



# 流畅英语口语教程

## Inside Out

教师用书  
Teacher's  
Book

第二册  
Intermediate



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## 出版前言

进入21世纪,我国经济和社会的发展日新月异,对外语人才的要求不断提高。外语教育也随着经济和社会的发展,在教学目标、教学模式、教学手段等方面发生着巨大变化。无论是修订后的《高等学校英语专业英语教学大纲》,还是《大学英语课程教学要求(试行)》,都要求培养出来的学生具有较高的英语综合应用能力,并对学生的英语交流能力、尤其是口语交际能力提出了更高的要求。

口语交际能力的提高离不开好的口语教材。外教社在自主研发口语教材的同时,也积极寻求国际上能够符合我国教学实际需要的好教材,希望国外教材的引进能为我国师生提供更多的选择,从而促进我国英语口语教学的发展。经过广泛比较和调研,外教社决定引进英国著名教育出版机构——麦克米伦出版公司的全球畅销教材*Inside Out*(《流畅英语口语教程》)。该教材经过教学实践充分检验,深受世界各地学习者的欢迎。外教社引进该教材后,结合国内教学实际,对之加以整合和改编,希望它能成为提高高校学生英语口语能力的得力工具。

本教材有以下优点:

1. 每单元话题经充分调研筛选而成,涉及日常生活的各个领域,让不同层次、不同兴趣的学生均能有话可说,从而最大限度调动学生的参与积极性。

2. 采用让学生从知识和情感两方面充分“参与”的教学策略。供学生听、读和讨论的材料与生活密切关联;练习的设计互动性和开放性很强,鼓励学生讲述真人真事,从而激发学生的交流欲望,有效提高口语表达的流利度。

3. 在全面训练英语技能的基础上发展学生的英语交际能力。口语训练与阅读、视听、语法、词汇等内容紧密融合,相辅相成,区别于国内传统口语教材,独树一帜。教师可以根据课时安排和学生水平有选择地使用这些内容。

4. 教材作者均为资深英语教学专家,有在世界各地教授英语的经历。教材融入了丰富多彩的各国文化,体现着浓郁的地域风情。学生在学习过程中,可以将别国文化与中国文化相联系,并通过比较、思考,提高对文化差异的辨别力,从而增强跨文化交际能力。

5. 作者奉行让学生在轻松愉悦中学习英语的教学理念。教材中风趣幽默无处不在,大到一篇文章,小到一个句子、一幅图片、一张漫画,不时让人开怀一笑,大大加强了学习效果。

6. 教材配有CD、VCD,用生动的题材、丰富的体裁、多样化的语言材料,为学生提供了生活中英语运用的真实例子,训练学生对日常英语的听力技能,增强他们用英语交际的自信。学生用书中配有针对VCD的练习,教师和学生可以有选择地使用。

7. 供选用的还有拓展练习册,可帮助学生复习单元所学要点,并提供更多的听力练习和语音练习,以帮助学生全面提高英语能力,更好地打好口语基础。教师和学生可以根据需要选用。

8. 教材教学资源丰富,为教学提供强大支持。教师用书除了针对每单元编写授课指南、提供录音文字和练习答案外,还包含每单元课堂活动参考、VCD教学指南和文字材料;配套网站www.insideout.net不但为教师提供了丰富的教学材料,而且为我国教师创建了一个与世界各地的教师交流的平台;网站上的E(mail)-Lesson,每周更新,可用于课堂补充教学。

《流畅英语口语教程》为学生设计了合适的话题、真实的语境、丰富的内容、新颖的课堂活动,能够充分唤起学生学习英语的兴趣,使学生通过吸收丰富的语料,快速提高听说能力,深入了解各国文化和社会知识,有效培养他们的英语交际能力。该教材适合我国高等院校学生作为口语教材使用;各校也可以根据自己的硬件设施条件,将该教材作为视听听说或听说教材使用。

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Helena Gomm & Jon Hird

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# Inside Out

教学参考

Teacher's  
Guide

第二册

Intermediate

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Illustrated by Andrew Peters p 8. Cartoon on p 8 reproduced by kind permission of Harry Venning.





# Introduction

At the heart of *Inside Out* is the belief that the most effective conditions for language learning come about when students engage in activities on a personal level rather than 'going through the motions'. Engagement can be triggered by anything from understanding and smiling at a cartoon to talking at length to a partner about what life was like when you were eight years old.

Intermediate students can more or less 'get by' in many situations. Very often they're eager to speak and use the English they know. But, as a rule, they still aren't fluent communicators.

- Although they've covered most of the basic grammar, they still make elementary mistakes. Virtually all intermediate students know this, and most are inhibited by it, some more than others. But the truth is that they're going to carry on making these mistakes for some time to come. It takes a lot longer to learn the present perfect than it does to teach it.
- They typically have an active lexicon of somewhere between 1,000 and 2,000 words and can recognise many more. But while they probably know 'now' and 'again', they may not know 'now and again'. They may say goodbye to you with a rather poetic 'until tomorrow' instead of the boring but more appropriate 'see you tomorrow'. Most intermediate students don't know enough about using the words they know – how they collocate, when they are appropriate.
- Speaking usually implies listening. When you give a lecture or listen to the radio you relinquish one of these roles, but in most situations you move back and forth fairly freely between them. People interrupt each other, or even talk at the same time. Words blur together. Some people have novel accents. As a result, students still find much of what happens in a natural conversation difficult to deal with. It's hard to participate enthusiastically in anything if you aren't sure what's going on.

Because they can get by in simpler situations, and because these problems are so frustrating, there is a great danger that at this level students will allow their language to 'fossilise': ie that their language deficiencies will become permanent features of their competence.

The challenge this poses to the teacher is to create a situation in the classroom where students consolidate what they know, become more fluent in how they use it and improve their comprehension skills. And at the same time, students need to continue to develop their writing skills and move on to learn more new language. *Inside Out* aims to help you do this as easily and efficiently as possible.

## Teaching strategies

All the strategies employed in *Inside Out* aim to promote learning by focusing on personal engagement, both intellectual and emotional.

## Accessible topics and texts

Each unit is built around a set of two or three related topics.

These have been selected to be meaningful to virtually all students: they are subjects about which most people have something to say.

## Grammar awareness/grammar practice

The course covers the main grammar areas you would expect in an intermediate course book, but in a way appropriate to the needs of intermediate students.

At intermediate level, there is little point in teaching the present perfect in the same way as at lower levels, ie as if the students had never seen it before. Intermediate students already know a lot about the present perfect – and this applies to most of the structures that are generally taught at this level. But students still want, expect and need grammar to fill gaps in their knowledge and deepen their understanding.

To provide appropriate grammar study, *Inside Out* includes 'Close up' sections. These follow a three stage approach: language analysis; practice; personalisation.

- 1 The language analysis stage promotes 'noticing' of language features and usage. Working with example sentences and text from the book, students articulate and organise what they know, and incorporate new information.

This stage will work both as individual study or as pair/groupwork. In general, we recommend pair/groupwork as this provides a forum for students to exchange and test out ideas before presenting them in the more intimidating arena of the whole class.

Unlike other books which use the 'guided discovery' approach to grammar, we have avoided gap fills and multiple choice questions. Research showed us that most students are unenthusiastic about using these techniques to study grammar. This may be because they associate them with practice and testing rather than learning. Instead, we provide questions and discussion points.

- 2 In the practice activities students manipulate or select structures, testing their theories. As they do this, they also become more comfortable with the grammar point.

The sentences in this section are designed to be realistic rather than relying on invented scenarios about imaginary people. Many can be applied to the students' own lives, and this facilitates the next stage.

- 3 The personalisation stage is not a conventional free practice, where students, for example, take part in a role play which 'requires' the target structure. As Michael Lewis has pointed out, very few situations in real life actually require a particular structure. Furthermore, when they are faced with a challenging situation without time to prepare, many students will, naturally, rely on what they know, rather than what they studied half an hour ago.

For these reasons, personalisation is based on actual examples of the target structure. Students apply these examples to their own lives, opinions and feelings. Sentences from the practice stage are often recycled for the personalisation. For example:

- Are the sentences true for you?
- Do you think these sentences are true for your partner?  
Rewrite them changing the adverbs if necessary.
- Use the same structures to give your own opinions about different sports.

All the Close up sections are followed by Language reference boxes, which give accurate, clear explanations backed up with examples. These appear in the unit, right where they're needed, rather than being tucked away at the back of the book.

## Personalised speaking tasks

*Inside Out* is filled with speaking tasks. Their main purpose is to develop fluency. While they are not intended principally as grammar practice, they are linked to the topics, lexis and grammar in the unit so as to include opportunities for students to turn input into output.

The tasks do not require complicated classroom configurations. They are easy to set up and enjoyable to use. Most of them encourage students to talk about things that matter to them, rather than playing roles or exchanging invented information.

Personalised, authentic tasks challenge and engage students, and this encourages linguistic 'risk taking': Can I use this word here? Is this how this structure works? Research into second language acquisition suggests that when students take risks they are experimenting, testing theories about how the language works. This is an essential part of language learning.

## Anecdotes

There are also extended speaking tasks, where students tackle a longer piece of discourse. We've called these 'anecdotes'. They are based on personal issues, for instance, memories, stories, people you know. When you learn a musical instrument, you can't spend all your time playing scales and exercises: you also need to learn whole pieces in order to see how music is organised. Anecdotes give students a chance to get to grips with how discourse is organised.

The anecdotes are set up through evocative questions. Students read or listen to a planned series of questions and choose what specifically they will talk about; shy students can avoid matters they feel are too personal. As they prepare for the anecdote, students also think about the language they will need. This student preparation is a key stage. Research, by Peter Skehan among others, has shown that learners who plan for tasks attempt more ambitious language, hesitate less and make fewer basic errors.

The simplest way to prepare students for an anecdote is to ask them to read the list of questions in the book and decide which they want to talk about. The questions have check boxes so that students can tick the ones they are interested in. Ask them to think about the language they will need. Encourage them to use dictionaries and make notes but not to write out what they will actually say. Finally, put them into pairs to exchange anecdotes.

A variation is to ask students to read the questions in the book while listening to you read them aloud. Then ask them to prepare in detail for the task, as above.

Alternatively, ask students to close their books – and then to close their eyes. Ask them to listen to the questions as you read them aloud and think about what they evoke. Some classes will find this a more involving process. It also allows you to adapt the questions to your class: adding new ones or missing out

ones you think inappropriate. After the reading, give them a couple of minutes to finalise their preparation before starting the speaking task.

In some cases, there is a recording of native speakers performing the same, or similar, tasks for students to listen to before they begin their preparation.

## Repeating anecdotes

Consider going back to anecdotes and repeating them in later classes. Let students know that you are going to do this. This will reassure them that you are doing it on purpose, but more importantly, it will mean that they can dedicate some time and thought to preparation. When you repeat the task, mix the class so that each student works with a new partner, ie one who has not previously heard the anecdote.

Repeating complex tasks reflects real interactions. We all have our set pieces: jokes, stories. And we tend to refine and improve them as we retell them. Many students will appreciate the opportunity to do the same thing in their second language, and research has shown that given this opportunity they become more adventurous and more precise in the language they use.

You can also repeat the anecdotes as a speaking component to accompany the tests in the Teacher's Book.

## Realistic reading

In theory, no matter how difficult a text may be, the task that accompanies it can be designed to be within the competence of the student, ie 'grade the task not the text'. But conversations with students and teachers have convinced us that this is an insight of only limited value. However easy the task, students are quickly disillusioned by an incomprehensible text.

At the other extreme, many of the texts that have appeared in ELT coursebooks in the past have obviously been written merely in order to include examples of a given grammatical structure. Texts like this are often boring to read and unconvincing as discourse.

The solution adopted in *Inside Out* has been to base all reading texts on authentic modern sources, including magazines, novels, newspapers, etc. Where necessary, the source texts have been edited and graded so as to make them challenging without being impossible. The texts have been selected not only for their language content but also for their interest and their appropriacy to the students who will use this course.

## Varied listening work

The listenings include texts specially written for language learning, improvisations in the studio and authentic recordings. There are dialogues, conversations, monologues and real pop songs by the original artists. There is a variety of English accents – British, American, Irish, Australian, etc – and some examples of non-native speakers. The tasks are designed to develop real life listening skills.

## Contemporary lexis in context

Selecting vocabulary to teach becomes more difficult at higher levels. It's relatively easy to predict the needs of beginners: 'hello', 'please', 'thank you'. As learners progress to higher levels, their vocabulary needs come to depend more and more on their individual situations: jobs, exams, personal interests, etc.

In *Inside Out*, vocabulary is selected to be generally useful and appropriate to the typical student, who is likely to be 17–35 years old and relatively well educated. It is always presented in context and is related to the themes and topics in the unit.

Lexis is first of all highlighted in exercises which draw attention to it, then recycled in back up exercises. The Workbook provides further recycling, as do the photocopiable tests in the Teacher's Book. The exercises encourage students to deal with lexis as part of a system, rather than as a list of discrete words, through tasks focusing on collocation, connotation and social register.

## Motivating writing practice

The Student's Book contains ten structured writing tasks which offer students opportunities to get to grips with a variety of formats: e-mails, postcards, reports, formal and informal letters.

This is backed up by a self-contained writing course which runs through the Workbook.

## Components

### Student's Book

The Student's Book covers about 90 hours of classroom teaching. It is made up of 14 main units (1-7 and 9-15) and two review units (8 and 16). The units do not follow a rigid template: the flow of each one comes from the texts, tasks and language points in it.

The book includes all the tapescripts, plus a glossary of grammatical terminology, a list of irregular verbs, a guide to the phonemic alphabet, verb tables for the structures covered in the book, a glossary, a list of proper nouns occurred in the texts and video exercises.

### Class Cassettes (2) / CDs

These have all the listening materials from the Student's Book.

### Workbook

The Workbook provides revision of all the main points in the Student's Book, plus extra listening practice, pronunciation work and a complete self-contained writing course.

### Workbook Cassette / CD

This contains listening practice and pronunciation work, plus recordings of many of the reading texts.

### Teacher's Book

#### 1 Teacher's Guide

In this Guide you'll find step-by-step notes and answers for every exercise. These include closed-book activities to warm the class before beginning a new set of work. The tapescripts are included in the body of the notes for easy reference.

For every one of the main units there is a one-page photocopiable test, for use as soon as you finish the unit or a couple of weeks later. There are longer mid course and end of course tests which go with the two review units (8 and 16).

At the beginning of the Guide there is a zero unit. This consists of two parts.

The first part is a quiz about the Student's Book to help familiarise students with it: how language is described, the kinds of activities they will do, how the list of contents works, what they can find at the back of the Guide.

The second part is a Student profile. It aims to discover something about each student's language learning history and reasons for studying English, for example: for an exam, for work reasons, out of personal interest, etc. Students can fill the form out individually or by interviewing each other in pairs. The Student profile is similar to needs analysis, which has been

used in business English for many years. But it is not only business students who have reasons for learning. General English students also have needs and wants. Knowing about them will help you to plan lessons, to use the Student's Book more appropriately and to get to know your students better.

#### 2 Video Teacher's Guide

The Video Teacher's Guide provides worksheets for the video sequences, as well as full keys and tapescripts.

#### 3 Resource Pack

The Resource Pack contains forty photocopiable worksheets designed to supplement or extend the Student's Book. The worksheets are based on the themes and grammar points in the book and are linked to the book unit by unit. They were written for this project by eleven different ELT teachers. They are very varied, but one thing they have in common is that they provide practical, useful classroom practice. There are full teaching notes for every worksheet.

#### 4 Video

The video contains one sequence for each unit of the Student's Book. Each sequence links to exercises and pages in the Student's Book, either using tapescripts to create a visual version of listening exercises, or taking a topic and developing it more fully.

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## Over to you

If you have any comments about *Inside Out* – suggestions, criticisms or even praise – you can send an e-mail direct to the editorial team at: [inside.out@mhelt.com](mailto:inside.out@mhelt.com)

Or check out our website at: [insideout.net](http://insideout.net), where you can register to receive extra teaching materials free every week by e-mail and contact other teachers who are using *Inside Out*.

Your opinions will help to shape our future publishing.

## Zero Unit answers:

(Page numbers refer to the Student's Book)

- 1 a) 16 (p 2/3) b) They are review units. (p 2/3)
- 2 a) write (p 147); b) pen (p 146); c) We (p 153)
- 3 a) Style (unit 14)(p 3); b) Party (unit 7)(p 2); c) Friends (unit 1)(p 2); d) Basics (unit 12)(p 3)
- 4 Passive (p 54)
- 5 Question forms; subject questions; prepositions; using questions (p 8)
- 6 a) Friends (unit 1, p 10); b) Kids (unit 5, p 46); c) Age (unit 15, p 128)
- 7 1,000 (p 14) 8 Nine (p 29) 9 1966 (p 41)
- 10 Alex Garland (p 92)



## Units & topics

## Speaking & writing

## Reading & listening texts

## Grammar, Lexis & Pronunciation

### 1 Friends

Famous people  
Family  
Friendship  
page 4

Talking about friends, relatives & famous people  
Using basic question forms in conversation  
**Game:** *Noughts & Crosses*  
**Anecdote:** talking about a friend  
Writing an e-mail and an informal letter about yourself

- Interview with Jade Jagger
- Article: *That Was Then This Is Now* – do university students stay friends forever?
- Conversation about a close friend
- Song: *You've Got a Friend* by the Brand New Heavies

- G** Question forms in the main tenses and with modals  
Subject vs. object questions  
Questions ending with prepositions
- L** Friendship expressions  
English in pop songs
- P** Stress in questions  
Long & short vowels

### 2 Relax

Stress & relaxation  
Books, films & music  
page 14

Talking about stress & ways of relaxing  
Giving opinions  
**Anecdote:** books, films & music  
Writing a film review

- People talking about their lives & *The Little Book of Calm*
- Article: a busy mother's reaction to *The Little Book of Calm*
- People talking about books, films & music
- Web-page: *Web Movies* – film information & reviews

- G** Adverbs & adverb phrases of frequency  
Present simple for habits & routines; present continuous for temporary activities; present perfect for past with present relevance
- L** Expressions about stress, mannerisms & self control  
Adjectives ending in *-ed/-ing*  
Vocabulary of books, films & music

### 3 Dating

Relationships  
Personality  
page 24

Talking about 'firsts'  
Talking about how couples meet  
Talking about the qualities of an ideal partner

- Article: how two couples began their relationship
- Interview to find out if the relationships survived one year later
- Text: couples talking about how they met
- Article: *Ki Astrology* – personality types in Chinese astrology
- Conversation about a new boyfriend
- Article: a boyfriend's worst nightmare

- G** Past simple for finished time contrasted with present perfect for time-up-to-now *since & for*
- L** Love & relationship expressions  
Simple & compound adjectives describing personality  
Criticisms & generalisations: *can be (at times); tends to be*  
*get to mean become*
- P** The schwa /ə/

### 4 Adrenalin

Sports  
Risks  
page 32

Talking about frightening or exciting experiences  
Talking about sport  
**Anecdote:** telling stories  
**Game:** *The Adrenalin Game: Truth or Dare*

- Web-page: *www.deadmike.com* – a skydiver's addiction to his sport
- Interview with Jane Couch, a female boxer
- People talking about past experiences
- People talking about sports
- Song: *River Deep Mountain High* by Ike and Tina Turner

- G** Past experiences: past simple for central events; present perfect with *Have you ever ...*; past continuous for background  
Comparison: comparative and superlative adjectives, *as ... as*
- L** Expressions about risk & excitement  
Gradable and absolute adjectives (*very good vs. absolutely incredible*)  
Vocabulary of sport  
Time expressions
- P** Using stress to express strong feelings

### 5 Kids

Children  
Childhood memories  
page 42

Talking about the qualities of a good child & a good parent  
**Game:** *Definition Auction*  
**Anecdote:** childhood memories

- Text: children's definitions of a mother
- Children's definitions of everyday things & concepts
- Extracts from Roald Dahl's autobiography, *Boy*
- Extract from Roald Dahl's autobiography, *Boy*

- G** Defining relative clauses  
Past time: *used to & would*
- L** Vocabulary of education & childhood  
Guessing meaning from context
- P** Syllable-timed stress

### 6 News

Paparazzi  
News stories  
page 50

Talking about celebrity gossip & privacy  
Talking about past experiences  
Exchanging personal news  
Showing interest & empathising  
Writing a letter to a friend giving news

- Web-page: *Paparazzi* – views on press intrusion
- News stories: *News in Brief* – short newspaper articles
- Radio news broadcasts
- Conversations giving personal news

- G** Passive voice  
Present perfect for recent events  
Irregular past tense verbs
- L** Verb collocations
- P** Showing empathy

### 7 Party

Festivals & parties  
Special occasions  
page 58

Talking about festivals  
**Game:** *Call My Bluff*  
Inviting people out, making excuses, making arrangements & stating intentions  
**Anecdote:** talking about parties  
Planning a party  
Writing a letter of invitation  
Writing a letter accepting or refusing a letter of invitation

- Article: *Spain's Third City Sees Winter Off With a Bang* – the festival in Valencia
- Conversation about dates & boyfriends
- Conversation about the ingredients of a good party
- Questionnaire: *Are You a Party Animal Or a Party Pooper?* – how much do you really enjoy parties?
- Song: *It's My Party* by Lesley Gore

- G** Future forms: *will* for decisions and offers; *(be) going to* for intentions; present continuous for arrangements
- L** Phrasal verbs  
Socialising expressions
- P** Short vowels: /ɪ/ /e/ /ɒ/ /æ/ /ə/ /ʊ/ /ʌ/

### 8 Review 1

page 67

## Units & topics

## Speaking & writing

## Reading & listening texts

## Grammar, Lexis & Pronunciation

### 9 Soap

An American soap opera  
Family relations  
page 72

Talking about family relationships  
Talking about the characters in *Pacific Heights*  
Reporting conversations  
Making predictions  
Writing a TV preview

- Who's who in *Pacific Heights*
- Scene 1 of *Pacific Heights*
- Who's who in *Pacific Heights*: Scenes 2-4
- Scenes 2-4 of *Pacific Heights*

- G** Reported speech & thought  
Modals: *will ('ll)* simple, continuous & perfect forms
- L** Family relationships  
Describing people  
*say, tell & ask*  
Phrasal verbs  
Everyday expressions (*I see what you mean.*)

### 10 Time

Time management  
Work  
page 82

Comparing sayings about time  
Talking about rules & regulations  
Talking about work places  
Writing a business letter  
Writing a letter of application

- Radio discussion on attitudes to time
- Someone talking about dates that are important to them
- Article: *Time-Saving Tips* – advice on how to make lists and manage your time
- People talking about their workplace

- G** Modals: *must(n't); should(n't); can('t)* for obligation, prohibition & permission – plus (*don't*) *have to*
- L** Sayings about time  
Time prepositions & expressions  
Business & time management expressions
- P** Sounds: /s/ /z/ /θ/ /ð/

### 11 Journey

Travel  
Holidays  
page 92

Talking about reasons for travelling  
Describing places  
**Anecdote:** talking about a perfect weekend  
**Anecdote:** a journey  
Writing holiday postcards  
Writing narratives: making stories more vivid & detailed

- Extract from *The Beach* by Alex Garland
- Conversation about a round-the-world trip
- Interview with people talking about their perfect weekend
- Article: account of a motorbike trip across the United States
- Article: a pilot's mistake

- G** Modals: (1) *must; could; may; can't* for deduction; (2) *would* for unreal situations  
Past perfect
- L** Geographical location  
Describing places

### 12 Basics

Restaurants  
Food  
Sleep  
page 100

Talking about eating habits  
Using formal & informal register  
**Anecdote:** eating out  
Talking about unusual food  
Designing a meal  
Writing up the results of a survey

- Conversation at a restaurant on a first date
- Interview about eating unusual food
- Report on sleep habits

- G** Quantifiers  
Countable & uncountable nouns
- L** Restaurant language  
Social register  
Vocabulary of food, tastes & ways of cooking

### 13 Communication

Telephoning  
Men & women  
page 108

Making phone calls  
Talking about male/female stereotypes  
Talking about different generations  
Writing a report based on statistics

- Useful website addresses & telephone numbers
- Messages on an answering machine
- Phone conversation: Richard phones his girlfriend, the bank & his mum
- Questionnaire on what men & women really think

- G** Real conditionals, eg: first conditional; zero conditional; conditional imperative
- L** Telephone, e-mail and website addresses  
Telephone language  
*Make & do*

### 14 Style

Fashion  
Clothes  
Appearance  
page 116

Talking about getting ready to go out  
Talking about tastes in clothes  
**Anecdote:** clothes & accessories  
Describing people  
Talking about wishes  
Writing descriptions of people

- People talking about their favourite clothes
- Extract from *Come Together* by Josie Lloyd & Emlyn Rees
- Song: *Ugly* by Jon Bon Jovi
- Interview with Jon Bon Jovi

- G** *I wish* + past simple  
Unreal conditionals, eg: second conditional
- L** Verbs & verb phrases: clothes (*put on, get dressed, suit, fit, etc*)  
Clothes & materials  
Adjective order  
Clothes idioms
- P** Pure vowels and diphthongs

### 15 Age

Regrets  
Age  
Dilemmas  
page 126

Talking about regrets  
Talking about age limits  
**Game:** *Unreal: The Conditional Game*  
Talking about different ages in life  
Asking questions politely

- Poem: *If ...* – from Harley Davidson advertisement
- Article: *Ageism Turned Her into a Liar* – a woman lies about her age
- Conversation between the woman & her boyfriend in the article
- Text on uncomfortable situations & dilemmas
- People talking about the best age to be

- G** *I wish* & *If only* + past perfect  
Unreal conditionals, eg: third conditional; mixed conditionals  
Indirect questions
- L** Vocabulary of age & regrets

### 16 Review 2

page 134



# 0

## Zero unit

### Book quiz

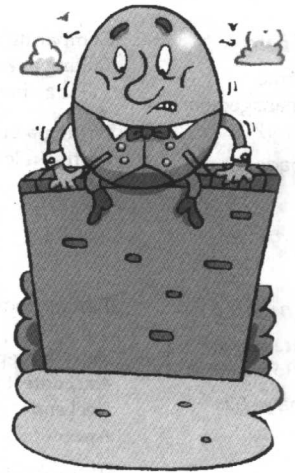
Look through your book and find the answers to these questions:

- 1 a) How many units are there in the book?  
\_\_\_\_\_
- b) Why are units 8 and 16 different?  
\_\_\_\_\_
- 2 a) What is the last verb in the table of irregular verbs?  
\_\_\_\_\_
- b) Which word illustrates the sound /p/ in the table of phonetic symbols?  
\_\_\_\_\_
- c) What is the first word of tapescript 32?  
\_\_\_\_\_
- 3 Look at the list of contents. In which units can you:
  - a) listen to a song called *Ugly*?  
\_\_\_\_\_
  - b) read about a festival in Spain?  
\_\_\_\_\_
  - c) write an e-mail?  
\_\_\_\_\_
  - d) study food vocabulary?  
\_\_\_\_\_
- 4 What grammar structure is dealt with in the Language reference section in News?  
\_\_\_\_\_
- 5 What can you study in the Close up section in Friends?  
\_\_\_\_\_

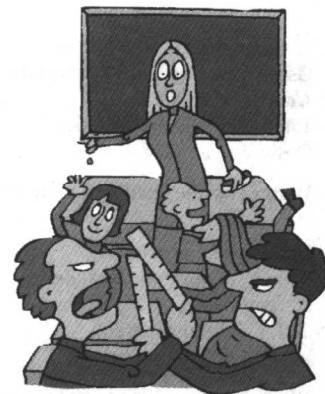
- 6 Look at the list of contents. Decide which units you think these pictures are in and then check in the unit.



a) \_\_\_\_\_



b) \_\_\_\_\_



c) \_\_\_\_\_

- 7 How many words are there in *The Little Book of Calm*?  
\_\_\_\_\_
- 8 How many personality numbers are there in *Ki Astrology*?  
\_\_\_\_\_
- 9 When did Ike and Tina Turner record *River Deep, Mountain High*?  
\_\_\_\_\_
- 10 Who wrote *The Beach*?  
\_\_\_\_\_

# Student profile

■ Name

\_\_\_\_\_

■ Have you studied English in the past?

No  Yes  → When and where? \_\_\_\_\_

■ Have you got any English language qualifications?

No  Yes  → What are they and when did you take them? \_\_\_\_\_

\_\_\_\_\_

■ Do you use English outside the class?

No  Yes  → When do you use English and where? \_\_\_\_\_

\_\_\_\_\_

■ Are you studying English, or in English, outside this class?

No  Yes  → Please give details \_\_\_\_\_

\_\_\_\_\_

■ Do you speak any other languages?

No  Yes  → Which ones? \_\_\_\_\_

\_\_\_\_\_

■ Why are you studying English?

I need it for work.

No  Yes  → What do you do? \_\_\_\_\_

\_\_\_\_\_

I need it to study.

No  Yes  → What are you studying? \_\_\_\_\_

\_\_\_\_\_

Where? \_\_\_\_\_

I'm going to take an examination.

No  Yes  → What examination are you going to take? \_\_\_\_\_

\_\_\_\_\_

When? \_\_\_\_\_

For personal interest.

No  Yes  → What do you like doing in your free time? \_\_\_\_\_




\_\_\_\_\_

# 1

## Friends Overview

The topics in this unit are people and relationships. The main grammatical focus is on question forms and using auxiliary verbs.

The speaking activities give students the opportunity to practise asking and answering different types of questions and to talk about close friends. They read about how a friendship develops and is maintained over several years, listen to the song *You've got a friend* and practise writing e-mails.

Section	Aims	What the students are doing
<b>Introduction</b> page 4	<i>Conversation skills:</i> fluency work	Talking about friends, relatives and famous people.
<b>Fame</b> pages 4–5	<i>Conversation skills:</i> fluency work	Talking about famous people. Talking about family resemblances by matching photos of famous people to their relations.
 <b>Test your questions</b> page 5	<i>Grammar:</i> testing students' knowledge of questions  <i>Pronunciation:</i> sentence stress	Writing interview questions for one of the people in the photos and comparing the questions with a recording.  Practising stress in questions.
<b>Close up</b> pages 6–7	<i>Grammar:</i> question forms; subject questions; prepositions	Studying question forms: subject questions; questions ending with prepositions.  Practising using questions.
<b>Noughts &amp; Crosses</b> page 7	<i>Grammar:</i> questions	Playing a game, <i>Noughts &amp; Crosses</i> , based on a general knowledge quiz.
 <b>Friends for life</b> pages 9–10	<i>Reading skills:</i> predicting; for gist  <i>Lexis:</i> friendship expressions  summarising  <i>Listening skills:</i> listening for detail  <i>Conversation skills:</i> fluency work	Making predictions about a text.  Finding expressions from the text about friendship.  Summarising the text.  Listening to a conversation about a close friend.  Anecdote: talking about a close friend.
 <b>You've got a friend</b> pages 11–12	<i>Pronunciation:</i> vowel sounds  <i>Listening skills:</i> predicting; listening for detail  <i>Lexis:</i> slang	Distinguishing between long and short vowel sounds.  Making predictions about a song, <i>You've got a friend</i> . Checking comprehension by matching the lines of the lyrics.  Analysing slang vocabulary used in songs.
<b>You've got mail</b> page 13	<i>Writing skills:</i> giving personal information;  editing a text	Reading and writing e-mails introducing yourself.  Correcting mistakes in an informal letter.

# 1

## Friends Teacher's notes

Closed books. Whole class. Before students open their books, ask them what qualities a good friend has. List their suggestions on the board.

Write 'God gives you your family. Fortunately you can choose your own friends.' on the board. Students talk about whether they agree with the message of the sentence – that families are an obligation and friends a pleasure.

Write on the board the names of three people who are important to you: a friend, a relative and somebody famous, as in the Student's Book. Students ask you questions about the three people: *Who's Greg? How did you meet him? When did you meet him? How long have you known him?*, etc. Answer their questions and correct obvious or important errors.

Open books. Students write the names of their three people. Then, if the classroom layout permits, students mill about and ask each other about their lists. Otherwise, they work in pairs or small groups.

### Fame (p 4)

- 1 Groupwork. Students discuss the three questions.

Whole class. Groups report back to the class who they think are the most famous men/women in the world. List on the board all the people mentioned by at least two groups. Then hold a class vote to decide the most famous person in the world from amongst the candidates on the board.

Note: in monolingual classes, you may prefer to hold a vote for the most famous person in their country.

- 2 Pairwork. Students identify the six people in the photographs and say what they know about them.

- 1 Mick Jagger (British rock singer, lead singer of the Rolling Stones)
- 2 Claudia Schiffer (German supermodel)
- 3 Yoko Ono (Japanese performance artist and musician, widow of John Lennon)
- 4 Arantxa Sánchez Vicario (Spanish tennis player)
- 5 Bob Marley (influential Jamaican reggae musician who died of cancer)
- 6 Ronaldo (Brazilian soccer player)

- 3 Pairwork. Students match the famous people and their relatives.

- a) Arantxa Sánchez Vicario's father
- b) Ronaldo's brother

- c) Yoko Ono's son (Sean Lennon)
- d) Claudia Schiffer's mother
- e) Bob Marley's son (Ziggy)
- f) Mick Jagger's daughter (Jade)

### Test your questions (p 5) (Workbook p 4)

- 1 Whole class. Do the first question as an example.

Pairwork. Students write the questions for the answers. Allow plenty of time for this activity – but don't worry if slower students do not finish all of it.

Whole class. Go through the exercise, accepting any correct answer – even if it is not the same as the recording.

- 2  01 SB p 148

Play the recording. Students compare their questions to the ones on the recording.

#### 01

Interview with a celebrity

(I = Interviewer; C = Celebrity)

I: *Could you tell us a little bit about yourself?*

C: *Sure.*

I: *First of all, where were you born?*

C: *I was born in London, but I've got dual nationality because my mother's from Nicaragua.*

I: *Do you still live in London?*

C: *No, I'm living in Ibiza now.*

I: *Oh, really? How long have you been there?*

C: *Not long. I moved from London with my two daughters, Assisi and Amba, about six months ago.*

I: *Are you happy there?*

C: *Yeah, very happy. We love the outdoor life. Also, my mother's a Spanish speaker and I feel more comfortable in a Latin country.*

I: *Have you made any new friends?*

C: *Yeah, I've made lots of new friends here. A few English, but my two best friends are Argentinian and Spanish.*

I: *What do you do for a living?*

C: *I'm a painter, but I've recently started a jewellery business with a friend, and that takes up most of my time. I also do some modelling when I need the cash!*



- I: *And what do you do in your free time?*  
 C: *Well, with a business and two young children I don't have much free time, but I love reading and listening to music.*  
 I: *What sort of music do you like?*  
 C: *All sorts: pop music and classical.*  
 I: *Do you ever listen to the Rolling Stones?*  
 C: *No, never, but don't tell my father.*  
 I: *How often do you see your parents?*  
 C: *Not very often. My mother's in New York and my father's often on tour. But we all love big family get-togethers.*  
 I: *You've obviously travelled a lot. What's your favourite place in the world?*  
 C: *That's a difficult question because I've been to so many amazing places, but I think Brazil is my favourite. The children love it there too.*  
 I: *Finally, can I ask one last question – who chose your name?*  
 C: *I think my father chose it. My mother wanted me to have a Spanish name.*

- e) *Have you made any new friends?*  
 f) *What do you do for a living?*  
 g) *What do you do in your free time?*  
 h) *What sort of music do you like?*  
 i) *Do you ever listen to the Rolling Stones?*  
 j) *How often do you see your parents?*  
 k) *What's your favourite place in the world?*  
 l) *Who chose your name?*

Students listen and check. Do not correct the answers yet.

Pairwork. Students compare answers. Play the recording again if necessary.

Whole class. Go through the answers. Break up the pace and provide extra practice by drilling some of the sentences with the whole class.

- a) born b) London c) long d) happy  
 e) friends f) living g) time h) music  
 i) Stones j) parents k) favourite l) name

Pairwork. Students practise saying the questions from the interview.

- 2 Pairwork. If your students are already friends, encourage them to ask more questions in order to find out details that they didn't already know.

## Pronunciation (p 5) (Workbook p 6)

Closed books. Whole class. Ask one student *Where were you born?* Make the primary stress on 'born' very clear. Show some interest in the answer, then get the student to ask the person next to them: *Ask Maria the same question.* Students practise the question. Try snapping your fingers to show the rhythm:

• • • •  
 Where were you born?

Get them to mill around for a minute or so asking each other:

Student A: *Where were you born?*

Student B: *Rome. What about you?*

### 1 02 SB p 148

Open books. Students look at tapescript 02 on page 148 and underline the word they think will be the primary (strongest) stress in each question. If they are having difficulties, explain that the primary stress comes on the word most important to the meaning of the sentence.

Notes: (1) Primary stress depends on meaning and context, but the examples in the book are clear. (2) In longer sentences, each clause will have a primary stress. All the questions here have only one clause.

### 02

- a) *Where were you born?*  
 b) *Do you still live in London?*  
 c) *How long have you been there?*  
 d) *Are you happy there?*

## Close up (p 6) (Workbook p 4, p 5, p 6)

Before the class. Get a sheet of paper for each student – half a sheet of A4 should be big enough. At the top of each sheet, write a question. For example:

*What do you do? Are you free on Saturday? What did you think of the movie? Where did you get that tie? How's the new job going? What have you done to your hair? Is that your Porsche? Where are you going for your holidays? Who was that boy I saw you with last night?*

If you know the class well, adapt the questions to suit them.

Closed books. Whole class. Give each student one sheet. Tell them they have the first line of a conversation, and they have 30 seconds to write the next one. After 30 seconds, call 'time'. Students pass the paper to the right. Repeat until every student has written one line in every conversation. As the conversations get longer you will have to allow slightly more time – but keep the pace up. At the end, choose pairs to read out conversations to the rest of the class. Ask the class to correct any important grammar errors – and help them if they can't. If the class is bigger than about twelve students, you may want to divide them into groups of six or so to do this activity.

A more challenging version for more able classes is to insist that each line must finish in a question:

*Where did you get that tie?  
 In the market. Do you like it?  
 Yes, I do. Was it expensive?*

## Question forms (p 6)

Open books. Pairwork. Students go through the grammar awareness questions. They check their answers in the Language reference section.

- Subjects: she; you; John; you. Auxiliaries: has; did; is; do. Main verbs: been; have; staying; do.
- After.
- 1 present perfect simple 2 past simple 3 present continuous 4 present simple
- continuous – am perfect – have simple – do
- will, shall, should, may, might and must
- why, what, who, whose and where. There is also whom, but it is less used.
- At the beginning.

## Subject questions (p 6)

Closed books. Write the sentence from 1 on the board: *Mark Chapman shot John Lennon in December 1980*. Students think about which person is the subject and which is the object – but ask them not to answer yet.

- Open books. Pairwork. Students read the question and exchange answers.

The subject is the person who did the shooting: Mark Chapman. The object is the person who was shot: John Lennon.

If necessary, give them some more sentences to work on: *Pete Sampras plays tennis; Picasso painted Guernica ...*

- Pairwork. Students discuss the questions.

- John Lennon
- Mark Chapman (did)
- In the first question *who* is the object; in the second it is the subject.
  - The first question uses an auxiliary: *did*.

- Students put the words in the correct order and add the auxiliary *did* when necessary. Then they match the questions and answers.

- Who trains Arantxa Sánchez? Her father.
- Which band did Bob Marley play with? The Wailers.
- Who writes songs with Mick Jagger? Keith Richards.
- Who did Yoko Ono marry? John Lennon.
- Who paid Claudia Schiffer \$1 million to appear in a car advert? Citroën.
- Who did Ronaldo play for in the 1998 World Cup? Brazil.

- Students make five true sentences with one item from each box.

- Elton John performed *Candle in the Wind* at Princess Diana's funeral.
- Madonna played Evita in the film of the same name.
- Edith Piaf sang *Je Ne Regrette Rien*.
- Frank Sinatra died in 1998.
- Verdi wrote *La Traviata* in 1853.

- Students write two questions for each answer.

- Who played Evita in the film of the same name? Which part did Madonna play in the film *Evita*?
- Who sang *Je Ne Regrette Rien*? Which famous song did Edith Piaf sing?
- When did Frank Sinatra die? Which American singer died in 1998?
- When did Verdi write *La Traviata*? Who wrote *La Traviata*?

## Prepositions (p 7)

Closed books. Write *Where do you come \_\_\_\_\_ ?* on the board. Ask students to supply the missing word (*from*). They will almost certainly know the sentence from earlier classes. Point out that the question finishes with a preposition. This is normal in English – but not in many other languages.

- Open books. Students add the missing prepositions.

- with b) for c) on d) of e) about f) to

As you check the answers, drill the questions, getting the whole class to repeat. Get them to say them as quickly and rhythmically as they can: WHO-do-you-usually-have-lunch-WITH?

- Pairwork. Students ask and answer the questions. Alternatively, get them to stand up and mill around and ask several people.

## Using questions (p 7)

- This exercise can come at any time during this grammar section as a break from concentrating on structure.

- Have you got any children? Yes, three.
- Have you got a pen? Yes, here you are.
- Have you got a moment? Sure. What do you want?
- Have you got enough potatoes? Yes, plenty, thank you.

- a) Is that your father? Yes. That's the day he joined the army.
  - b) Is that my pen? Yes, it is. I'm sorry, it looks just like mine.
  - c) Is that your dog? Yes, I'm sorry. Is he bothering you?
  - d) Is that the time? We'd better get a taxi.
- a) Would you like to go out for a coffee? Good idea. Where shall we go?
  - b) Would you like to call me tomorrow? OK. What time would be good for you?
  - c) Would you like to live in the country? It's always been my dream to do that.
  - d) Would you like to wait here for a moment? Certainly. Is it OK if I smoke?

- 2 Whole class. Discuss the questions in turn. There is room for interpretation in this exercise. Some questions could be exponents of more than one function. All of them are asking for information – but they are primarily about something else. Feel free to expand on the possibilities below, or to let your students do so.

Have you got ...?

- a) In an official context, this might just be asking for information. More frequently, the person who says it is likely to be socialising: making polite, friendly conversation.
- b) making a request
- c) making a request
- d) making an offer

Is that ...?

- a) socialising
- b) pointing out a mistake
- c) making a complaint
- d) taking leave

Would you like to ...?

- a) making a suggestion
- b) making an arrangement
- c) socialising
- d) making a request

Alternatively you can run the quiz as a simple competition between the two teams, keeping the score on the board.

## Optional activities

Twenty questions. One person thinks of a thing and tells the class whether it is animal, mineral, vegetable, abstract or a combination of these. The rest of the class can ask twenty yes/no questions to find out what it is, for example: *Have you got one? Is there one in this room? Is it bigger than a house? Can you eat it?*, etc.

The yes/no game. One person stands at the front of the class. The others ask questions in an attempt to get that person to say either yes or no. The object of the game is to answer as many questions as possible without saying yes or no. Keep the score on the board as students take turns at answering the questions. If necessary, go through some ways of answering questions without saying yes or no with the class beforehand. For example: *I do, I have, I don't think so*, etc.

## Friends for life (p 9) (Workbook p 8)

Closed books. Ask a few students how long they have known their oldest friends. Ask if anyone had a close friend at school that they no longer see. Ask them why some friendships last your whole life, while others die. Allow a couple of minutes for discussion.

- 1 Open books. Go through the preamble and the prediction questions.

Pairwork. Students look at the title of the article and the photographs and predict the answers to the questions.

- 2 Students read the text and check their predictions.

Note: this text is not designed to work as a jigsaw reading.

## Lexis (p 10)

- 1 Students complete as much of the exercise as they can without rereading. They can compare their answers with a partner before going back to the text to check.

- a) We clicked straightaway; We hit it off straightaway.
- b) We had a lot in common.
- c) We got on very well together.
- d) We became close friends.
- e) We fell out.
- f) We went our separate ways; We drifted apart.
- g) She'll always be there for me.

- 2 Pairwork. Students work together to put the summary in the correct order. They should try to do this first without looking back at the article.

## Noughts & crosses (p 7)

Students work in teams to prepare questions for a quiz. With large classes, you may find it easier to divide the class into four teams: two As and two Bs.

Go through the rules of the game with the whole class. Draw a grid on the board and demonstrate the way to play noughts and crosses if necessary. Direct them to the Language toolbox for useful expressions.