

Helena Gomm & Jon Hird

新要求大学英语

Inside Out

综合教程

教师手册

Teacher's
Book

第二册

Intermediate



外教社

上海外语教育出版社
SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS



MACMILLAN

新要求大学英语(Inside Out) 书目:

预备级 (Elementary)

● 综合教程 学生用书	Student's Book
● 综合教程 练习册	Workbook
● 综合教程 教师手册	Teacher's Book
● 综合教程 课堂活动	Resource Pack
● 视听说 学生手册	Video Student's Book
● 视听说 教师手册	Video Teacher's Book

立体化配套

● 综合教程 学生用书 课外学习 CD-ROM	CD-ROM
● 综合教程 教师手册 录音磁带或 CD	Class Cassettes or CDs
● 综合教程 练习册 CD	Workbook CD
● 视听说 VCD	Video CD

第一册 (Pre-intermediate)

● 综合教程 学生用书	Student's Book
● 综合教程 练习册	Workbook
● 综合教程 教师手册	Teacher's Book
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● 视听说 VCD	Video CD

第二册 (Intermediate)

● 综合教程 学生用书	Student's Book
● 综合教程 练习册	Workbook
● 综合教程 教师手册	Teacher's Book
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● 视听说 VCD	Video CD

第三册 (Upper intermediate)

● 综合教程 学生用书	Student's Book
● 综合教程 练习册	Workbook
● 综合教程 教师手册	Teacher's Book
● 综合教程 课堂活动	Resource Pack
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● 视听说 VCD	Video CD

第四册 (Advanced)

● 综合教程 学生用书	Student's Book
● 综合教程 练习册	Workbook
● 综合教程 教师手册	Teacher's Book
● 综合教程 课堂活动	Resource Pack
● 视听说 学生手册	Video Student's Book
● 视听说 教师手册	Video Teacher's Book

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出版前言

21世纪,我国经济和社会发展进入新的阶段,对人才的需求亦不断提高,高等教育面临新的形势和任务;英语教育加强培养大学生的英语综合能力,特别是听说能力,已是当务之急。

2004年6月,教育部颁布了《大学英语课程教学要求(试行)》,对学生英语能力、课程设置、教学模式和教学评估等提出了明确要求,这意味着教学手段、教材编写和出版方面的一系列变革。作为全心致力于我国外语教育事业发展的出版者,我社经过广泛比较和调研,决定引进英国著名出版机构——麦克米伦出版公司的全球畅销教材 *Inside Out* (《新要求大学英语》),结合国内教学实际加以改编,奉献给全国师生,希望它能成为高校贯彻课程要求的得力工具。

本教材具有下列特点:

1. 设计编写以学生为中心:完全采用注重学生知识和情感“参与”的教学策略,回答问题、讨论等开放式题型取代了机械的练习,鼓励学生结合日常生活信息来学习和运用新知识,充分体现了学生在学习过程中的主体地位。

2. 选材全面,来源真实,语言地道:教材各单元按主题划分,每个单元内又包含若干子主题,使所有学生均“有话可说”。课文选自国外的报刊、小说、网站、个人交往材料等;音像材料选自访谈、戏剧、流行歌曲等,让学生接触到真实生活中的地道英语。真实的语境、合适的话题、丰富的内容、新颖的课堂活动,能够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、读、写能力,深入了解英语国家的文化和社会知识,有效培养他们的英语交际能力。

3. 各种技能训练紧密契合,浑然一体:语法、词汇、口语、听力和写作的讲授或训练环环相扣,特色鲜明。语法学习分语言分析、强化练习和实际运用三个步骤,充分结合课文场景和学生自身生活,注重个性化;单词采用情景记忆法,利用上下文和与单元内容相关的练习形式,在课堂上和课后反复操练,注重系统性,帮助学生积极高效积累词汇;口语练习与单元主题、词汇和语法相互关联,为学生提供了学以致用机会,内容上则鼓励学生讲述真人真事,从而激发学生的交流意愿,使学生更加投入,有效提高英语表达的流利度;视听材料借助VCD、CD,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;写作自成体系,包含在练习册中,训练学生对记叙文、议论文、信件等多种体裁的写作能力。

4. 立体化的教学资源:《新要求大学英语》共5级(含预备级,适合大学不同起点的学生使用),是一套立体化教材,课本、录音磁带和CD、多媒体光盘和网站紧密结合,互相支持。

课本以综合教程学生用书为核心,配有教师手册、练习册、课堂活动、视听说学生手册和视听说教师手册。

教材支持网站是 www.insideout.net,为教师提供了丰富的教学资源,也提供了一个与世界各地的教师交流的平台;网站还包含E-lesson,每周更新,并附有教学指南,供教师免费下载,用于课堂教学。

《新要求大学英语》是一套经过教学实践检验、旨在培养学生英语综合能力、特别是听说能力的英语教程。在当前英语教学环境和条件发生重大变化,各高校积极探索运用电脑和网络进行教学的情况下,本教材的立体化特征使之适于各校根据实际条件选择使用,尝试多种教学模式和教学手段。我们深信,本套教材是贯彻《大学英语课程教学要求(试行)》、提高教学质量、培养高层次人才的最佳选择之一。

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电子邮箱: bookinfo@sflep.com.cn

网 址: <http://www.sflep.com.cn> <http://www.sflep.com>

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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

Each level of *Inside Out* includes a Student's Book, a Teacher's Book, a Workbook, Class Cassettes, a Workbook Cassette and a photocopiable Resource Pack. The course also includes a Video, a Video Student's Book, and a Video Teacher's Book.

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 and a list of proper nouns occurred in the texts.

Class Cassettes (2)

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

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

Teacher's Book

In this book 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 book 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 book.

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.

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.

Video Student's Book

The Video Student's Book provides worksheets for the video sequences.

Video Teacher's Book

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

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.

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

Or check out our website at: 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/ /ʊ/ /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*

- ⑤ Reported speech & thought
Modals: *will ('ll)* simple, continuous & perfect forms
- ① 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

- ⑤ Modals: *must(n't)*; *should(n't)*; *can('t)* for obligation, prohibition & permission – plus (*don't*) *have to*
- ① Sayings about time
Time prepositions & expressions
Business & time management expressions
- ② 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

- ⑤ Modals: (1) *must*; *could*; *may*; *can't* for deduction; (2) *would* for unreal situations
Past perfect
- ① 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

- ⑤ Quantifiers
Countable & uncountable nouns
- ① 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

- ⑤ Real conditionals, eg: first conditional; zero conditional; conditional imperative
- ① 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

- ⑤ *I wish* + past simple
Unreal conditionals, eg: second conditional
- ① Verbs & verb phrases: clothes (*put on, get dressed, suit, fit, etc*)
Clothes & materials
Adjective order
Clothes idioms
- ② 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

- ⑤ *I wish & If only* + past perfect
Unreal conditionals, eg: third conditional; mixed conditionals
Indirect questions
- ① Vocabulary of age & regrets

16 Review 2

page 134

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?

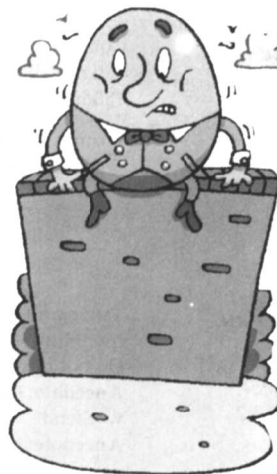
- 4 What grammar structure is dealt with in the Language reference section in News?

- 5 What can you study in the Close up section in Friends?

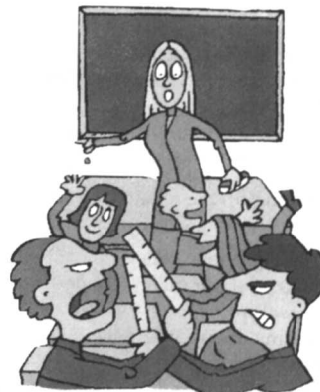
- 6 Look at the list of contents. Decide which units you think these pictures are in and then check in the unit.



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? _____

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
Introduction page 4	<i>Conversation skills:</i> fluency work	Talking about friends, relatives and famous people.
Fame 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.
 Test your questions 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.
Close up pages 6–7	<i>Grammar:</i> question forms; subject questions; prepositions	Studying question forms: subject questions; questions ending with prepositions. Practising using questions.
Noughts & Crosses page 7	<i>Grammar:</i> questions	Playing a game, <i>Noughts & Crosses</i> , based on a general knowledge quiz.
 Friends for life 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.
 You've got a friend 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.
You've got mail 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.

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.

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?

- 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.

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.

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

- 1 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 ...

- 2 Pairwork. Students discuss the questions.

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

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

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

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

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

- 5 Students write two questions for each answer.

- b) Who played Evita in the film of the same name? Which part did Madonna play in the film *Evita*?
- c) Who sang *Je Ne Regrette Rien*? Which famous song did Edith Piaf sing?
- d) When did Frank Sinatra die? Which American singer died in 1998?
- e) 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.

- 1 Open books. Students add the missing prepositions.

- a) 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?

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

Using questions (p 7)

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

- a) Have you got any children? Yes, three.
- b) Have you got a pen? Yes, here you are.
- c) Have you got a moment? Sure. What do you want?
- d) 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

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.

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.