the questions and check the answers.

Suggested answers

- She: doesn't live locally; only has an hour before her train; is interested in biology and natural history; is observant.
- It must be late afternoon because the exhibit is looking dirty from use by visitors.
- The narrator plans to visit another exhibition, and if there is time, return to the heart.

- d Ask students what they think will happen in the Hall of North America. Give students time to read the next part of the story and then tell them to discuss the questions. Take feedback as a class.

Suggested answers

- The attendant is experienced with snakes and feels safe around them. He is protective of them.
 - Miss Aitcheson is scared of the snake and snakes in general. As a city woman she probably thinks they should be killed and she should be protected from them.
 - One or two of the children are afraid of the snake but most are curious, they are probably afraid of snakes in general as they aren't accustomed to them.
- She's unmarried, nearing retirement age, and a city woman. She's fearful and timid but determined.
 - Their opinion of her is important to her.
 - He's brisk, forceful, encouraging, persistent and insensitive.
 - She's polite, thoughtful, sympathetic and observant.



VOCABULARY SUPPORT

get them (children) young – introduce children to an idea or activity while they are young enough to be easily influenced

get through to sb (C1) – succeed in making someone understand or believe something

born and bred – used to say that someone has the typical character of the people from a particular place, because they grew up there


- e **Language in context** *Descriptive language*

See if students can remember the original words and then tell them to check in the text. Ask students to discuss how the original words used in the text add to the meaning. Then tell students to read the Learning Tip and use dictionaries to check how the descriptive language is effective. Students find three more examples of descriptive language in the text, find out their common synonyms and say why they are effective.

Suggested answers

- drag* means move something heavy by pulling it along with difficulty, implying that the fear in her eyes is difficult to hide.
 - lurk* means that something unpleasant is waiting, perhaps threateningly, so it implies that her fear is alive, unpleasant and a threat.
 - hushed* implies that somebody has told the children to be quiet / the intense situation has caused this.
 - drape* tells us about the way somebody hangs something; the museum attendant puts the snake around her neck like a piece of clothing, like a salesperson in a clothes shop.
 - stand still* could be quite relaxed, whereas *stand rigid* gives the impression of every muscle being tense.
- gaze* (v. = look) adds the idea that the children are fascinated *brisk* (adj. = efficient) tells us that the attendant's manner is business-like rather than friendly or caring
 - blink* (v. = flash, in this context), used metaphorically to make the light seem like an eye, watching her because it knows she wants to leave
 - hooded* (adj. = covered), used metaphorically to make the light seem like an eye with large eyelids – hooded eyes are hidden, secretive – she cannot leave, so the exit is not open to her
 - swift* (adj. = quick, fast), adds the idea that the movement is smooth and efficient as well as fast
 - persist* (v. = ask), adds the idea that the attendant is continuing with an unwanted behaviour
 - jerk* (v. = move, pull away), tells us that the action is very sudden and slightly uncontrolled
 - whisper* (v. = say quietly) tells us that she spoke using the breath and not the voice, because she was so scared

3 LISTENING and SPEAKING

- a**  **3.10** Ask students to predict the end of the story. Before you play the recording, remind students that they do not need to understand every word. Encourage them to listen past any words they do not understand the first time they listen. Play the recording for students to listen and check (Miss Aitcheson will panic.).


Audioscript

I could see her defeat and helplessness. The attendant seemed unaware, ¹as if his perception had grown a reptilian covering. What did she care for the campaign for the preservation and welfare of copperheads and rattlers and common grass snakes? What did she care about someday walking through the woods or the desert and deciding between killing a snake or setting it free, as if there would be time to decide, when her journey to and from school in Philadelphia held enough danger to occupy her? In two years or so, she'd retire and be in that apartment by herself with no doorman, and everyone knew what happened then, and how she'd be afraid to answer the door and to walk after dark and carry her pocketbook in the street. There was enough to think about without learning to handle and love the snakes, harmless and otherwise, by having them draped around her neck for everyone, including the children – most of all the children – ²to witness the outbreak of her fear. 'See, Miss Aitcheson's touching the snake. She's not afraid of it at all.' As everyone watched, she touched the snake. Her fingers recoiled. She touched it again. 'See, she's not afraid. Miss Aitcheson can stand there with a beautiful snake around her neck and touch it and stroke it and not be afraid.' The faces of the children were full of admiration for the teacher's bravery, and yet there was ³a cruelly persistent tension; they were waiting, waiting. 'We have to learn to love snakes,' the attendant said. 'Would someone like to come out and stroke teacher's snake?' Silence. One shamefaced boy came forward. He stood petrified in front of the teacher. 'Touch it,' the attendant urged. 'It's a friendly snake. Teacher's wearing it around her neck and she's not afraid.' The boy darted his hand forward, rested it lightly on the snake, and immediately withdrew his hand. Then he ran back to his seat. The children shrieked with glee. 'He's afraid,' someone said. 'He's afraid of the snake.' The attendant soothed. 'We have to get used to them, you know. Grownups are not afraid of them, but we can understand that when you're small you might be afraid, and that's why we want you to learn to love them. Isn't that right, Miss Aitcheson? Isn't that right? Now who else is going to be brave enough to touch teacher's snake?' Two girls came out. They stood hand in hand side by side and stared at the snake and then at Miss Aitcheson. I wondered when the torture would end. The two little girls did not touch the snake, but they smiled at it and spoke to it and Miss Aitcheson smiled and whispered how brave they were. 'Just a minute,' the attendant said. 'There's really no need to be brave. It's not a question of bravery. The snake is harmless, absolutely harmless. Where's the bravery when the snake is harmless?' Suddenly the snake moved round to face Miss Aitcheson and thrust its flat head towards her cheek. She gave a scream, flung up her hands, and tore the snake from her throat and threw it on the floor, and, rushing across the room, she collapsed into a small canvas chair beside the Bear Cabinet and started to cry. I didn't feel I should watch any longer. Some of the children began to laugh, some to cry. The attendant picked up the snake and nursed it. Miss Aitcheson, recovering, sat ⁴helplessly exposed by the small piece of useless torture. It was not her fault that she was city-bred, her eyes tried to tell us. She looked at the children, trying in some way to force their admiration and respect; ⁵they were shut against her. She was evicted from them and from herself and even from her own fear-infested tomorrow, because she could not promise to love and preserve what she feared. She had nowhere, at that moment, but the small canvas chair by the Bear Cabinet of the Natural Science Museum.

I looked at my watch. If I hurried, I would catch the train from Thirtieth Street. There would be no time to make the journey through the human heart. I hurried out of the museum. It was freezing cold. The icebreakers would be at work on the Delaware and the Susquehanna; the mist would have risen by the time I arrived home. Yes, I would just catch the train from Thirtieth Street. The journey through the human heart would have to wait until some other time.

Support on meaning

- 1 The attendant was so insensitive to Miss Aitcheson's fear he was more like a reptile than a human.
- 2 to see her fail to control her fear
- 3 a continuing atmosphere which is cruel because everyone is waiting for Miss Aitcheson to publicly fail
- 4 unable to change the fact that the children have seen what she was trying to hide, because of this relatively unimportant and cruel act
- 5 the children have rejected Miss Aitcheson, her own self-image has been damaged and she feels absolutely hopeless, as if there is no future

- b**  **3.10** Tell students to work individually to answer the questions. They then compare answers in pairs. Ask students to note any words they don't understand which relate to each question in 3b whilst they are checking their answers. Play the recording for students to listen again and check. Check answers and take feedback as a class. Ask students to check the unfamiliar vocabulary they noted against the script and then in a dictionary.

Answers


- 1 being attacked on her journey to work, being alone in old age, being attacked in her home
- 2 They admire her.
- 3 Because the snake is absolutely harmless.
- 4 The snake's suddenly moving its head towards her cheek.
- 5 Some of them laugh, some of them cry.
- 6 She finds Miss Aitcheson's public humiliation too painful to watch.
- 7 a Miss Aitcheson – because she's lost the children's respect
b the narrator – because she understands Miss Aitcheson
c the children – because they don't know how to react
d the attendant – because he seems to be completely unaware of, and even takes pleasure in, Miss Aitcheson's fear

EXTRA ACTIVITY

Write sentences 1–5 from the story on the board. Ask students to work out a simpler synonymic paraphrase for each underlined part. Check answers as a class, using the key below, and ask students what the infinitives of the irregular verbs are.

- 1 Her fingers recoiled (from the snake). (move back/away from something because of disgust)
- 2 The boy darted his hand forward. (move suddenly and quickly)
- 3 The children shrieked with glee. (scream loudly and excitedly)
- 4 The snake ... thrust its flat head towards her cheek. (push something towards somebody suddenly, infinitive: *thrust*)
- 5 She gave a scream, flung up her hands, and tore the snake from her throat. (raise suddenly, hard, infinitive: *fling*; pull off, using force, infinitive: *tear*)

Now ask students to compare the correct paraphrase with a dictionary definition of the verb. What are the differences? (The paraphrases above are likely to be more precise for this context.) Explain that dictionaries cannot cover every possible use of a word.


- c  Ask students if they feel sorry for Miss Aitcheson. Put students into groups to discuss the questions. Check answers and take feedback as a class.

Suggested answers

- 1 Our secret fears and our need for pride and respect, as these are what drive Miss Aitcheson and lead to her humiliation.
- 2 The narrator feels she has already journeyed through the full range of human emotions: protectiveness, need, fear, respect, pride, glee, cruelty, etc., i.e. a journey through the metaphoric human heart. So the last line is ironic – there is no need to journey through the model of the human heart in the exhibition.



HOMEWORK ACTIVITY

-  Tell students to find an authentic short story in English and note down 8–10 new descriptive words. Tell them to use a dictionary to find synonyms for the descriptive words, example sentences and notes about their usage. In the next class, put students into groups to tell one another about their story and present the new words.

4 GRAMMAR Participle clauses

- a Write this opening of a novel on the board: *The strangers, having no alternative, fell into each other's arms.* Ask students if they would like to read the rest of the novel based on this opening. Ask students how many verbs there are (two), which one is a participle (*having*) and how the participle clause could be rephrased (because they had no alternative). Ask students if they think the participle clause is more effective (yes, it is more concise). Ask students to compare the participle clauses from the story with alternative clauses and say if there is a difference in meaning and form. Check answers and explain to students that participle clauses are more common in writing than in speaking.

Answers

Yes, the meaning is exactly the same. The participle clauses don't have subjects or auxiliary verbs and the verb in these examples is verb + *-ing* (present participle).

- b Tell students to read the example, and say which clause would give the same meaning and what the form is.

Answers

- 1 with the *-ing* form of *touch*
- 2 with the *-ing* form of *have* + past participle

- c Tell students to complete the sentences. Check and ask students what kind of fiction these sentences come from and what could be happening in the stories.

Answers


- 1 approaching the house
 - 2 crying her eyes out
 - 3 Wanting to reassure him
 - 4 Having finished her breakfast
- Students' own answers

- d Tell students participle clauses have different functions and ask students to match the clauses with the functions.

Answers

- a 4 b 1,3 c 2,3

- e Say *Breathing in the sea breeze* and ask students which extract in 4c this would complete (extract 4 is probably the best fit, but 2 and 3 are also possible). Tell students to think of other clauses to complete the extracts and to read them out for other students to name the extract.



- f  Students read the information in Grammar Focus 6B on SB p.149. Students then complete the exercises. Check answers as a class, providing explanations for Exercise a if students are finding the exercise challenging. After Exercise c, students could continue the story, using participle clauses. Tell students to go back to SB p.73.

Answers (Grammar Focus 6B SB p.149)



- a 2 ✓
 3 I will find the person who committed this crime. (not a continuous or a passive verb so no participle clause)
 4 ✓
 5 Having caused the accident, he offered to pay for the damage. (the accident happened before he offered to pay for the damage, because he caused it, he offered to pay)
 6 As I read the letter, my hands were shaking in excitement. (the subject of the clause is *I*, so no participle clause is possible)
 7 ✓
 8 Paddy is the kind of man who never arrives anywhere on time. (not a continuous or a passive verb so no participle clause)
- b 2 coming outside, 3 wearing orange, 4 being realistic, 5 being overworked and underpaid, 6 getting stressed out, 7 waiting to strike
- c A cake ~~which was~~ covered in chocolate was quickly brought over to my table. I ~~noticed~~ Noticing something ~~which was~~ sticking out from under the cake so I lifted it up. I found underneath a note ~~which was~~ written in red saying, 'Get into the car ~~which is~~ waiting across the road'. I ~~was frightened by the tone and~~ frowned at the note. ~~I feared the worst so~~ Frightened by the tone and fearing the worst, I did what the note said. A thousand negative thoughts were crowding my head when I got to the car. The familiar figure ~~who was~~ dressed in orange was in the front seat, with a sinister smile on his face. 'We meet at last,' he said.

- g Read out the story and ask students if it is interesting writing (no). Tell students to rewrite it with three or more participle clauses and to compare their stories with one another. Take feedback as a class.

5 SPEAKING and WRITING

- a  Put students into pairs to discuss an alternative way the story about the snake could continue from the end of the Reading text.
- b Give pairs a time limit to write one or two paragraphs, using descriptive language and participle clauses.
- c Set the same time limit for pairs to swap stories, read them, correct any mistakes and add one or two more paragraphs.
- d Swap stories with a different pair. Again, give students time to read the stories, correct any errors and finish them.
- e  Ask each pair to give back their story to the pair that started it. Tell students to correct any mistakes in the endings and then read out their stories to the class for students to vote on.

ADDITIONAL MATERIAL

-  Workbook 6B
-  Photocopiable activities: Grammar p.212, Vocabulary p.232, Pronunciation p.263

6C Everyday English

First and foremost

OPTIONAL LEAD-IN

Books closed. Ask students to think of a novel which they would like to read a sequel to and say what would happen in the sequel. Give an example: *Animal Farm 2* by George Orwell, where the animals throw out the corrupt pigs and create a happier, more balanced society.

1 LISTENING

- a** Ask students if they have ever seen or met anyone famous in real life. Put students into groups to discuss the questions. Take feedback as a class.
- b** **3.11** Tell students to look at the picture of Sara giving her presentation. Ask what kind of information they expect Sara to present about Max. Tell students to guess what the numbers relate to. Play Part 1 of the video or the audio recording for them to find out how the numbers are relevant. Use the Vocabulary support box to help with vocabulary if necessary. Check answers as a class.

Answers

half a million: sales of nearly half a million copies of Max's novel
8: number of languages his novel has been translated into
300,000: Max's Twitter followers

Videoscript/Audioscript (Part 1)

- SARA** Er, Nadia?
NADIA Yes?
S I've got some great news! I met up with Max Redwood the other day, and he says he's going to consider doing another interview with us!
N What?
S Max Redwood? He says he'll think about doing another interview with us.
N Oh, I don't know about that, Sara. You know, after last time.
S I know, but he's really hot stuff at the moment!
N That's true, but would he actually have something to say?
S Well, if I do the proper preparation ...
N To be honest, it won't even be my decision, Sara. I'd need to get Paul to sign off on this.
S Paul?
N It would need someone more senior than me to give the go-ahead for this. There's a lot of risk involved. It was a disaster last time. We need some really compelling reasons to go down this route again.
S I see. Well, I could come up with those! Look, I really think this is worth a shot.
- N** Well look, why don't I invite Paul to our next team meeting and we can raise it then?
S OK, great!
...
N OK, the next item on the agenda is the author interview series. And, as I mentioned earlier, I've invited Paul today to get his take on it. OK, so over to you, Sara.
S Thank you.
P That's not a picture of Max Redwood, is it?
S Yes, that's right – an up-and-coming author, but not a forthcoming one, as poor Oscar discovered!
O You can say that again!
N Oscar!
S ... And there were many questions left unanswered. Now, as luck would have it, I bumped into Max the other day and I've got him to consider doing another interview. My focus today is on this second interview. Let me talk you through why our listeners want to hear more from Max Redwood. Well, first and foremost – he wrote his book from a bench on the Palace Pier right here in Brighton. However,

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

- organise and give a presentation using a range of functional language
- use a range of idioms to make points in discussions
- use tone in comment phrases according to their position in the sentence

he's not just a local celebrity – he's becoming famous on a national level. Let me take you through some facts and figures.

- O** This is a bit over the top, is it not, Sara?!
- S** I think these facts speak for themselves: sales of nearly half a million; rumours of a huge advance offered for a second novel; translations into eight languages; 300,000 Twitter followers ... I don't want to labour the point, but one thing is clear – Max Redwood is on the road to becoming an international best-selling author.
- Turning now to the focus of the interview itself, I've decided to talk about the creative process behind his work. More specifically, I propose to find out how science fiction writers like Redwood can imagine in such detail places and events that they can't possibly have experienced in real life.

So to recap on what I've been saying, I'm proposing to re-interview Max Redwood, due to his imminent stardom, and focus on what inspired him to write *Solar Wind*. Now, if you'd like me to elaborate on anything I've just said, go right ahead.

- O** What will you do if Max won't reveal any interesting information?
S Well, I'll just have to cross that bridge when I come to it. But, I'm planning to work quite closely with him in the run-up to the interview, so there shouldn't be any nasty surprises on the day.
P That's absolutely the way to go. And you've clearly put a lot of effort into this, Sara. Thank you. But I'm going to have to give it some thought.
S OK.
P Nadia, can we touch base again on this later?
N Sure. That's fine. OK, moving on to the next item ...

VOCABULARY SUPPORT

be hot stuff – be very popular

sign off on sth – approve something officially

over the top (C2) – too extreme

touch base on sth – talk to someone for a short time to find out what they think about something

- c** **3.11** Ask students what Sara says that isn't true (she didn't just bump into Max, their meeting was arranged). Tell students to answer the questions. Then play Part 1 of the video or the audio recording again for them to listen and check. Ask students how important social networking is for promoting the work and image of famous people.


Answers

- 1 b
- 2 c
- 3 b
- 4 c

FAST FINISHERS

Ask fast finishers to write two tweets from Max's Twitter feed an hour after his meeting with Sara.

d Language in context Idioms 1


- 1 Ask students what the idioms mean, referring them to the audioscript on SB p.183 if necessary.
- 2  Ask students to personalise the idioms from their own experience. Give an example yourself: *I've sent my entry off for a crossword competition. I think I've got all the answers right so it's worth a shot.*

Answers

- 1 a having potential rewards that make something worth trying, even if it's not likely to succeed
- b an expression that means you will not worry about a possible future problem but will deal with it if it happens


2 USEFUL LANGUAGE

Organising a presentation

- a  **3.12** Ask students what kind of opening to a presentation is effective. Tell students to complete Sara's opening. Play the recording for students to listen and check. Then check answers as a class. Ask students to paraphrase *an up-and-coming author* and *not a forthcoming one* and explain the wordplay (*up-and-coming* and *forthcoming* – *forth* and *up* both have movement meanings and the expressions sound similar which gives the phrase Sara uses an interesting rhythm; despite the similar form, the expressions have very different meanings, which Sara has used together cleverly to describe Max.). Students then discuss whether Sara's opening is successful. Check ideas as a class.

Answers / Suggested answers

up-and-coming; forthcoming
an up-and-coming author is likely to achieve success soon or in the near future
not a forthcoming one is an author who isn't very willing to give information or talk (*forthcoming* = friendly and helpful, willing to give information and talk)
It is successful because the wordplay is amusing and puts everyone at their ease. The reference to the previous interview (and the photo of Max) gets everyone's attention, particularly Oscar's.

- b  **3.13** Tell students to complete the expressions. Play the recording for students to check their answers. Drill the expressions and then the full sentences.

Answers

- 1 on
- 2 through
- 3 First
- 4 thing
- 5 to
- 6 More
- 7 on
- 8 elaborate

- c Put students into pairs to answer the questions. Check answers. For 3, write all the suggestions on the board.


Answers / Suggested answers

- 1 *talk* in *Let me talk you through* can be replaced with *take*
Turning in *Turning now* to can be replaced with *Moving on*
- 2 to introduce a presentation: My focus today is on; Let me talk you through
to highlight ideas: One thing is clear; More specifically
to sequence ideas: First and foremost; Turning now to
at the end of a presentation: So to recap on; If you'd like me to elaborate
- 3 Students' own answers

EXTRA ACTIVITY

If you have the video, ask students to watch the scene showing the team meeting and Sara's presentation again. Tell them to evaluate Sara's body language, e.g. how she stands, gestures, eye contact with the audience. If you don't have the video, or after watching the video, put students into groups of four. Ask them to look at the audioscript on SB p.183 and act out the team meeting, taking turns to play Sara's role. Tell the other students to evaluate 'Sara's' body language each time.

3 LISTENING


- a  **3.14** Ask students how Alex is connected to Max (his girlfriend Emma is Max's sister). Play Part 2 of the video or the audio recording for students to answer the question. If necessary, pre-teach *be on to sth* (know or discover something useful or important). Check that students know that a *prequel* is set before the original book.

Answer

for Max to write a prequel to *Solar Wind*


Videoscript/Audioscript (Part 2)

- ALEX** Atishoo! Sorry ...
SARA Oh, you're back!
ALEX Yeah.
S How are you feeling?
A Well, not a hundred per cent to be honest, but, y'know ...
S Well, anyway ... I've been dying to tell you about my meeting with Max the other day!
A Of course! How was it?
S Pretty good, on the whole. But he thought I was a technician like you, and he was a bit angry when he found out I was a journalist.
A Oh sorry. I told you not to mention that you were a journalist.
S Not to worry. He didn't seem to mind too much in the end.
A Well, that's good.
S Anyway, more to the point, he's agreed to think about doing another interview!
A Great!
S Yeah, I've just been presenting some ideas on it to the team.
- A** Hm. Have you got any further with the famous sequel that Oscar was talking about?
S Actually, no.
A No?
S No, there can't be a sequel because his first book was the end of the story.
A Oh?
S Because at the end time ...
S and A ... stands still!
A Oh, I see what you mean ...
S Yeah, it's a bit of a sore point with him, actually ...
A Hmm. So he's reached the end of his story, but has he done the beginning?
S What?
A Well, if he can't do a sequel, he could do a prequel, y'know, what happens before the events in *Solar Wind*.
S Hmm, I wonder. You might be on to something there, Alex ...

- b  **3.14** Ask students what the sentences are responses to. Then play Part 2 of the video or the audio recording again for students to check.

Answers

- 2 Alex apologises for the fact that Max was a bit angry when he found out Sara is a journalist.
- 3 Sara tells Alex that Max has agreed to think about doing another interview.
- 4 Alex asks Sara if she has got any further with the famous sequel Oscar was talking about.
- 5 Alex suggests that Max could write a prequel to *Solar Wind*.

- c  Ask students why people make sequels to films (giving one or two examples which will be relevant to your learners) instead of new concepts. Put students into groups to discuss the questions. Take feedback as a class.

d Language in context *Idioms 2*

Tell students to match the idioms with their meanings. Ask them to look at the audioscript on SB p.183 if necessary. Check answers.

Answers

- a 2
- b 3
- c 1


4 PRONUNCIATION

Tone in comment phrases

- a Ask students what grammatical function the phrase in bold has (adverbial). Ask students if the sentence would make sense without it.


Answer

yes

- b  **3.15** Play the recording and ask students to listen to the tone. If necessary, read the sentence yourself and exaggerate the intonation.

Answer

fall then rise

- c  **3.16** Ask students if adverbials can go at the start or end of sentences (usually both). Play the recording and ask students to tick the sentences where the comment phrase also has rising intonation. Check answers as a class.


Answers

- 1 b
- 2 b
- 3 a




- d Tell students to complete the rule. Check answers.

Answers

fall-rise; rising

- e  Drill all the sentences. Then tell students to practise in pairs. Monitor and make sure students are using the appropriate intonation.

5 SPEAKING




- a  Ask students what the place where they are studying English needs to make it even better. Encourage them to think big! Put students into pairs to choose a reason for the grant, describe exactly what they need and make a strong case for getting it. Students then plan their presentation. They could use technology like PowerPoint™ when they come to do their presentations or just stand up and speak.
- b  Students practise their presentation. Encourage them to use the functional language studied in the lesson and tell them to be ready to give the presentation by themselves in the next stage.
- c  Put students with different proposals into pairs. They give their presentation to each other and decide whether their partner deserves the grant. Take feedback as a class.



LOA TIP REVIEW AND REFLECT

- Encourage metacognition, learning about learning, by using the same task and asking students to reflect on the task type.
- Put students into groups and tell them to make a presentation about how to give successful presentations. Tell students to cover the functional language from the unit in their presentation and use language from Sara's presentation.
- Students plan and practise their presentation. Then ask two groups to give their presentations to each other and provide feedback on the other group's content and structure.

ADDITIONAL MATERIAL

-  Workbook 6C
-  Unit Progress Test
-  Personalised online practice

6D Skills for Writing

I played an active role

OPTIONAL LEAD-IN

Books closed. Ask students how they think the way people spend their free time in their local area has changed in the last 20 years, e.g. you can now watch films on a mobile device anywhere and at any time. Tell students to predict trends and changes in the next 20 years.

1 SPEAKING and LISTENING

- a** Ask students to tell you about an interesting local event they went to recently, e.g. a film festival. Tell students to rate their knowledge of the things on the list and then compare their rating with a partner.
- b** **3.17** Tell students to read the reviews in *Local View* and ask some comprehension questions, e.g. *Can you still see the film?* (yes); *What is the artist's name?* (Roxanne Delaney). If necessary, pre-teach *cram* (force a lot of things into a small space), *gag* (a joke or funny story) and *foreboding* (a feeling that something very bad is going to happen soon). Play the recording. Ask students to match the conversations with the reviews and note down the words which helped them. Check answers as a class.

Answers / Suggested answers

A 4 B 3 C 1 D 5 E 2

- sang, productions (*singers, performance*)
- gloomy colours, depressing, landscapes (*dark greens, blacks and browns, watercolours, melancholy, foreboding*)
- relaxing, tables, order (*Café, relaxing*)
- special effects, helicopter (*blockbuster, spectacular*)
- worked out, equipment, trainers (*Leisure Centre, workout*)

Audioscript

- 1 SPEAKER 1** Well I thought she sang wonderfully. What an amazing voice! I don't know how she does it.
- SPEAKER 2** Yes, she really is great.
- S1** I think it's one of the best productions I've seen here.
- S2** So it should be for that price!
- S1** Well, she is quite a big name.
- S2** Mm.
- 2 SPEAKER 3** Hmm, interesting. But, why all those gloomy colours?
- SPEAKER 4** Yeah, a bit depressing, weren't they? I thought the early landscapes were the best. They were more colourful.
- S3** Yeah, I liked those – they were quite lively.
- 3 SPEAKER 5** Mm, nice here, isn't it.
- SPEAKER 6** Yeah, it's one of my favourite places. I often come here after work. It's so relaxing.
- S5** Yes, I hate those places where all the tables are crammed together, and you can't hear yourself speak.
- S6** Yeah, me too. So ... um, what shall we order?
- 4 SPEAKER 7** Wow, amazing!
- SPEAKER 8** Yeah! Great special effects ... Pity it wasn't 3D though.
- S7** Yeah, it was cool, that bit where he jumped out of the helicopter.
- S8** Yeah, and landed safely! Don't know how he did that.
- 5 S1** Ooh, I really needed that. I haven't worked out for over a week. I've just been sitting in front of the computer every day – I've been getting so unfit ... Nice place ...
- SPEAKER 9** Yeah, they've got a good range of equipment. Good trainers, too.
- S1** Have you been a member long?
- S9** Yeah, let me see, next month, I will have been coming here for exactly a year, I think. So about a year, yes. I come here most afternoons. It's not so full then.
- S1** Oh well, maybe I'll join.

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

- read and talk about news and activities in your area
- use a range of phrases to create a more positive impression on readers
- write a formal letter of application based on a model letter

- c** Ask students if cinemas are still popular where they live, given that films can now be downloaded. Put students into pairs to discuss the questions. Take feedback as a class.
- d** Ask students if they have ever been to something because of a good review. Put students into groups to discuss the questions. Take feedback as a class.

EXTRA ACTIVITY

Ask students to make one of the reviews negative, saying how poor the place/event is or was. Give an example: *This film is massively overrated, especially considering the famous names involved and the money spent – wasted rather – on special effects. Spend your ticket money on ice cream instead.*

2 READING

- a** Ask students if they've ever written anything for a print or online magazine or newspaper. Tell students to read the advertisement. Elicit the requirements of the job (in touch with arts and music in the area; a strong interest in what is going on locally) and ask students to suggest any other qualities the publishers would be looking for. Find out if students think they'd be good at the job. Take feedback as a class.
- b** Ask students what kind of person would be ideal for the job. Tell students to read Helen's application letter and discuss in pairs how suitable she is. Take feedback as a class.

Suggested answers

She seems very suitable for the job. She has the right academic background, is doing a degree in History of Art and wrote a dissertation on art and music in the community, takes a keen interest in local arts, has written about local artists and includes a sample article of her work. She isn't unsuitable in any way.

EXTRA ACTIVITY

Ask students to write a short (imaginary) review of one of these events for *Local View*:

- a poetry evening with translations of a new Iraqi poet
- a concert of traditional Turkish folk music
- a new version of *Romeo and Juliet* set in the year 2050
- an exhibition by an up-and-coming young photographer from Brazil.

Tell students to work alone, or in pairs, and set a time limit of ten minutes. After ten minutes, ask students to display their reviews around the classroom. Students mingle and read each other's reviews. Take feedback on which review was most engaging and why.

3 WRITING SKILLS

Formal letters; Giving a positive impression

- a Ask students what purpose would logically come first (to state the reason for writing). Tell students to read the application letter again and match each paragraph with its purpose. Check answers as a class.

Answers

- 4, 5 to give examples of relevant experience
- 3 to state her qualifications
- 2 to demonstrate enthusiasm for their company
- 6 to summarise her strengths
- 1 to state the reason for writing



LOA TIP ELICITING

- When eliciting language to match the purpose of parts of a text, make sure students are very clear about what the purpose is before you ask them to supply the language. Give simple examples which match the purpose before the main task.
- Ask students what purposes these sentences match: *I've done a course in journalism.* (to state qualifications); *I once wrote an article for a student magazine.* (to give examples of experience); *You can trust me.* (to show strengths).
- Then encourage students to think about register and purpose by asking them to rephrase the three sentences in a more formal way for a positive impact: *I've completed a course in journalism;* *I have experience of writing for a student publication;* *I am considered to be responsible.*
- Students can now deal with matching the language in the application and they are also prepared for the register task in 3b.

- b Ask students if they can remember the original phrases used in Helen's application letter instead of the underlined phrases. Then tell them to check in the text.

Answers

- 1 I would like to express my interest in
- 2 extremely well-written and informative
- 3 I especially admire your policy of providing a platform for
- 4 on the topic of
- 5 producing; deserve to be more widely recognised

- c Ask students how writers create a positive impression, e.g. use effective collocations about themselves. Ask students to look through the text and underline the phrases Helen uses to describe herself and her experience. Take feedback as a class.

Answers

- I am very much in touch with
 I enthusiastically maintain my knowledge of
 I played an active role in
 I have been able to establish contact with
 I have also taken a keen interest in
 I feel that, with my combination of academic knowledge and local involvement in the arts, I would be very well qualified to



FAST FINISHERS

Ask fast finishers to express the phrases Helen uses to describe herself and her experience informally, e.g. *I am very much in touch with* / *I keep up to date with*.

- d Students complete the exercises in Writing Focus 6D on SB p.172. They read the table of expressions and then complete the exercises. Check answers to Exercise a and b as a class. After Exercise c, students compare their application letters and say which gives the most positive impression. Take feedback as a class. Tell students to go back to SB p.77.

Answers

- a 1 guess; do 2 answering; was 3 in a bit 4 a real fan
 5 Here are 6 loads of 7 am free any time 8 picked up; priceless

b

Formal letters	Giving a positive impression
I am replying to ... which appeared / was published in ...	I believe / am certain that my knowledge ... will enable me to ...
I look forward to hearing from you soon / in due course	I have close contact with ... I'm an enthusiastic supporter / a keen follower of ...
I am attaching ...	I have considerable/extensive experience of ...
I can offer ... with regard to ...	I acquired/developed some relevant/valuable skills ...

- c Students' own answers

4 WRITING

- a Put students into pairs to say which of the areas listed interests them most and how they could sell themselves as writers for that area. Students then work individually. Tell them to choose an area, make a paragraph plan and then write an application letter using the formal and positive language introduced in the lesson. Weaker students could rewrite Helen's letter, changing phrases and introducing their own ideas and language from Writing Focus 6D or other expressions they know.
- b Put students into pairs. Tell them to read each other's applications and say whether they would be interested in using their reviews, justifying their decision.



EXTRA ACTIVITY

Ask students to take turns to interview their partner based on their application letter. As part of the interview, they could ask the applicant to give a presentation on their ideas for writing about their chosen area, using the language and techniques learned earlier in the unit.

ADDITIONAL MATERIAL

- Workbook 6D

UNIT 6

Review and extension

1 GRAMMAR

- a Say some sentences and tell students to say an appropriate follow-up, e.g. *Thank you for your application letter.* (We would like to offer you an interview.); *First of all, I'd like to go through the advantages.* (Then we will move on to disadvantages.). Tell students to choose the correct follow-up for the sentences in the exercise.

Answers

1 b 2 a 3 a 4 b 5 b 6 a 7 b 8 a

FAST FINISHERS

Ask fast finishers to write some other follow-ups for sentences 1–8. Tell them to read them to other fast finishers for them to say which sentence prompts it, e.g. *So I'm surprised she hasn't this time.* (3 Emily always consults me on everything.).

- b Write on the board *She saw a rat in the fridge and she shrieked in terror.* Tell students to rewrite the underlined phrase using a participle clause: *Seeing a rat in the fridge, she shrieked in terror.* Students rewrite the underlined phrases. Check as a class.

Answers

- involved
- Not wanting to seem rude
- approaching platform
- Not understanding Spanish
- Waiting; displayed
- Using just my hands

2 VOCABULARY

- a Ask students which words they often spell wrong. Tell students to correct the spelling mistakes in the sentences. Check answers as a class.

Answers

- iconic
- humorous
- playful
- flawless
- evocative
- meaningful
- exotic

EXTRA ACTIVITY

Put students into groups to discuss and write down a list of tips to improve spelling, e.g. use the spellcheck function on the computer to see what kind of words you regularly spell incorrectly. Ask each group to present their tips to the class (tell groups not to repeat a tip given by a previous group) and ask the class to give feedback on how useful they think each tip is.

- b Write this sentence on the board and ask students to complete it:

The documentary is a g__ portrayal of inner-city poverty.
(gritty)

Tell students to complete the sentences in the exercise. Check as a class.

Answers

- protective
- petrified
- ashamed
- helpless
- devastated
- restless
- over-excited

3 WORDPOWER Idioms: Feelings

- a Ask students if each idiom in bold is a positive or negative emotion, e.g. *grin and bear it* (negative). Then ask them which pictures have negative images, e.g. 1. Tell students to match the pictures with the comments, using a dictionary if necessary. Ask them where the people are and why they are making the comment. Check answers as a class.


Answers / Suggested answers

- 1 Watching TV. The babysitter didn't want to watch the programme the three boys were watching.
- 4 At a swimming pool. The swimmer is being interviewed by a journalist after winning a race.
- c 6 In bed. The woman can't sleep because her neighbours are playing loud music.
- d 2 Approaching the city he used to live in. The man is surprised by how much the city has changed since he last saw it ten years ago.
- e 5 At a party. The man is annoyed with another man who thinks himself really wonderful.
- f 3 In the kitchen. The mother is trying to work and cook, and her two children are arguing.

- b Tell students to match the idioms with the definitions. Check answers as a class.

Answers

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

- c  Tell students to complete the questions using the correct words or phrases from the idioms. Check answers as a class. Students then ask and answer the questions in small groups. Take feedback as a class.

Answers

- gets; back
- end; tether
- grin; bear
- over the moon
- believe; eyes
- get; nerves

-  Photocopiable activities: Wordpower p.246

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.