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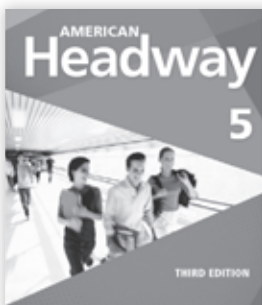
AMERICAN  
**Headway**  
Proven success beyond the classroom

THIRD EDITION

**Teacher's Book**

Liz and John Soars  
Paul Hancock  
Richard Storton

OXFORD



C1

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BUNDLE

2

READING SPEAKING  
LISTENING WRITING

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# Introduction

## American Headway 5

*American Headway 5, Third Edition* is a course for students who have achieved a high level of English. They have probably been studying for many years, and have benefitted from the wisdom of a variety of teachers. They will have had the same grammatical areas explained to them over and over again. They can cope with most text types, understand movies, literature and newspapers, and should be able to express themselves with an impressive fluency. However, there can also be a degree of frustration for them, because they know that some of their abilities are far from those of the native speaker, a goal which very few language learners achieve.

The third edition of *American Headway* retains the basic methodology of the second edition: both accuracy and fluency-based activities, in-depth treatment of grammar; systematic lexical Syllabus, attention to all four language skills; the use of authentic material and tasks throughout.

## Student Book Organization

Each unit of *American Headway 5, Third Edition* has the following:

- Starter
- Language focus
- Practice
- Skills – listening and reading, always combined with speaking, with a writing section for each unit at the back of the book
- Vocabulary
- Spoken English
- The Last Word

### Starter

This is to launch the topic of the unit and get students thinking and talking about it. It can last a short while or longer, depending on the interests of your students.

### Language focus

Examples of target language items are taken from texts, either reading or listening or both. This enables students to see the target language in context, helping them to assimilate it better.

The main areas of grammar taught are:

- Tense review
- Reflexive pronouns
- Adverbs and adjectives
- Verb patterns
- Modal auxiliary verbs

- Ways to avoid repetition
- Ways of adding emphasis
- Real and unreal tense usage
- Relatives and participles
- Discourse markers
- Distancing the facts
- The future
- Linking devices

There are *Grammar Spots* in the *Language Focus* sections explore the language of the unit further. There are sometimes questions to answer and short exercises. The *Grammar Spot* is reinforced in the Grammar Reference section at the back of the book.

## Practice

This section contains a wide variety of activities using all skills. Some exercises encourage deeper analysis of the language, such as *Discussing grammar*; many exercises are personalized, with students working in pairs to exchange information about themselves. There is often an additional language box in the Practice section, allowing students to explore another area of grammar addressed in the unit.

## Vocabulary

There is a strong emphasis on vocabulary in *American Headway 5*. As in previous editions, there is a considerable focus on phrasal verbs. Other areas of vocabulary include describing trends, idiomatic collocations, homonyms, homophones and homographs, words associated with the body, synonyms and antonyms, and metaphorical language.

## Skills

### Reading and Listening

The Reading and Listening sections are taken from a wide variety of sources, and have a range of comprehension tasks, language and vocabulary exercises, and extension activities.

### Speaking

Speaking tasks and activities can be found throughout each unit, sometimes drawing on pairwork material at the back of the book. Other sections with a particular focus on speaking are:

- The *Starter* sections
- The *What do you think?* sections in the Reading and Listening lessons, which prompt discussion and debate of the topic of the text or listening extract
- The *In your own words* activities, which provide a framework for students to give a spoken precis of a text or listening extract, working from notes

## Writing

Writing is primarily practiced in a separate section at the back of the Student Book. This comprises 12 complete writing lessons related to the unit which can be used at the teacher's discretion. The writing syllabus provides models for students to analyze and imitate.

## Spoken English

This section covers the grammar of spoken English, highlighting areas that are more characteristic of the spoken, rather than the written, language. They include the following:

- Expressions with reflexives (*Don't put yourself down.*)
- Modal auxiliaries (*You really shouldn't have!*)
- Finding things in common (... *so have I. ... neither do I.*)
- *If (As if! If so, ... If not, ...)*
- Rhyming expressions (*shop 'til you drop, nearest and dearest*)
- *Stuff (I'm made of strong stuff. That's the stuff of nightmares.)*
- Emphatic expressions with *do/does/did (I did warn you! I do wish he wouldn't.)*

## Grammar Reference

This is at the back of the Student Book, and it is intended for use at home. It can be used for review or reference.

## Review

Regular review of grammar and vocabulary is provided throughout the book. There is a photocopiable activity for each of the 12 units at the back of this Teacher's Book. These photocopyables are also available on iTools, along with 12 additional photocopiable activities.

## Workbook with iChecker

All the language input – grammatical, lexical, and functional – is revisited and practiced. iChecker Online Self-Assessment offers additional content for self-study in the form of progress checks and test-preparation lessons. Students can download and play all the Workbook audio files when they access iChecker material.

## Teacher's Book

The Teacher's Book offers the teacher full support both for lesson preparation and in the classroom. Each unit starts

with a clear overview of the unit content from the Student Book, along with a brief introduction to the main themes of the unit and a summary of additional materials that can be used. Within each unit, the highlighted sections indicate opportunities for additional activities with *Suggestions* and *Extra activities*. This allows for further work on key language or skills when appropriate.

## Testing Program

The *American Headway, Third Edition* Testing Program is available online for easy access. The testing materials include Unit tests, Stop and Check tests, Progress tests, Exit tests, and Skills tests with audio files. See instructions on the inside back cover for how to access the Testing Program.

## Assessment tools to evaluate progress

Teachers can track students' progress, analyze their results, and plan more personalized learning. Automatic grading frees teachers' time to concentrate on teaching and helps teachers more easily report on progress.

## iTools

In addition to the complete Student Book and Workbook content onscreen, teachers have access to audio and video files with optional scripts, as well as additional resources, such as customizable versions of 24 photocopiable activities, video worksheets, and PowerPoint™ presentations.

## Video

New video clips with classroom worksheets are available on the new *American Headway 5, Third Edition* iTools as well as online. There are 12 clips, one for each unit. The language and topic in each clip are linked to the relevant Student Book unit. The majority of the clips follow a documentary style and include native speaker interviews.

## Finally!

The activities in *American Headway 5, Third Edition* are designed to enable advanced students to extend their knowledge of the language and to give them a rewarding and challenging experience. We hope this new edition helps you and your students in the process of teaching and learning English.



# 1

# What makes us human?

Tense review • Reflexive pronouns • The ages of man • Getting emotional

 VIDEO What makes us human?

The theme of this unit is the uniqueness of the human experience and the everyday emotions that it entails. This theme is explored within the integrated skills work, which also introduces the vocabulary syllabus. The unit begins with a *Starter* section which provides an opportunity for extensive spoken interaction based on the unit themes. The unit additionally provides a review of the main tenses, allowing you to assess students' strengths and weaknesses. A *Listening* extract from Shakespeare's play *As You Like It* is used to highlight some of the challenges of the human condition. *Vocabulary* work focuses on the seven ages of man. The *Writing* task involves writing a personal profile.

## LANGUAGE INPUT

### GRAMMAR

Tense review (SB p. 6)

- Reviewing, identifying, and practicing key tenses.

Reflexive pronouns (SB p. 7)

- Understanding and practicing reflexive pronouns.

### VOCABULARY

Vocabulary work (SB p. 4)

- Finding synonyms for words and phrases in context.

### THE LAST WORD

We all get emotional! (SB p. 10)

- Understanding and practicing language used to express emotions; focusing on stress and intonation.

## SKILLS DEVELOPMENT

### READING

What makes us human? (SB p. 4)

- A popular science article about the characteristics of human development.

### LISTENING

*The Seven Ages of Man* (SB p. 8)

- Listening for gist and key information in a Shakespearean soliloquy. **CD1 5** (SB p. 9)
- Listening for key information in four short monologues and inferring the speaker's opinion from contextual clues. **CD1 6** (SB p. 118)

### SPEAKING

Have you ever? (SB p. 3)

- Discussing common human situations and providing personalized content.

In your own words (SB p. 4)

- Summarizing and paraphrasing main ideas from the reading text.

What do you think? (SB p. 4)

- Discussing key abstract concepts linked to human experience.

Spoken English – Expressions with reflexives (SB p. 7)

- Identifying and practicing expressions with reflexives used in everyday English.

What do you think? (SB p. 8)

- Discussing themes highlighted in the listening text.

### WRITING

Introducing yourself – A personal profile (SB p. 103)

- Understanding the conventions of a personal profile, identifying key features of dynamic writing, identifying formal synonyms, writing a personal profile.

## MORE MATERIALS

**Photocopiables** – The rights of man (TB p. 167), **Tests** (Online) **Video** (iTools and Online)

# Notes on the unit

## STARTER

The *Starter* section provides an introduction to the topic of the unit. It provides an opportunity for extensive spoken interaction, as students exchange ideas on common human situations and illustrate these with personal examples. Students then use their understanding to identify similar contexts in a dialogue.

- 1 Write the expression *You're only human* on the board, and elicit from the class what this means. Explain that the phrase is often used as a way of explaining or justifying behavior that is less than perfect. The underlying meaning is that what the person has done is just part of human nature and therefore should be accepted.

Refer students to the list of situations 1–12 on SB p. 3, and explain that these are common occurrences which people have to deal with. Read through the situations as a class, checking any new vocabulary for meaning and pronunciation. Ask students to work in pairs and discuss whether they have experienced similar situations. As students do this, go around the class, monitoring and assisting with vocabulary.

Once students have discussed the list, select several students to tell the rest of the class their anecdotes.

- 2 Ask students to work individually and then in groups, thinking of similar situations. As a prompt, suggest an example such as *taking a really long time to pay at the checkout when you realize that the person behind you is impatient and wants to be helped as quickly as possible*. Set a short time limit for the discussion. When the time limit is up, ask students to share their ideas with the other group or the class as a whole.
- 3 **CD1 2** Explain that students are going to listen to a couple of old friends, Bridget and Mark, discussing an event that Bridget has attended. Ask students to listen once and write down where Bridget has been.

Play the recording again, this time encouraging students to write down which of the situations 1–12 Bridget has experienced. Give students some time to check their notes, then check answers as a class. As an extension, ask the class to decide if Bridget was justified in the way she behaved, e.g., was she just being human or do they think she was being unfair?

### Answers and audio script

Bridget has been to a reunion. She has experienced situations 1, 2, 10, 11, and 12.

### CD1 2

**(B = Bridget, M = Mark)**

**M** Hi, Bridget. Hey, how was your high school reunion? Wasn't that last weekend?

**B** Yeah, yeah. It was good. Well, it was OK – it's just that I didn't recognize a lot of the people and ...

**M** Well, it's been close to 15 years.

**B** Yeah, I know, and boy do some people change! You know, I'd find myself talking to someone who obviously knew who I was, and I didn't have a clue who they were.

**M** And I don't suppose you could have asked.

**B** No, how rude would that have been? Oh, but I did recognize Judith. The dreaded, Jolly Judith. She hasn't changed at all unfortunately! I tried to avoid her, but she cornered me during dinner.

**M** So?

**B** So, I'm like, "Hello, Judith. How are you?" BIG mistake, because then of course, she starts talking – every detail of the last 15 years – you know, her ups and downs, her two failed marriages – no surprise there – her fabulous third husband, the operation on her sinuses, the time she was let go from her job, and on and on. Yeah, ask me anything about Judith! I could write her biography.

**M** I bet you promised to keep in touch though.

**B** Well, you have to, right?

**M** You hypocrite!

**B** I know, but I managed to get away before giving my email address or cell phone number.

**M** Oh, good job!

**B** Hey, did you get the group picture I texted?

**M** Yeah, yeah, I did, but I could only identify you and Brendan – he looked good – tall, handsome as ever, but a little bit annoyed. You all looked pretty fed up to be honest.

**B** Well that's because we got the poor waiter to take our picture, and everyone kept giving him their phone or camera. And by the time he got to mine, well, we were all looking a little annoyed.

**M** It doesn't sound like a great success, this reunion.

**B** Oh, it was OK. I mean, most people were really nice, but ... do you want to know the worst thing?

**M** What?

**B** Well, when I got to the station to catch the train home, who came gushing up to me on the platform – Oh, how nice, we can travel back together?"

**M** Oh, no. Not Judith!

**B** You got it! And after I'd spent forever saying a polite goodbye to her.

## READING AND SPEAKING (SB p. 4)

### What makes us human?

#### ABOUT THE TEXT

The question "What makes us human?" has intrigued scientists and philosophers for centuries. Current research into DNA has given us a clear idea of how humans differ as a species, and recent behavioral studies have revealed that having the capacity to think about alternative futures and make deliberate choices accordingly are key human characteristics distinct from other primates.

The text in this section is an example of a popular science article, based on the writings of American author Charles Q. Choi. While science journalism focuses on recent scientific developments or breakthroughs, popular science is more wide-ranging, and intended for a general audience.

The idea of "symbolic thought" is derived from developmental psychology and refers to the representation of reality through the use of abstract concepts such as words, gestures, and numbers. Symbolic thought is generally present in most children from the age of 18 months.

Students are introduced to the topic by discussing the introduction, paragraph headings, and photos used in the text. This helps to set the context, gain an overview of how the text is organized, and assist students in making predictions about the article's content. After reading and checking their predictions, students do a more detailed comprehension task. Students then go on to paraphrase the main ideas in the text before discussing some of the key issues it raises.

Encourage students to use the context to assist with any new vocabulary. With weaker classes, or if you are short on time, you could pre-teach the following: *unique, empathy, morality, paradox, posture, originated, dexterity*. Note that the vocabulary which is highlighted in the text is the focus of a task on synonyms in exercise 4.

- 1 Tell students to close their books. Write *Ten things that make us human* on the board. Read through this as a statement, checking for understanding. Ask students to work in small groups and set a short time limit for them to brainstorm as many ideas as they can for the ten features or attributes. Ask students to share their ideas as a class. Write the most frequent suggestions on the board. Then ask students to open their books and compare their ideas with those in the article.

Direct students to the text. Ask them to look at the photographs, title, and paragraph headings. Explain that any time students come across a new piece of writing they should use these features to gain an overview of the text. As students read the headings, write these on the board.

After students have discussed what they expect to read under each heading, ask them to again close their books. Direct students' attention to the headings on the board and ask them to work in groups, evaluating which of the ten things are the most important. Remind students to provide reasons for their choices and to give examples to illustrate their views. Monitor the discussion, assisting with language or examples where necessary.

- 2 Ask students to read the text, answering any vocabulary questions or allowing students to use a dictionary. Ask the class if they agree with the ideas expressed by the author – if they don't, ask them to explain which areas they disagree with and why. Draw students' attention to the fact that many popular science articles don't always provide evidence for their claims, and so are more opinion-based than other forms of scientific writing.

Ask students to read lines a–j, which are the final lines of each of the ten paragraphs. Ask students to write down, or underline, the key information in each sentence. Explain that key information in scientific or more academic texts is usually found in noun phrases. Ask students to match each sentence to a paragraph. Elicit the answer for paragraph 1 as an example. Once students have done this, they should read the paragraphs again to make sure that each match is logical and grammatically accurate.

#### Answers

a 5 b 6 c 7 d 8 e 4 f 3 g 1 h 10 i 9 j 2

## In your own words

*In your own words* is a new feature that appears in each unit of *American Headway, Third edition, Level 5*. This provides advanced level students with the opportunity to paraphrase and reprocess key information from authentic texts as oral summaries.

- 3 Elicit from students the different ways in which you can paraphrase someone else's ideas, e.g., using synonyms (e.g. *other animals and birds* → *most other species / amazing achievements* → *incredible accomplishments*), changing word order or sentence structure (e.g., *Our brain sets us apart* → *We are set apart by our brains*), changing word form or part of speech.

Ask students to work in pairs and read through the prompts 1–10, checking the meaning of any new vocabulary.

Ask students to take turns using the prompts to paraphrase the key points from the text in their own words. Give students some time to draft and check their paraphrases before they share their ideas. As students draft their sentences, monitor and assist with grammar and vocabulary as necessary.

## Vocabulary

- 4 Read through the items in the box, checking for correct pronunciation. Explain to students that by focusing on synonyms they will extend their vocabulary range; this will help them to better understand texts. After students have matched the items, ask them to work in pairs and decide on why the author may have chosen one form over the other. Note that choice of lexis is often dependent upon the assumed reader, collocation, or the genre. For example, *live in* sounds a little too "everyday" to substitute for *inhabit* in the formal phrase "... enabled humans to inhabit ..."

#### Answers

|                              |                              |
|------------------------------|------------------------------|
| characteristic = trait       | perplexing = puzzling        |
| forebears = ancestors        | achievements with = feats of |
| flourish = thrive            | uses = functions             |
| desire = urge                | main = chief                 |
| little evidence = few traces | ties = bonds                 |
| live in = inhabit            |                              |

## What do you think?

The *What do you think?* section gives students the opportunity to talk about personal experiences and express opinions about the topic of the lesson. Unless you have a very small class, these activities are best done in groups of three to six. It can be helpful to nominate one student in each group to be the discussion leader. It is their job to ask the questions, make sure everyone gets a chance to speak, and to decide when to move on from one question to the next. As this role is cognitively challenging, you should make sure that a different student is chosen each time students do a discussion task.

### SUGGESTION

It may be useful to review phrases for giving and justifying opinions, agreeing, disagreeing, arguing, and summing up. Write these headings on the board, and divide the class into six groups. Ask each group to brainstorm as many phrases as they can within a given time. Once the time is up, ask groups to exchange lists and read, correct, or add phrases. Once you are satisfied that students have written down a wide range of phrases, write these on the board. If necessary, these may then be drilled for accurate pronunciation and intonation.

Once the discussion has come to a natural end, or a time limit has been reached, ask groups to present to the class, summarizing the points they discussed and any agreements/disagreements raised. For the final bullet point, write on the board all additional suggestions to the list of ten things that make us human. Ask the class to evaluate this list of additional ideas by ranking the suggestions in order. As they do this, suggest that they offer reasons for their choices.

### EXTRA ACTIVITY

You can further consolidate the language of the lesson by asking students to work in groups on the idea of *What makes us modern humans*. Ask students to imagine that they have been invited to give a brief popular science presentation on the attributes of modern men and women. Emphasize that the focus here can be humorous, and that you are mostly interested in students generating their own content for describing human activity. Provide an example, such as *The modern human is able to watch TV, surf the Internet, maintain friendships on social networking sites, and simultaneously buy things he/she didn't really know they wanted*. Give students time to plan up to ten points and draft their presentation. Monitor and help as necessary. Have students present their ideas in groups to the class/other students.

### LANGUAGE FOCUS (SB p. 6)

The goal of the *Language focus* section in each unit is to get students to think analytically about language form and use. It provides clear examples of how language works, then asks questions or sets tasks to guide students towards a better understanding. Understanding is reinforced as students transfer information into charts, complete controlled written exercises, negotiate meaning by discussing examples, or provide personalized content reflecting the unit's language goals.

At the start of any new level of a course, it is important to assess students' knowledge and understanding of the main tenses in English. Gaining an overview of students' ability will allow you to assess individual strengths and weaknesses, and determine which language areas need further attention. At advanced levels, students need to be able to express themselves naturally, using a broad range of structures. This initial stage provides an opportunity for contrastive analysis of tenses, highlighting the need for students to think about the differences in meaning between tenses. This process should better prepare students to accurately choose the right tenses to convey their own ideas.

Put students in pairs or small groups to work through the *Language focus*. Setting up the tasks in this way frees you to monitor the class, check understanding, and answer any questions that arise.

### Tense review

#### POSSIBLE PROBLEMS

**Time and aspect** When working out which tense to use, students must consider time and aspect.

- Simple: completed and permanent
- Continuous: in progress and temporary
- Perfect: an action with a result relevant to a later time

**Simple and/or continuous** The simple aspect describes whole, completed actions, whereas the continuous aspect describes activities that are in progress. Simple is about completion and permanence, whereas continuous is about duration and temporariness.

For students of many nationalities, this distinction can be challenging, especially if their L1 does not have continuous forms. Simple Present forms are used in many Latin languages to express the future, where English uses the Present Continuous.

To address any issues of L1 interference, ask students to apply the aspect rules across the tenses. This can be done by using concept questions such as *Is it completed or in progress? Is it temporary or permanent? Does it have a sense of duration?*

**Perfect and non-perfect** The perfect aspect expresses the idea that an action is completed at some time before a later time, and produces a result or has a connection with that later time. This is not always the case in other languages where the Present Perfect may be expressed with a present tense (*\*I live here for ten years*) or a past tense (*\*I never went to Paris*).

Again, concept questions can be used to help students think about how using the perfect aspect changes meaning, e.g. *Did the event happen in the past? Do we know when? What's the result now?*

**Active and passive** Passive forms move the focus of attention from the subject of an active sentence to the object. Note that in other languages, reflexive or impersonal constructions might be used instead of passives.

The Grammar Reference on SB pp. 141–142 looks at time, aspect, and how to choose the correct tense. It is a good idea to read this section carefully before teaching the *Language focus*. It is also worthwhile noting the L1 interference issues that might arise with your group of students, so these can be clearly explained.

- 1 Ask students, in pairs, to complete the chart with the verb forms of the words in *italics*. Ask them to think of their own examples to complete the blank spaces in the chart. Note that in the answers chart below, suggested answers to complete the blanks are in *italics*.

## Answers

| ACTIVE      | Simple                                      | Continuous  |
|-------------|---|---|
| NON-PERFECT | Simple Present<br><i>belong</i>             | Present Continuous<br><i>are blushing</i>                 |
|             | Simple Past<br><i>didn't recognize</i>      | Past Continuous<br><i>wasn't watching</i>                 |
|             | Simple Future<br><i>will seem</i>           | Future Continuous<br><i>will be giving</i>                |
| PERFECT     | Present Perfect<br><i>haven't seen</i>      | Present Perfect Continuous<br><i>have ... been doing?</i> |
|             | Past Perfect<br><i>'d realized</i>          | Past Perfect Continuous<br><i>'d been lying</i>           |
|             | Future Perfect<br><i>will have finished</i> | Future Perfect Continuous<br><i>'ll have been living</i>  |

| PASSIVE     | Simple  | Continuous                                   |
|-------------|---|--|
| NON-PERFECT | Simple Present<br><i>is made up of</i>              | Present Continuous<br><i>is being used</i>   |
|             | Simple Past<br><i>was invented</i>                  | Past Continuous<br><i>were being created</i> |
|             | Simple Future<br><i>will be taken</i>               |  |
| PERFECT     | Present Perfect<br><i>have ... been embarrassed</i> |  |
|             | Past Perfect<br><i>had been rebuilt</i>             |  |
|             | Future Perfect<br><i>will have been done</i>        |  |

Refer students to the Grammar Reference on SB p. 141.

### SIMPLE AND/OR CONTINUOUS

- Ask students to work in pairs and decide which sentences can be both simple and continuous. Go around, monitoring and assisting students where necessary. Once the majority of students have completed the task, conduct a whole-class discussion. This allows students to share their knowledge and evaluate one another's ideas, and it again builds on learner autonomy.

### Answers

In each sentence both the simple and continuous can be used, with the following exception. The continuous form *\*I'm not knowing why* in number 3 is not possible. *I've been cutting my finger* in number 5 is possible, but a highly unlikely utterance.

- What do you do?/What are you doing?*

The question in the Simple Present form asks about something that is always true. The most common context for this question is to ask someone what their permanent job is: *What do you do? I'm a dentist*. The question in the Present Continuous form asks about something that is happening now. It is temporary and has duration. The question *What are you doing?* often expresses puzzlement or

annoyance. Note that you can ask someone, *What are you doing these days?* to ask about work or activities which are in progress in their lives at the moment.

- I see him every Wednesday./I'm seeing him every Wednesday.*  
The Simple Present form of the verb indicates a scheduled event. A common context here would be a series of ongoing appointments, perhaps with a physiotherapist or other medical professional. The Present Continuous form uses a state verb *see*, in a continuous form. This use of a state verb is quite unusual, and indicates that the verb has changed in meaning to stress the repeated action. Students may have learned that state verbs should always be used in the simple form. However, note that state verbs can be used in the continuous form to signify a temporary (and often deliberate) mode of behavior that is different from the norm or is presented as a new arrangement.
- Everyone's being very nice to me./Everyone's very nice to me.*  
The Continuous form describes something happening now – illustrating the point mentioned in 2. Here the speaker is clearly puzzled by the amount of attention they are receiving and wonders *why* everyone is being nice, when perhaps they are not usually. Perhaps they are deliberately preparing the speaker for some bad news or a difficult request. The Simple form describes something that is generally true. People are nice, not just now, but all the time. *\*I'm not knowing why.* cannot be used. *Know* is a state verb that can only be used in the Simple form. It can, however, take an *-ing* form in other kinds of structures, e.g. *Knowing his interest in football, I suggested we watch the game.*
- I'll take a taxi to the airport./I'll be taking a taxi to the airport.*  
The Simple Future form is used to express an intention made at the moment of speaking. Here the speaker is making a decision. The Future Continuous form, depending on the context, could either be describing something in progress at a particular time in the future, *What will you be doing at 7 a.m. tomorrow? I'll be taking a taxi to the airport*, or something that will happen in the future in the normal course of events, *It's Monday morning, I'll be taking a taxi to the airport – it's what always happens on Monday mornings*. This latter use has no element of intention or volition, instead describing a perfectly normal routine occurrence.
- I've cut my finger./I've been cutting my finger.*  
In this context, *I've cut my finger* is in the Present Perfect form, used to describe the present result of a past action – one action, completed before now, with a result now, which is that the finger is cut and it hurts. The Present Perfect Continuous is highly unlikely because the continuous aspect implies that the cutting action is repetitive and has duration. You can point out to students that it is fine to use *cut* in a continuous form in other contexts, e.g. *I've been cutting wood for the fire.*  
*It really hurts./It's really hurting.*  
Both can be used, with little change in meaning. Similar verbs are *feel* and *ache*.
- Dave always gives Pam expensive presents./Dave is always giving Pam expensive presents.*  
Using the Simple Present form expresses a habitual action and is neutral in tone. Using the Present Continuous form expresses a habitual action, but also conveys the speaker's attitude. This depends on context. It could express annoyance – in that the speaker is annoyed that Dave spends all his money on Pam.
- When I stopped by to see her, she baked a cake./When I was stopping by to see her, she was baking a cake.*  
We use the Simple Past to describe finished past actions. *I stopped by to see her* describes a single event. We use the Past Continuous to describe something in progress at a time in the past.

Due to the idea of duration suggested by the continuous form, the sentences could have multiple meanings:  
*When I stopped by to see her, she baked a cake.*  
 = I arrived, she decided to bake a cake.  
*When I stopped by to see her, she was baking a cake.*  
 = I interrupted her baking with my visit.  
*When I was stopping by to see her, she was baking a cake.*  
 = as I was going to her house, she was baking (these actions occurred at the same time, and had a similar duration).  
*When I was stopping by to see her, she baked a cake*  
 = as I was going to her house, she finished baking a cake (the journey had a longer duration than the baking).  
 This final form is possible, but less likely as *stopped by* suggests a short journey, which wouldn't provide enough time for a cake to be baked.

- 8 *I've been checking my emails./I've checked my emails.*  
 Both forms refer to a past event with present results. If the Present Perfect is used, it means that the action is completed, and the main result that is emphasized is a logical result of the completion – the emails are now checked, so I can do something else. If the Continuous form is used, it does not say whether all the emails have been checked or not. The emphasis will therefore be on an incidental result of the activity: *I've been checking my emails. That's why I'm late.*  
*I've received a lot of them./I've been receiving a lot of them.*  
 Again, both forms refer to a past event with present results. The Present Perfect Continuous form signifies a temporary and perhaps unusual situation which might be reflected in the speaker's attitude, e.g. *I've been receiving a lot of them lately, and I'm not very happy about it. There must be a problem with my anti-spam software.*
- 9 *The train leaves in five minutes./The train is leaving in five minutes.*  
 We use the Simple Present to talk about an impersonal, scheduled future. We use the Present Continuous to refer to a personal, diary future. So the Simple Present might be used in a train announcement, whereas the harassed parent might shout *Come on, kids! The train is leaving in five minutes.*
- 10 *they'd been staying at the Ritz/they'd stayed at the Ritz*  
 We use the Past Perfect Continuous form to express the duration of the situation or activity, e.g. how long the stay at the Ritz was, whereas the Past Perfect form suggests a short periodic event – perhaps the stay was for one night only.
- 11 *is interviewed by CNN/is being interviewed by CNN*  
 The first sentence is in the Simple Present passive. We use this form to describe something that is always a true occurrence – it's a fact that the winner will be interviewed. The second sentence is in the Present Continuous passive, describing an event happening now, at the moment of speaking.

### PERFECT AND NON-PERFECT

- 3 Ask students to discuss the sentence pairs. Again, monitor and assist with any questions. After students have completed the task, open it up to a whole-class discussion and invite students to share their ideas.

#### Answers

- 1 *Did you ever meet my grandfather?*  
 In the past – he's dead now.  
*Have you ever met my grandfather?*  
 At any time up to now. He's still alive and you still have a chance to meet him.

- 2 *I come from Canada.*  
 A state that is always true. I am Canadian.  
*I've come from Canada.*  
 A present result of a past action. Canada is where I was before I came here.
- 3 *When I've talked to him, I'll tell you.*  
 I'll tell you after I finish talking with him.  
*When I talk to him, I'll tell you.*  
 I'll tell you when I'm going to talk to him.
- 4 *The arrangements will be finalized on Friday.*  
 A statement of future fact. This will take place on Friday.  
*The arrangements will have been finalized by Friday.*  
 This will take place sometime between now and Friday.
- 5 *I wish I knew the way.*  
 But I don't. A regret about now – wishing something was different in the present. Because this is hypothetical, we use the Past form *knew* to refer to an unreal present.  
*I wish I'd known the way.*  
 But I didn't. A regret about the past. Because it is hypothetical, we use the Past Perfect form to refer to an unreal past.

Draw students' attention to the picture of Groucho Marx. If necessary explain that Groucho (1890–1977) was an American comedian and comic actor best known for his work with the Marx Brothers. Mention that his quick wit and wordplay contributed to his status as one of the finest comedians of the 20th century. Ask students to work in pairs, or small groups, and see if they can explain the joke. Set a short time limit, then as a whole class discuss how the joke works. The humor rests on two different uses of the Present Perfect – recent past time, and life experience. We often compliment guests as we leave a gathering by saying *I've had a lovely time*. This expresses the present result (a feeling of pleasure) of a recent past action (having a lovely evening). But Groucho is describing an experience some time in his life, and therefore not recent experiences.

### ACTIVE AND PASSIVE

- 4 Ask students to work in pairs, correcting the sentences. Remind students that self-correction and proofreading are important strategies at advanced levels, as any error can impact on meaning. If necessary, provide the first answer as an example to get students started.

#### Answers

- The lecture can't be given in the main hall, it's being decorated.
- A large number of tickets have been bought.
- I was thrilled to be introduced to Professor Roberts.
- The children enjoyed being taken to the zoo.
- They had been warned not to frighten the animals.
- English is spoken here.

## Reflexive pronouns

### ⚠ POSSIBLE PROBLEMS

Reflexives have two uses: for an object that is the same person or thing as the subject, *My laptop switches itself off after a couple of hours*; for emphasis when speaking about a particular person or thing, *I was emailed by the general manager himself*. Note that some verbs (e.g. *shave, hurry*) are reflexive in some languages but not in English, unless there is a special reason, e.g. *\*I don't like shaving myself, He can't shave himself because he's broken his arm*.

- 1 Write the following sentences on the board:

*He was walking along, talking to him.*

*He was walking along, talking to himself.*

Ask students to point out the difference between the sentences. Elicit that in the first sentence the subject and object are different, whereas in the second sentence the subject and object are the same. Explain that in such situations a reflexive is often used. Ask students to discuss the sentences in pairs. When they have completed the task, ask students to provide their ideas in a whole-class discussion.

*She spent the meal debating with herself whether to tell him the truth.*

Usually after prepositions (of place or position) we use a personal pronoun, not a reflexive pronoun, e.g. *She put her bag beside her*. However, after prepositions closely linked to their verbs we use a reflexive pronoun when the subject and object refer to the same thing.

*The person I asked was another customer like myself.*

This is known as the “elegant” reflexive, when the reflexive is used instead of the personal pronoun *me*, because it sounds more elegant, important, or polite.

*We learn from each other.*

Some verbs describe actions in which two or more people do the same thing to the other(s). In this situation, we use a reciprocal pronoun instead of a reflexive to show that the learning comes from another individual within our group, not from us. *We learn from ourselves* would mean that the knowledge doesn't come from an external source.

*... long after they themselves can have children.*

In this usage, the reflexive pronoun follows the noun to give additional emphasis to the noun.

- 2 Elicit the difference between the sentences in number 1 as an example. Put students in pairs to compare the meaning of the rest of the sentences. Encourage students to provide context for the sentences, as often this enables them to accurately focus on the appropriate use of reflexives. Monitor, checking for accurate understanding.

Once students have discussed 1–6, check the answers as a whole class.

#### Answers

- 1 *My wife was talking to her./My wife was talking to herself.*  
In the first sentence, the subject and object are different people.  
In the second sentence, the subject and object refer to the same person – the speaker's wife.

- 2 *She got dressed quickly and went to work./She can now get herself dressed.*

The use of the reflexive in the second sentence emphasizes that the subject is doing the action. *Getting dressed* here is part of a child's developmental stage, rather than being a common everyday occurrence, so it is given more prominence by the speaker.

- 3 *I burned my finger badly./I burned myself badly.*

The use of the reflexive in the second sentence emphasizes that the subject did something to cause the action. It suggests it was the speaker's fault that he/she was burned.

- 4 *I spoke to the senator./I spoke to the senator himself./I spoke to the senator myself.*

In the second sentence, the reflexive shows emphasis, so we are made aware of the speaker's idea of the importance of the conversation. In the third sentence, the reflexive suggests *alone, without company*. If the speaker chooses to stress the reflexive, it could also indicate a sense of pride, in that the speaker spoke to the senator without need for an introduction, or without other company being present.

- 5 *They hurt themselves playing basketball./They hurt each other fencing.*

In the first sentence, through the use of the reflexive, there is no sense of agency attached to the verb *hurt*. The players were hurt, but we don't know by whom. In the second sentence, the reciprocal pronoun shows that both players were injured – the first by the second, the second by the first.

- 6 *I painted it all by myself./I choose to live by myself.*

The first sentence is most likely spoken by a child. Here the use of the reflexive means *on my own, without help*. In the second sentence, the reflexive means *on my own, too*. However, in this case *on my own* suggests *alone, without other company*.

- 3 Direct students' attention to the cartoon and the caption below it. Elicit possible explanations and ask students to supply the corrected sentence.

#### Answer

The expected sentence would be: *When the bell rang, the boxers started hitting each other.*

### SPOKEN ENGLISH – Expressions with reflexives

- 1 Read through the list of expressions (A) and responses (B) as a class, checking for any pronunciation or intonation issues. Set a brief time limit and ask students to match the expressions and follow-up sentences in pairs. Once they have made their choices, compare answers as a class. Elicit from the students possible contexts for each statement.
- 2 **CD1 3** Play the recording and check answers. As you do this, ask students to clarify the meanings of the expressions, or think of other ways to express the same idea. Once you have checked all the answers, and are satisfied that students are clear on the context of the statements, ask them to work in pairs to generate a response to each statement.

#### Answers and audio script

##### CD1 3

- 1 d He really thinks highly of himself. He thinks his own work on the project is the best.  
2 a Honestly, just listen to yourself. You never stop whining.

- 3 c Don't put yourself down. Believe in yourself.
- 4 b Take care of yourself. You've been looking a little tired lately.
- 5 e I could kick myself. I didn't get her phone number.
- 6 f Think for yourself. You don't have to agree with everything he says.
- 7 h Suit yourself! You never listen to my advice anyway.
- 8 j Just be yourself. Don't try to be something that you're not.
- 9 i Think of yourself sometimes. You're always putting others first.
- 10 g Don't flatter yourself! You didn't win because you're the best. Your opponent was terrible!

**Possible answers**

- 1 I know. He's always been like that.
- 2 I'm sorry. I'm just a bit tired.
- 3 You're right. I should have more self-confidence.
- 4 Yes, I think I'll take things a bit easier.
- 5 Well, why don't you see if you can find her on Facebook?
- 6 I know, but sometimes it's just easier to agree.
- 7 Oh, that's not true. I always listen if you've got something important to say.
- 8 It's hard. I feel I'm not good enough, really.
- 9 Maybe. I feel I'm being selfish when I try to have things my way.
- 10 Well, you can only beat the opponent who's in front of you!

- 3 **CD1 4** Tell students they are going to hear four conversations in different situations. Tell them that all they need to do at this stage is understand the context, e.g. who is speaking, and what they are speaking about.

Pre-teach/check the expression *get over it* (stop thinking about someone or something) and *bank of mom and dad* (when parents' savings are used to help their children manage in life – usually without being repaid). Play the first recording as an example and elicit who the speakers are and what the context is.

Play the recording again, and ask students to write down the reflexives used. Elicit the meaning of the reflexive expressions.

Play the rest of the recording, and have students write down their answers. Be prepared to pause the recording after each conversation to allow students time to write the key language.

Allow students time to compare notes and check their answers. If you have time, ask pairs of students to act out the conversations for the rest of the class.

**Answers and audio script**

- 1 Two friends shopping.
- 2 Two friends discussing whether one should phone an ex-girlfriend.
- 3 Two colleagues (teachers) discussing a heavy workload and its effects.
- 4 Two friends discussing a loan that has to be repaid.

Note that in the audio script below, expressions with reflexives are in *italics*.

**CD1 4**

- 1 **A** You look fabulous in it. It's perfect for you.
- B** I know, but look at the price!
- A** *Go on, treat yourself!*

- B** Oh, but ...
  - A** Don't "but" me. *Tell yourself that you deserve it.*
  - B** OK then. I'll get it!
  - 2 **A** You have to get over it. Move on with your life!
  - B** I can't. I think she's starting to realize that she made a big mistake.
  - A** *Stop deluding yourself.* It's over.
  - B** I don't know. Maybe I'll just give her a call.
  - A** Believe me. *You're only making a fool of yourself.*
  - 3 **A** How's it going?
  - B** It's a challenge, a real challenge. I'm up planning lessons until midnight most nights.
  - A** You must be exhausted. *You're going to have to learn to pace yourself* or you'll get sick.
  - B** I can't. I gave up a good job in banking to do this, and *I don't want to let myself or the kids down.*
  - A** Yes, but *it's not worth killing yourself.* You won't be any use to anyone.
  - 4 **A** Why did you do it?
  - B** Oh, believe me, *I keep asking myself the same question.*
  - A** You knew you'd never be able to pay it back. Now *you've gotten yourself into a big mess.*
  - B** I know, I know. And *I've only got myself to blame.*
  - A** What now?
  - B** I suppose I'll have to go to the Bank of mom and dad!
- treat yourself* – allow yourself to have something special  
*tell yourself* – try to change the way you view things  
*delude yourself* – persuade yourself that things are different from how they really are  
*make a fool of yourself* – behave in a way that leaves you looking stupid in public  
*pace yourself* – not live such a fast life all the time  
*let yourself down* – not perform to the level that you're capable of  
*kill yourself* – (metaphorically) to get completely exhausted  
*ask yourself* – wonder why  
*get yourself into (a mess)* – to behave in a way that leads you into a difficult situation  
*have yourself to blame* – to be in a situation that you have to take full responsibility for

**SUGGESTION**

You can consolidate the language in this section by having students build their short dialogues into a longer conversation. Ask students to work in small groups, and allocate one or two dialogues per group. Encourage students to use a range of tenses when creating their conversations, and to incorporate examples of reflexives where possible. Once students have written their conversations you can encourage more confident students to perform them in front of the class. If you prefer to look at accuracy rather than fluency, you can have students focus on form by exchanging conversations, then evaluating the written texts.

**ADDITIONAL MATERIAL**

**Workbook Unit 1**

Ex. 1–4 Tense review

## Introducing yourself – A personal profile

This writing section looks at the style and structure of personal profiles. Personal profile statements are becoming increasingly common elements of modern CVs, as job applicants seek to differentiate themselves. They are also an important part of the college application process. Since many students have the same grades when applying to college, the personal profile statement gives admissions officers the opportunity to assess why they should offer a particular student a place. Many colleges and universities require a personal statement that is 1000 words or fewer.

- 1 Introduce the topic by asking students the following questions: *Have you ever needed a personal profile for a job or college application? What information did you include? What style did you write in?* Ask students to read the profile quickly and answer the questions.

### Answers

It's from a student at a school in Grand Junction, CO. It's for an application to study English Literature at a university.

- 2 **CDI 9** Ask students to read through the tips, checking for understanding. Elicit a definition of the idiomatic phrases *over the top* and *big-headed*. Ask students to read and listen to Jack's personal profile, then evaluate it in terms of the tips. Once students have completed their discussion, ask them if they agree with the tips, or can add any of their own which might help somebody preparing a personal profile.
- 3 Ask students to quickly read through the text again, and elicit the style it is written in, e.g. *Is it formal or informal?* (formal). Ask students to provide any reasons the personal statement should be formal, and write these on the board for reference, e.g. *formal style allows for a broader range of grammar and vocabulary, feels more professional, etc.*

### Answers

- 1 I am a diligent and conscientious student, and have maintained a 3.8 GPA in my college classes.
- 2 I also try to give my utmost to other aspects of school life.
- 3 I enjoy reading books from a wide range of genres.
- 4 In addition to my love of reading, I really enjoy drama and acting.
- 5 I look forward to getting involved in any drama groups at a four-year college.
- 6 I have seen numerous interesting plays.
- 7 I follow the blog of respected film critic Ben Brantley, which has given me an insight into the film industry.
- 8 I am an avid sportsman and I have represented my school in soccer, golf, and track and field.
- 9 Looking ahead, I would really like to go into a career in the media, either in television and film, or journalism.
- 10 I know that a degree in English literature will be the springboard to success in these fields.

- 4 Read through the writing plan carefully with the class. As you look at each paragraph, elicit the tenses students are most likely going to need (Paragraph 1: mainly Simple Present, Present Continuous to discuss current and ongoing responsibilities; Paragraph 2: mainly Simple Past, Past Continuous, and Present Perfect to discuss

experiences and their current relevance; Paragraph 3: mainly Simple Present and Present Perfect to connect current leisure activities to any past experiences, and draw attention to their relevance today, and Present Perfect Continuous to indicate the duration of current interests; Paragraph 4: a range of future tenses and modals to indicate possibility).

Get students to plan their profile carefully, ideally in class so that you can monitor and assist where required. Remind them to try to include some of the structures and techniques given in the example text.

Give students time to write their profile in class or assign the task for homework. Remind students to check their work carefully to ensure it is accurate, cohesive, and dynamic.

### SUGGESTION

Depending upon the purpose of their writing (for a job/college application), once students have written their profiles, you can write some jobs or academic fields, on the board, e.g. *tour guide, teacher, Business Studies, Psychology, etc.*

Pass the profiles around the class, or put them on the wall for students to read, and ask students to decide which class member is best suited for each job or field, and why.

## VOCABULARY AND LISTENING (SB p. 8)

### The seven ages of man

#### ABOUT THE LISTENING

The main goal of the text is to identify the varied stages of a person's life as described by the character of Jacques in Act II Scene VII of William Shakespeare's play *As You Like It* (c. 1600). The speech, often referred to as *The Seven Ages of Man*, is one of the most renowned monologues by Shakespeare. While challenging for students of any level, it is worth noting that the broad understanding of the human condition found within Shakespeare's work is relevant today. Shakespeare's influence on the grammar and pronunciation of Early Modern English was considerable, and many of today's frequently used expressions originated in his plays and poems.

The division of a life into a series of seven ages was common in Renaissance art and literature. The speech explores the metaphor of the world being a stage, and people being actors forced into pre-written parts, to great effect. Shakespeare had explored this theme in earlier plays, and often used the metaphor to underline the inability of characters in his comedies and tragedies to escape their destinies. The phrase "All the world's a stage" also cleverly makes reference to the name of the theater where Shakespeare's work was performed – The Globe.

The vocabulary focus is on phrases associated with different stages and ages throughout life. This continues the theme of what it means to be human.

- 1 Introduce the topic by writing the phrase *ages of life* on the board. Elicit broad categories of ages, e.g. *childhood/ youth, adulthood, old age*. Divide the students into groups, and assign each group an age. Set a brief time limit and

ask students to brainstorm as many key events as they can for their category. When time is up, ask students to compare their lists.

Ask students to work in pairs, organizing their vocabulary lists. For instance, their lists could be organized using the verbs in collocations, e.g. *have (a mortgage, a wife, a husband, a family, kids, a nice house, a steady job, a midlife crisis)*; *take (lots of medicine, exams, early retirement, up a hobby, a cruise)*.

Tell students to open their books and to work in pairs, discussing the questions. Monitor, noting any interesting ideas, before opening up the activity to a whole-class discussion.

- 2 Draw students' attention to the chart in exercise 2. Ask them to read through the items, checking pronunciation and meaning as you go. Ask students to work in pairs, matching each experience to an age or ages. Once students have completed the task, discuss ideas as a whole class.

#### Possible answers

**Infancy:** crawling, having a tantrum, riding in a carriage, diapers

**Childhood:** scraping your knee, a book bag, coloring with crayons, playdates, sleepovers

**Teenagers and young adult:** cramming for a test, skipping school, going clubbing, teetering on high heels, working out, sleeping late

**Adulthood, middle age:** settling down, getting a mortgage, watching your weight, getting promoted, getting divorced, wearing sensible shoes, Internet dating

**Retirement:** going on a cruise, having a pot belly, going gray/bald, needing reading glasses, insomnia

**Old age:** memory loss, aches and pains, taking an afternoon nap

#### SUGGESTION

To consolidate the vocabulary work in this section (and recycle the language covered earlier in the unit), you can ask students to select one thing from the box that they have experienced and have strong memories of. Ask them to write down the experience and try to recall where they were, who they were with, what happened next, etc. Remind students that they can use a range of tenses, the active and passive voice, and reflexives to express their ideas. If necessary, provide a short example as either a spoken or written model, e.g. *I remember falling down and scraping my knee when I was five. I'd been playing dress up, teetering on my mom's high heels, wearing a big hat, that sort of thing. I hurt myself when I tripped at the top of the stairs. Luckily, I wasn't hurt badly.* When students have completed their notes, ask them to work in pairs, describing their memories.

- 3 Read aloud, or ask a student to read aloud, the first five lines of the speech. Draw attention to questions 1–3 and ask students to explain what a *metaphor* is – a word or phrase used to describe something in a way that is different from its normal use, in order to show that both things have similar qualities, and to make the description more powerful. Ask students to write down their answers to 1 and 2, then share them as a class.

For question 3, ask students to close their books and think about how they would divide a life into seven distinct stages. Ask students to form groups, exchanging ideas and giving reasons for their choices. Once the discussions

have ended, and each group has a list of seven ages, share these lists as a class. You can then ask students to open their books and compare their lists with Shakespeare's.

#### Answers

- 1 The stage in a theater
- 2 players = actors (all people); exits = leaving the stage (deaths); entrances = arriving on stage (births); parts = the roles in a play (the different stages in a life)

- 4 **CDI 5** Play the recording of the whole extract through for students to get an idea of the rhythm of Shakespearean language. Draw attention to the glossary and explain that this will assist with any tricky 16th-century English expressions. Ask students to write down the seven stages outlined by Shakespeare and to provide an example for each.

#### Answers

- 1 The infant: he is a helpless baby and knows little.
- 2 The whining schoolboy: he begins to go to school but is unwilling to leave the protected environment of his home. He lacks confidence.
- 3 The lover: he is always expressing his love in a fatuous manner. He makes himself ridiculous while trying to express his feelings.
- 4 The soldier: he is irrational and often short-tempered. He is focused on making a reputation for himself, however short-lived it may be. He'll take risks to do this.
- 5 The justice (judge): at this stage he thinks he has acquired wisdom through the many experiences he has had in life. He's also very likely to pass that "wisdom" on. At this stage he has become prosperous and enjoys a good social status.
- 6 The elderly man: he is a shell of his former self – both physically and mentally. He becomes the butt of others' jokes as he shrinks in physical stature and personality.
- 7 The geriatric: nothing remains.

- 5 Ask students to read through each description, writing down the key words that highlight negative traits. Ask them to then read the speech again, matching these traits to one of the ages mentioned in the text.

#### Answers

- 1 The soldier ("seeking the bubble reputation/Even in the cannon's mouth," "full of strange oaths," "quick in quarrel")
- 2 The lover ("with a woeful ballad")
- 3 The justice ("in fair round belly," "full of wise saws")
- 4 The schoolboy ("whining")
- 5 The elderly man (the sixth age) ("his youthful hose, well saved, a world too wide for his shrunk shank")
- 6 The infant ("mewling and puking")
- 7 The dying (the seventh age) ("mere oblivion," "sans teeth, sans eyes")

#### What do you think?

The goal of this stage is to allow students to react to the listening text in a more personal way and use it as a springboard for further discussion.

Highlight one of Shakespeare's descriptions, e.g. *the lover* representing a lovelorn teenager who writes terrible poetry and feels very sensitive about the world. Draw parallels with modern-day teenagers, e.g. those who post their emotional outpourings on social media and feel that the world doesn't properly understand them. Ask students to think of further examples that match this description, and examples that match the other ages outlined in the speech.

Put students in groups to discuss their reactions and answer the other questions in this section. As students discuss the questions, monitor and help with grammar or vocabulary where necessary.

Following completion of the discussion questions, elicit a range of responses and ideas from the whole class in a brief discussion. At this point, it would be useful to write students' ideas for the positives and negatives of each age on the board, as this will assist in setting up the listening task.

## Listening

### ABOUT THE LISTENING

The goal is to get students to listen for key information in short monologs and to infer speakers' opinions from contextual clues. Students are required to identify the age of the speakers based on evidence, and decide whether they view their lives positively or negatively.

It is important for students to be able to pick out the main information from the recordings, but some vocabulary may be new. Be prepared to pre-teach/check students' understanding of some of the following items depending upon your students' level: *fat cats, being laid off, steady job, to be with it, optometrist.*

- 6 **CDI 6** Begin by referring to the list of positives and negatives students associated with each of the ages described in Shakespeare's *The Seven Ages of Man* speech. Elicit from students some of the possible benefits and challenges that each "age" or situation could pose, e.g. you may have greater financial stability, but your financial commitments might be much larger. Write these ideas on the board.

Explain that students will hear four people talking about their age, and some of the positives and negatives they associate with them. Ask students to write down the following headings: *Speaker 1, Positive/Negative, Reasons.* Play the first extract, giving students time to write down key information under each of the headings. Check answers as a class, eliciting any further information that helped students with their answers.

Play the remainder of the recording to let students complete their notes. Check answers as a class.

### Answers and audio script

- Middle-aged. Generally negative – feels under a lot of pressure from work commitments, doesn't spend enough time with family.
- Child. Both positive and negative – enjoys some aspects (playing with friends), but not others (sleepovers, the need to be seen to be independent from parents by peers).
- Elderly. Negative – the speaker is in a residential home for the elderly which isn't as good as the last one she stayed in. She seems lonely and unstimulated by her surroundings.
- Teenager. Generally positive – enjoys having a part-time job and having clear future goals. Not overly concerned about being liked by his peers.

### CDI 6

- When I'm asked what I do for a living, I often hesitate for a minute before answering because I'm never sure how people will react these days. Some people just think we're fat cats who make fast, easy money. But it's not like that. I work really hard, and there's a lot of

risk involved, so it's really stressful. I get the 7:05 every morning – and I often don't get back until after ten at night, and that's not because I'm hanging out with the guys in a bar somewhere – oh no – I never get to put the kids to bed. I've faced being laid off several times, but I've been lucky so far. We have a huge mortgage, so we both have to work, but at least my wife has a steady job – she's a lawyer.

- I don't like sleepovers. Everyone else does, but I just start to feel really sad at bedtime without my mom and dad there, and all my friends make fun of me. I don't mind play dates after school or something. Jason was at my house today and we played Wii sports until my mom told us to go outside and play. "Stop squabbling," she said, "and go get some fresh air and play soccer for real." But I did beat Jason at the Wii, whatever he said. He's just a bad loser. Oh, it was freezing outside.
- The one I was in closed down. They were so nice there. And I had a door in my room that opened onto the courtyard. I'd go out on a nice day and walk, with my walker of course, to a bench under a maple tree. I don't have a nice view from my room here, and the door's so narrow I can't get my walker through it easily. I asked for new batteries for my hearing aid, and I'm still waiting. They don't have the staff, you see. I stay in my room a lot. I don't like sitting in the lounge with the TV on all the time and people sitting around, falling asleep and snoring. My mind is still sharp. Some of them out there in the lounge aren't really with it anymore.
- I get called a nerd. To be honest, it bothers me sometimes, but not often. Most of my classmates seem to take pride in being under achievers. The thing is, I like to have a good time – you know, clubbing and stuff – parties when I'm invited. But there's something I really want to shoot for. So, I've had an after-school job for the last couple of years. I've been working at Specsavers – just helping out and stuff – but it's fascinating. It's really the highlight of my week. And so now I've decided I'd like to be an optometrist. Does that sound boring? My friends think so, but I'm dead serious, and I was accepted to UC Berkeley to study optometry. I'm determined to do it. Everyone else doesn't have a clue what they want to do, so maybe I'm the lucky one.

## PHOTOCOPIABLE ACTIVITY

### UNIT 1 The rights of man TB p. 167

**Materials:** One copy of the worksheet for each student.

#### Procedure:

- Give a copy of the worksheet to each student, and ask them to read through the quotes. Answer any questions about vocabulary.
- Ask students to decide which quotes match each stage of life in the box and think of reasons. Tell students there is no correct answer and some stages of life may be used more than once.
- Put students into pairs to compare their answers. Ask pairs to tell the class which quotes they disagreed on and why.
- Put students into groups of three to discuss whether they agree or disagree with the ideas expressed in the quotes. Monitor and help where necessary. Write down examples of correct and incorrect language.
- Discuss as a whole class which quotes students agreed and disagreed on the most. Ask if students found anything surprising about the quotes, or if anything relates to their own experiences.
- Discuss correct and incorrect language that you wrote down.

## THE LAST WORD (SB p. 10)

### We all get emotional!

This section extends students' lexical resources by introducing a range of words and phrases used for expressing emotion. Students are encouraged to use context to assist with identifying meaning, and to speculate on which emotion is most appropriately associated with each phrase.

- 1 **CDI 7** As an introduction ask students to work in pairs, describing the last time they got emotional. If necessary, provide an example as a model, e.g. *I was desperately disappointed when my team was beaten by their biggest rivals*. Ask students to read 1–15 and listen to the recording. After each line, ask students, in pairs, to discuss who might be speaking and what the situation might be. Go over the answers.

#### Possible answers

- Soccer fan describing what happened at a game.
  - Lover on a special day such as an anniversary or wedding day.
  - Girlfriend/boyfriend receiving a lavish gift.
  - Someone who socializes a lot on being asked if they are free one evening.
  - Nosy person trying to get a secret out of somebody.
  - Wife/husband on the way home after their spouse has criticized them in front of friends.
  - Close friend/parent responding to someone's statement of the important role they have at work.
  - Husband/wife/parent on seeing their spouse/child walk in, very late.
  - Parent telling people about their child's exam performance.
  - Hero responding to praise for doing something brave.
  - Parent encouraging a child who has come in third in a race.
  - Parent consoling a child who has fallen down.
  - Someone finding themselves in a nightclub or bar with lots of aggressive-looking people.
  - Someone reacting to being criticized for being lazy.
  - Homeowner explaining their response to a cold-caller.
- 2 Ask students to work in pairs and read the sentences again, this time focusing on the highlighted words and phrases. Explain that these are all fairly informal terms or idiomatic expressions. Ask students to go over each sentence and think of a synonym for the highlighted phrase which will ensure the sentence retains the same meaning.

#### Answers

- heartbroken = extremely disappointed
- mean the world = are extremely important
- blown away = amazed, very surprised
- hectic = extremely busy
- dying = wanting something very much
- picking on somebody = criticizing
- Tell me another one! = I don't believe you!
- get through to = contact
- thrilled to pieces = really excited
- make such a fuss = complain
- couch potato = lazy person who rarely exercises, but spends a lot of time watching TV
- lost it = got angry

- 3 Ask students to work in pairs, matching the emotions to the statements in exercise 1.

#### Answers

- |                          |                  |
|--------------------------|------------------|
| 1 disappointment         | 9 pride/delight  |
| 2 adoration              | 10 modesty       |
| 3 astonishment/gratitude | 11 encouragement |
| 4 boastfulness           | 12 reassurance   |
| 5 curiosity              | 13 fear          |
| 6 irritation             | 14 indignation   |
| 7 sarcasm                | 15 fury          |
| 8 relief/anxiety         |                  |

- 4 **CDI 7** Ask students to work in pairs and practice saying the statements. Select various pairs of students to perform their statements using the emotion they have chosen. Ask the rest of the class to identify which emotion the pair has chosen, based on their performance. Play the recording again, encouraging students to compare their stress and intonation to that on the recording.
- 5 **CDI 8** Play the recording, pausing after each example to give students time to speculate on the emotion expressed in each example. You can have students repeat the lines in order to get a feeling of the emotion being expressed. Ask students to discuss their answers in pairs, then go over the answers with the class.

#### Answers

- |                  |             |                 |
|------------------|-------------|-----------------|
| 1 fury           | 5 adoration | 9 irritation    |
| 2 disappointment | 6 sarcasm   | 10 boastfulness |
| 3 pride          | 7 curiosity |                 |
| 4 fear           | 8 delight   |                 |

## ADDITIONAL MATERIAL

### Workbook Unit 1

- Ex. 9 Idioms of extreme emotion

### Don't forget!

#### Workbook Unit 1

- Ex. 5 Reading – Robots versus humans  
Ex. 6 Listening – Words of wisdom  
Ex. 7 Phrasal verbs – An overview of phrasal verbs  
Ex. 8 Vocabulary – Describing people  
Ex. 10 Pronunciation – Word stress

#### Grammar Reference (SB pp. 141–2)

#### Word list Unit 1 (SB p. 158)

Remind your students of the word list for this unit on SB p. 158. They can translate the words, learn them at home, or transfer some of the words to their vocabulary notebook.

#### Tests (Online)

Unit 1 Test

#### Video (iTools and Online)

Additional photocopiables and PPT™ presentations (iTools)



# 2

## In so many words

Adverbs and adjectives • Expressions with *word* • Breaking the rules of English



Behind the scenes

The theme of this unit is literature – including a focus on literary genres, literary characters, and the art of storytelling. The main reading and listening texts are extracts from the play *Pygmalion* by George Bernard Shaw. Students are also given the opportunity to read opening extracts from a range of authentic texts which cover a number of different genres, and a more extensive extract from the “chick-lit” novel *Jemima J*. The *Vocabulary* section focuses on dictionary work and the *Writing* section focuses on narrative styles.

### LANGUAGE INPUT

#### GRAMMAR

Adverbs and adjectives (SB p. 14)

- Reviewing form and meaning of adverbs and adjectives.

#### VOCABULARY

Phrasal verbs (SB p. 13)

“Chick lit” (SB p. 15)

Just say the word! (SB p. 16)

- Identifying phrasal verbs used for informal register.
- Identifying accurate adverb and adjective use in a text.
- Understanding and practicing high-frequency expressions and idioms.

#### THE LAST WORD

Breaking the rules of English (SB p. 18)

- Discussing rules of language use and their exceptions, reflecting on intercultural difference in language use.

### SKILLS DEVELOPMENT

#### READING

*Pygmalion* (SB p. 12)

- An extract from George Bernard Shaw’s play *Pygmalion*.

#### LISTENING

An extract from *Pygmalion* (SB pp. 12–13)

- Listening for specific information. **CD1 10** – **CD1 12** (SB pp. 118–119)

#### SPEAKING

Opening lines (SB p. 11)

What do you think? (SB p. 13)

Spoken English – Expressions with *word* (SB p. 16)

Creating a horror story (SB p. 17)

- Discussing common literature and providing personalized content.
- Discussing key themes in a piece of literature.
- Identifying and using expressions with *word*.
- Generating a story using plot features.

#### WRITING

Narrative writing – Different genres (SB p. 104)

- Identifying key features of narrative style, identifying adverb collocations, creative writing.

### MORE MATERIALS

**Photocopiables** – Just a word (TB p. 168), **Tests** (Online) **Video** (iTools and Online)