

SYNTHESIS



TEACHER'S BOOK

W. S. FOWLER AND J. PIDCOCK

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R1

Introduction

■ Content

1 Level

Synthesis is written for students who have completed a course in which they have learnt the basic structures of English but need to develop their skills further before they can attempt such examinations as Cambridge First Certificate. This level of English is crucial for their further progress and perhaps the most demanding to teach because it requires considerable flexibility in judging how much new material can be introduced and how much time must be spent on remedial work.

2 Units

The book consists of a) 15 units, providing an average of five hours' classwork each; b) six speaking activity sections, which can be introduced at appropriate points in the course; c) three tests, one at the end of each sequence of five units. In a course lasting for 90 hours, each test therefore measures progress made over a third of this period. The tapescripts of all listening material in the book are printed at the back of the Students' Book, except for the tests, which are in this guide.

3 Grammatical reference

In addition, we have provided a Reference Section covering all the grammatical points contained in the units. Students should be encouraged to refer to this at all times when they are in doubt, but especially when they are working at home. The Reference Section deals with grammatical points in the order in which they appear in the units, but there is an alphabetical index to aid revision.

4 Advice for teachers

Throughout this guide, we have provided advice on presentation, as well as the answers to more open-ended tasks.

We have also given an estimate of how much time we believe it would be reasonable to spend on any task, assuming lessons of about 50 minutes, and also assuming that most written work will be done at home. Needless to say, this can only be a rough guide in helping teachers to plan and prepare lessons.

Finally, we must emphasise that at this level classes tend to be heterogeneous, and often have students from different language-learning backgrounds.

Consequently,

- 1) while our advice on presentation and the amount of remedial work likely to be required is valid in terms of our experience, you should always be prepared to adapt it to your local situation;
- 2) if you find that there is insufficient time available to complete units in the time suggested, use our recommendations to make a selection from the material suitable to your situation. It is not essential that every task should be attempted. It is preferable to cover the content as a whole by selection rather than to leave the final units of the book untouched.

■ Aims

1 The concept of synthesis

Synthesis means 'linking together a number of separate parts or elements in order to make a systematic whole'. This concept applies to *Synthesis* in a number of ways.

2 Structural synthesis

Students using the book should have learnt almost all of the essential structures of the language, but these will generally have been presented in isolation. By this time, although they may still need to revise forms, the principal aim is to show how the main tenses, for example, are linked together in sequences that emerge in continuous prose or in the course of a normal conversation.

3 Synthesis of skills

Previous course books have no doubt related listening to speaking, reading to writing, but there is a tendency for students to regard them as separate skills. Throughout the book, we have attempted to bring all the skills into play in interrelated tasks.

4 Functional synthesis

In the same way, students may have been taught the functions of language to the extent that they recognise the forms and formulae customarily used — in inviting someone to a party, for example. In this case, 'synthesis' involves being able to follow a sequence of responses from acceptance to conditional acceptance to refusal, and to know the appropriate language to use in

each case. It is also important for students to be taught the differences between spoken and written English in such circumstances, and to distinguish between forms used in informal and formal writing of skills.

■ Approaches to Synthesis

1 Grammatical content

As stated, the content is listed at the beginning of the Students' Book but is also covered in the Reference Section, which has an index. Our approach has been to teach and revise grammatical points in relation to the development of skills.

Any new structure required for the completion of a task is practised in exercises that appear on the same page or a facing page in the Students' Book. In presenting new material, the option is always open to teachers to teach or revise structures before embarking on the task, or to retain the exercises for revision or to omit them altogether.

Although the order of presentation of structures depends on the skills being taught, the grading of the material is precise. All the tests in the Students' Book were pretested in a school where levels are efficiently monitored and classes at this level are homogeneous. These students had not studied the material in sequence, but the results of the tests clearly demonstrated that the structures and vocabulary used in the first five units were almost all familiar; in the second five units, difficulty increased as items new to these students began to appear; and in the last five, many items were new to the majority of students, though not to all.

2 Teaching the grammatical content

It is essential at this level to preserve a balance between the presentation of new structures (or, more frequently, sequences of structures that are new) and remedial work. The exercises in *Synthesis* have been placed where they can most easily be referred to. Emphasise three points.

- 1) the repetition of exercises on basic structures, because of mistakes made by a minority in the class, will bore the others and will ultimately be counter-productive;
- 2) at this stage in the learning process, students must make an effort themselves if they are to progress further. They must be advised in the strongest terms to make use of the Reference Section. In correcting written work, use the index to draw

students' attention to the reasons for their mistakes by referring them to it, rather than by writing out every correct form;

- 3) always bear in mind that while accuracy is indispensable, you should not concentrate on it to the exclusion of everything else.

3 Interrelating skills

Traditionally, language material has been presented in the following order: listening, speaking, reading and writing. In general terms, we have followed this approach, but have adapted it in some cases so that it is task-specific. Whenever possible, we have brought all the skills into play.

A typical example is in Unit 9, where students are asked to solve a crime. The evidence is provided partly through written information from the detective's notebook and partly from tapes of his conversations with suspects. At all stages, students are asked to consider the evidence and discuss it, drawing their own conclusions. Finally, they must write their solution to the crime, based on what they have read, heard and talked about.

4 Listening and speaking

A number of units begin with listening material, partly to set the scene for a given theme in a natural, everyday context, but also so that students can revise the basic forms for communication before being confronted with more complex sequences that are most satisfactorily exemplified in written form.

Where the listening material is functional and task-specific (e.g. in telephone conversations for a given purpose) we expect students to learn to conduct similar conversations themselves. In these cases, speaking follows listening in the traditional manner.

We have diverged from traditional practice, however, in providing six Speaking Activity sections, two in each block of five units. Where students are asked to express their own opinions or take part in complex role-playing situations, it is essential that they should be equipped beforehand with all the vocabulary they need.

We have indicated in this guide the most appropriate points at which the tasks in the Speaking Activity sections should be attempted. It is not our intention that they should all be done together where they appear in the Students' Book, but they should not be done before students are capable of handling them successfully.

5 Teaching listening and speaking material

In presenting listening material:

- 1) set the scene and write the names of characters in dialogues on the board;
- 2) do not expect students to understand everything at first hearing, but do not play the tapes four or five times;
- 3) break up listening material into short, easily assimilable sections. We have indicated suitable break points throughout this guide;
- 4) use break points to ask questions about what students imagine they are going to hear next, as well as to test their comprehension of what they have just heard;
- 5) use the tapescript at the back of the Students' Book only as a check, and do not allow students to turn listening into reading comprehension unless lack of facilities or time makes this obligatory.

With regard to speaking:

- 1) link listening to speaking by drawing attention to the speakers' choice of expression -- here the tapescript can be used most effectively -- so that they can imitate it in role-playing;
- 2) in all role-playing tasks, make sure that students are fully prepared, so that they understand what they have to do and bring some imagination to the role;
- 3) guide any general discussion activities so that they serve to produce English and do not become an opportunity for students to do little more than translate their ideas.

6 Reading and writing

Some of the texts in the book are included specifically in order to train students in reading skills, but many are also models for students to analyse as a guide to subsequent writing tasks. In our opinion, students will only write letters, stories, descriptions etc. satisfactorily if they

- a) have models that they can imitate with the English at their disposal at this level;
- b) have been asked not only to read such models but also to study the techniques writers use for specific purposes. These may range from knowing how to lay out a letter to telling a story in such a way that it will maintain the reader's interest or to expressing opinions logically and convincingly.

7 Teaching reading and writing material

We have the following general advice on reading:

- 1) persuade students to read the text before coming to class;
- 2) the texts in the book have been kept short and the vocabulary load is not excessive for this level. Make sure that you have time to deal with a complete text in a lesson;
- 3) do not allow students to use you as a walking dictionary or translating machine. Their vocabulary will only develop well if they have to work out the meanings of unfamiliar words for themselves. The comprehension exercises in *Synthesis* are designed to help them to do this;
- 4) Use the exercises to help students to decide how texts are organised for a purpose, as well as what they mean.

With regard to writing,

- 1) unless we have indicated that a writing task is best done in class, we would normally expect it to be done at home. We have provided alternative writing tasks at the end of units, but we would not usually expect students to attempt more than one;
- 2) tell students to use the models provided as a guide to the way they themselves should write, though not necessarily to what they should say;
- 3) on p. 12 are a number of guidelines for the correction of written work.

■ Testing

The tests provided at the end of each sequence of five units provide a reliable guide to students' progress. They have been thoroughly pretested. The tests should occupy about two lessons in class, though it would be possible to shorten this if the writing task were done at home. Full details with regard to supervision and scoring are given in this guide.

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Will Fowler and John Pidcock, Barcelona,
October 1987

Describing people and how they live

Page	Topic	Skills	Language Focus
1.1	Physical description	Speaking Listening	Adjectives (word order) <i>look, look like, look as if</i> Compound adjectives
1.2	People's clothes	Speaking Writing	<i>wear, be dressed in, have... on</i>
1.3 — 1.4	Describing personality	Speaking Writing	<i>like</i> <i>different from</i>
1.5 — 1.6	Physical/personality	Reading Writing	<i>like/don't like + gerund</i> <i>would like + infinitive</i> Word order: adverbs of frequency <i>It takes/I take...</i>
1.7 — 1.8	A day in my life	Reading Listening	Present simple and continuous tenses
1.9	Personal description	Reading Writing	

■ Aims

This unit sets up methods and procedures for dealing with skills development, particularly for listening and reading tasks.

1 Topical: to be able to produce a rounded portrait of a person, taking into account physical characteristics, personality, work and outside interests.

2 Linguistic: to discover the class standard and develop all the skills. Speaking, listening and reading are all used at different stages, although the successful synthesis of these skills is shown in writing (1.9), where it is most easily recognisable. This is done through a number of stages, which in terms of writing tasks involve students in constructing paragraphs, each of which contains an appropriate grammatical and lexical load; the final stage is to show how such paragraphs can be linked together.

1.1

■ Time

This is probably rather more than can be reasonably covered in one lesson. When you have completed

stage 4, allow fifteen minutes for stage 5. Stage 6 can precede stage 5 if less time remains.

■ Presentation

1 Draw students' attention to the Reference Section (RS), which begins on page 125, and explain its importance as a source of information they can consult at need. It can be used as their 'bible' when they are studying at home. In this book, references to this section are given in order of Unit, Section and Sub-section.
Thus RS5 B = Reference Section to Unit 5, Section B; RS1 A1 = Reference Section to Unit 1, Section A, Sub-section 1.

2 Photographs

Elicit students' knowledge of the necessary vocabulary by asking them to describe the six people in the photographs. Emphasise the position of adjectives and the use and omission of *and*. Refer to the first two examples in RS1 A1 (Adjectives: position and word order) if necessary.

To confirm this, use magazine pictures or blackboard drawings for further practice in describing faces.

3 Language Focus 1: Adjective position

Before they do this, ask students to study RS1A. Point out that no one expects them to know by heart the table in part 3 indicating which adjectives are more precise, but if they are in doubt when writing a composition they can always consult it. For the time being, concentrate on the word order and use and omission of *and* indicated by the exercise.

Answers

- 1 Carol is slim and dark-haired./Carol is a slim, dark-haired girl.
- 2 My grandfather is old and white-haired./My grandfather is an old, white-haired man.
- 3 Frank's face is round and red./Frank has a round, red face.
- 4 Jane's hair is short, dark and curly./Jane has short, dark curly hair.
- 5 Mark's complexion is pale and unhealthy./Mark has a pale, unhealthy complexion.

4 Language Focus 2: look, look like, look as if (as though).

Students study RS1B and do the exercise. Then ask them to look at the pictures again. This time get them to consider who the people might be, what sort of job they might do, how old they are, whether they are happy, sad etc. Encourage responses like:

He **looks** tired/about 30.

She **looks like** a film star.

He **looks as if** he works hard/has just had some good news.

Again, drawings on the board or pictures chosen previously will aid presentation by providing more obvious examples.

Answers

- 1 Alan looks pale/looks like a ghost/looks as if he has had some bad news.
- 2 Kate looks pretty/looks like a film star/looks as if she's going to a party.
- 3 That man looks rich/looks like a millionaire/looks as if he has a lot of money.
- 4 That young couple look happy/look like Romeo and Juliet/look as if they are in love.
- 5 Our new neighbours look pleasant/look like my aunt and uncle/look as if they will be easy to get on with.

5 Listening

Students should now be ready to do the listening task related to the pictures on this page; completing the table. If all the students concentrate on all the descriptions, this task is likely to be long and may be counter-productive.

Depending on students' previous experience of listening material, it is wise not to extend them too far at first as they may be discouraged. Check the tapescript (at the back of the Students' Book) beforehand, and explain any words you consider beyond their vocabulary range. For preference, divide the class into four groups and ask each group to listen to one description only, filling in one column in pencil, when they hear it for the first time.

Before playing the tape again, ask each group which person they have identified in the photographs and what answers they have given.

When you play the tape a second time, in each case ask the other three groups to listen carefully to see if they agree with the first group's answers.

If necessary, play any section of the tape again, stopping it at the appropriate point to show which answer is correct wherever there has been any disagreement.

Answers

Person	1	2	3	4
Age	17	55	—	about 25
Colour of eyes	green	brown	blue	light grey
Shape of face	—	round	square	oval
Hair	long/straight, red	bald	white, wavy	curly/dark
Complexion	fresh	sallow	pale	tanned
Special features	dimples in cheeks	moustache	glasses	—
Picture	D	E	A	C

Students fill in the fifth column of the table themselves, either describing a friend or member of the family. This can be turned into a game where they describe a well-known person and others are supposed to guess who it is.

6 Language Focus 3: Compound adjectives

Ask students to study the examples. Then, concentrating on eyes and hair (e.g. *brown-eyed*, *fair-haired*) describe yourself, then ask students to describe each other to form sentences like:

Anna **has fair hair and blue eyes**. She's **fair-haired and blue-eyed**. She's **a fair-haired, blue-eyed girl**.

Students do the exercise. Further practice can then be given by making use of the, now accurate, table in their books.

Answers

- 1 Bob is brown-eyed and dark haired. / Bob is a brown-eyed, dark-haired man.
- 2 Paul has broad shoulders and a bald head. / Paul is broad-shouldered and bald-headed.
- 3 Julia has a thin face and red hair. / Julia is a thin-faced, red-haired girl.
- 4 Caroline has a straight back and long legs. / Caroline is a straight-backed, long-legged girl.
- 5 Kevin is pale-faced and thin-lipped. Kevin is a pale-faced, thin-lipped man.

1.2

■ Time

This page contains less material than would fill a lesson, so 1.1 can be completed in the extra time, with stage 5 set as homework. Most writing is, in fact, best done at home.

■ Presentation

1 Language Focus 4a: Clothes

If possible, bring pictures into class in order to cover the vocabulary of clothes.

- 1 Practise the forms:
What's she wearing?
Has he got an overcoat on?
- 2 Ask what sort of people are usually dressed in white (e.g. doctors, nurses) or black (e.g. priests, coalmen), or when particular people dress in white or black (e.g. bride, widow).
- 3 If necessary, refer students to RS1 C (verbs describing people's clothes) before looking at the first picture (the parents).
- 4 Teach vocabulary by asking students to identify the numbered articles of clothing. Divide

students into pairs. Ask them to see

- 1) how many of the numbered objects they can identify without looking at the word list;
- 2) how many they can identify with the help of the word list;
- 3) which words are completely new.

Answers

- | | | |
|----------------|------------|-------------|
| 1 glasses | 2 shirt | 3 tie |
| 4 handkerchief | 5 jacket | 6 suit |
| 7 overcoat | 8 trousers | 9 collar |
| 10 necklace | 11 sleeve | 12 bracelet |
| 13 gloves | 14 handbag | 15 skirt |
| 16 stockings | 17 belt | |

2 Language Focus 5: wear, be dressed, have (got) ... on

If students have not already studied RS1 C, ask them to do so before tackling this exercise.

Answers

- | | | | | |
|--------|-----|-----|-----|-----|
| 1 A, B | 2 C | 3 B | 4 A | 5 C |
| 6 B | 7 A | | | |

3 Additional Activity

Ask two students to study each other for a moment, noting how each is dressed, then stand them back to back. They must each describe how the other student is dressed. The rest of the class correct any mistakes made.

4 Language Focus 4c: Clothes

Now ask students to look at the second drawing, of the children. They must read the paragraph and identify the items of clothing the children are wearing, but they should also understand how the paragraph is put together, by means of contrasting sentences, as it serves as a model for the guided written task at the foot of the page.

Answers

- | | | |
|-------------|-----------------|-----------|
| 1 blouse | 2 blazer | 3 skirt |
| 4 stockings | 5 shoes | 6 T-shirt |
| 7 shorts | 8 tracksuit top | 9 socks |
| 10 trainers | | |

5 Language Focus 4b: Clothes

Depending on the time available, students could be asked to write *one* of the guided descriptions of the mother or father in class or for homework. As an alternative they could be asked to describe how any member of their own family is dressed on

different occasions — e.g. to go to work/school or at weekends. It is important that they should include all the items of relevant clothing but they should not be content simply to write two sentences such as 'When my father goes to work, he wears. . . . At weekends, he wears. . . .'

1.3 / 1.4

■ Time

This should take an hour because of the lexical load and the opportunities provided for students to talk about a subject that, in general, interests them.

■ Presentation

Up to now, students have been concentrating on what people *look like*. The emphasis now shifts to what they *are like*.

1 Language Focus: Adjectives

Before looking at the astrological descriptions, test students' knowledge of basic adjectives by asking them to do the matching exercise. The second part of the exercise provides useful speaking practice.

Answers

1c	2i	3h	4a	5i	6g	7k	8f
9b	10m	11n	12o	13e	14j	15d	

2 Astrology

- 1 Lead in to the discussion of astrological signs, and find out how many students know their own sign. Ask them if they are interested in astrology and would recognise the characteristics of their sign. Explain that the twelve signs of the zodiac represent four elements: air, earth, fire and water.
- 2 Remind them of *like* and *different from*. Point out that people belonging to signs related to the same element are *like* each other (*alike*), and ask them to make sentences comparing e.g. Aries people with Leo and Sagittarius. It is, of course, preferable if they start from the basis of their own signs.
- 3 Elicit sentences with *different from* in the same way, comparing signs with those immediately before and after; e.g. Taurus people with Aries and Gemini.

3 Writing

If there is time, either in class or for homework, students can be asked to write a short paragraph on the lines of the one in the book comparing their own sign with two others, one of which is supposed to be similar, one of which is supposed to be opposed. Note the phrase: *get on well with*, and point out that the adjectives used are those given in the chart.

1.5 / 1.6

■ Time

These two pages can be completed in a lesson if the writing task is done at home.

■ Presentation

These two pages can be handled in one of two ways, the grammatical practice in 1.6 being used before or after students attempt the reading and writing tasks in 1.5. The decision depends primarily on whether the writing task is to be done in class or at home. If it is to be done at home, we would recommend beginning with page 1.6, so that students' last impression in class relates to the organisation of the work they will have to do. In that case, you should start with stage 3 and come back to stages 1 and 2 at the end.

1 Reading

- 1 Ask students to read straight through, without stopping to look up or ask you the meaning of new words. It is important, if reading skills are to be developed, that learning new vocabulary should be an active process based on studying the words in context and making intelligent guesses.

For example, take the word *sunny* in line 2. Elicit that it is an adjective derived from *sun*. Ask students the literal meaning of *sunny*, then ask them how you could apply the word to a person: people with a sunny personality are probably bright and friendly and smile a lot.

Sometimes the rest of the sentence defines the word. For examples, *active* in line 7 is defined by *always seems to be doing something*. *Knit*, line 12, can be guessed in the same way.

- 2 The grammatical content of this passage emphasises three main structures, each of

which dominates a paragraph:

- 1) revision of the word order of adjectives (but also draw attention to the Additional note in the Reference Section on *my friend/a friend of mine*)
 - 2) The use of the present simple tense to describe timeless or customary actions
 - 3) the contrast between verbs like *like*, *love* and *hate* with the infinitive. These differences are fully practised in 1.6.
- 3 Finally, it is necessary to make students aware of paragraphing. Especially with young students, it is essential to show them how each paragraph in a straightforward description like this has a purpose and is centred around a topic. See if they can tell you what it is: (1) description of Jane, including physical details and personality traits; (2) work and interests (present simple, what she does, what she *likes/doesn't like doing*); (3) dreams, wishes, what she *would like to do*.

2 Writing

Students should attempt only *one* of the guided tasks. They should use the pictures provided for physical characteristics and the astrological descriptions (1.4) of typical Capricorn (David) and Aquarius (Dawn) people for personality and defects. In class, the time element involved can be reduced by forming students into groups of three; they must decide which pieces of information fit into each paragraph and then write one paragraph each. Students should be encouraged to follow the model in terms of organisation.

3 Language Focus 1 and 2: Likes and dislikes

The exercises in 1.6 explain themselves. Ask students to complete the chart in exercise **a** according to their own personal reactions. The difference between the use of the gerund and infinitive with these verbs is explained in RS1 D3 (Verbs taking gerund and infinitive). It is difficult for students to grasp, and it may be easiest to say that the verbs take the gerund in general terms, but in particular circumstances (see the qualifying phrases given in exercise **b**) we prefer the infinitive.

There is no confusion in usage with *would like to*, however, and this must be stressed before doing Language Focus 2

The Reference Section includes a list of verbs not usually found in continuous forms (RS1 E 1), of verbs taking the gerund (RS1 D1), and verbs

where the infinitive is found without *to* (RS1 D2).

Encourage students to use the index at the back of the Students' Book to find the relevant pages in the reference section when they need to refer to them.

4 Language Focus 3: Adverbs of frequency

The word order of adverbs of frequency is a permanent problem, demanding constant practice, especially the problem of students wanting to separate verb and direct object. It is advisable to go through the rules given in RS1F before attempting the exercise.

Answers

Brown: Do you *usually* go to work by bus?

Green: Yes, but I *often* arrive late and the buses are *always* crowded in the rush hour.

Brown: A friend of mine *sometimes* gives me a lift, but he can't *always* manage that because he's often away on business.

Green: Have you *ever* taken your car?

Brown: Yes, but I'll *never* take it again. It *sometimes* takes half an hour to find a parking place. The last time I would *never* have found one at all if a policeman hadn't helped me.

5 Language Focus 4: It takes, I take

Before doing this exercise, ask students what means of transport they use to come to Class. If necessary, draw attention to Additional notes 2 in the Reference Section, which may be required to remind them of *on foot*.

Answers

1 She takes/It takes her a long time to get ready.

2 They took/It took them three days to repair my car.

3 He has taken/It has taken him a month to answer my letter.

4 I took/It took me ten minutes to do the crossword.

5 She *will* take/It will take her some time to make up her mind.

1.7 / 1.8

■ Time

It is very unlikely that all three tasks can be completed in a lesson. The grammatical exercises can be done in conjunction with 1.9, which does not require a full lesson.

■ Presentation

These pages contain three related elements: a reading passage with comprehension questions, listening comprehension concerned with the same topic, and the Language Focus exercises.

Decide whether to do the grammatical work before the reading comprehension. Our advice would be to do the exercises as preparation for the writing tasks in 1.9 (i.e. after the reading and listening activities).

1 Reading

This is an excellent opportunity to put into practice the techniques already suggested for reading in 1.5.

- 1 Ask students to read the passage and note down unfamiliar words.
- 2 Do the vocabulary exercises before asking questions about the text, as lack of comprehension is often due to lexical problems. The first exercise contains words students may not have seen before, while the second concentrates on words they are likely to confuse.

In Exercise **a**, point out that the form of the definition helps to decide which word is being referred to — e.g. 'make more perfect' is clearly an infinitive (*refine*) while 'making a great effort' is a participle or gerund (*struggling*).

In Exercise **b**, it is important to emphasise that we are interested in the meaning of words in a context. This is a way of overcoming the tendency to think in terms of lexical items as word-for-word equivalents. Therefore *funny* in this context means 'strange', but it could mean 'laughable' elsewhere.

Answers

- a** click; glamorous; to the limit; refine; struggling (1) routine (2) (Note that the definition is not confusing — a gerund is a verbal noun) costume; limbering-up; supple; ritual (3) rewards (4) feats (6).

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

- 3 Students must learn the techniques necessary to answer multiple choice questions in examinations, but in class it is far more useful to ask direct questions and use multiple choice as a check, since too often it can depend on logic rather than a real understanding of the passage. Ask direct questions of your own about the text first of all, even though these will include some that are given in multiple choice form, such as

Why does Louise say: *Every day I have to go through a certain amount of pain? What sort of pain is she talking about?*

Then ask students to answer the multiple choice questions. They must justify their answers by pointing out the place in the text that confirms the right answer and proves the other answers wrong. It can be assumed that if there is no reference at all to a distractor, it is wrong.

Answers

- 1B 2C 3C (12.00–1.30) 4A 5C 6B
7B 8C

2 Listening

As in the previous listening task, we suggest students build up their skills slowly, and not be expected to take in all the information at once.

Play Alison's account in three sections, following the three paragraphs in the tapescript. Ask students, as first hearing, to attempt to answer questions 1–3 then 4–7 and then 8–10. Play each section again, with the same pauses, so that they can confirm their answers.

Play Brenda's account in two sections, following the paragraphs, but warn them to listen carefully at the beginning because this time the items of information do not occur in the same order on the chart. In fact, the first section contains the answers to questions 4–7. It may be necessary to repeat this first section to make sure that they get the idea and start looking in the right place. Then play the other section in the same way as for Alison.

Answers

- | Alison | Brenda |
|--|---|
| 1 7.00 a.m. | 1 about 3.00 p.m. |
| 2 She goes jogging | 2 She works |
| 3 Tea, toast and honey | 3 Cereal, toast, fruit juice |
| 4 8.55 a.m. | 4 10.55 p.m. |
| 5 10 minutes | 5 25 minutes |
| 6 She's a biology student. | 6 She's a night nurse |
| 7 Lectures, laboratory work, reading | 7 Looking after patients, going round wards, dealing with emergencies |
| 8 Jogging, tennis, squash, swimming, reading | 8 Reading, going to the cinema, housework, shopping |
| 9 9.30–10.00 p.m. | 9 7.30 a.m. |
| 10 By midnight. | 10 By 8.45 a.m. |

3 Language Focus: Present simple and continuous

Problems with the present simple and continuous usually arise from first language interference, but also from misleading definitions such as 'The present continuous is the tense of *now*', and the fact that it is used far more in classrooms, because of questions about pictures etc. (*What is he/she doing?*) than in real life, where native speakers can usually see what he/she is doing. An explanation is given in RS1 E.

- 1 A useful warm-up exercise to remind students of the essential difference between what people do (their jobs) and what they are doing, is to take in pictures of well-known people photographed at home, off duty etc. to produce sentences like: *Madonna is a singer/sings; Madonna is kissing a baby.*
- 2 A good activity is to ask students to play 'What's my Line?' preceding it by a piece of mime. The question for the mime is *What is he/she doing?* but all the subsequent questions are concerned with *What does he/she do?* Mimes should not be too obvious; for instance, a footballer should not be kicking a ball, but lacing up his boots, for example.

Answers

- | | | | |
|----------------|---------------|-----------------------|--------|
| 1 hate | 2 am making | 3 start | 4 love |
| 5 get up | 6 thinks | 7 does not understand | |
| 8 mean | 9 runs | 10 is getting | |
| 11 is training | 12 do not see | 13 am taking | |
| 14 is running | 15 have | 16 act | |
| 17 come | 18 changes | 19 runs | |
| 20 remember. | | | |

1.9

■ Time

This analysis should take not more than 35–40 minutes, allowing for completion of outstanding items from 1.7 or 1.8.

■ Presentation

Writing

The composition included here is a model of what students should be aiming at in their homework. It is deliberately written with the lexical range students

should be capable of and is intended as a synthesis of the structural and skills content of the unit

- 1 Ask conventional comprehension questions on the passage and remind students of any lexical items they have forgotten, although everything here has been taught in the unit
- 2 The students' main task here is to analyse the composition, deciding what the purpose of each paragraph is and how the paragraphs are linked. The marginal notes aid in this task. The paragraphs deal with
 - 1) Janet's age, relationship to the writer and physical appearance, an appropriate title for the paragraph would be *Janet's physical appearance* or *What Janet looks like*
 - 2) *Janet's work and outside interests*
 - 3) *Janet's personality, qualities and faults*

The five points where the writer gives an example of what he/she means are the phrases following:

- 1) She does not look like me...
- 2) Janet loves being with a crowd of people...
- 3) She is good at games but never takes them seriously...
- 4) She is very witty and amusing...
- 5) Her only fault is that she is restless and easily gets bored...

It is also possible to argue that examples are given of 'she is short-sighted' and 'She is very smart...', but what really matters is that students realise at this early stage that it is not enough to write a series of simple sentences with an appropriate adjective at the end, such as 'She is good at games' or 'She is witty', without qualifying them in some way.

Homework correction

Impression marking is better than a negative system of deducting marks for errors, which tends to discourage students. The impression should be formed on the basis of three criteria, weighed equally:

- 1 accuracy (e.g., in this case, the correct use of adjectives and word order)
- 2 range of vocabulary and examples given (as explained above)
- 3 organisation (especially the ability to form paragraphs as in the model or to use an equally valid plan).

Additional Activity

Speaking Activity 1 (p. 17) provides a good opportunity for revising the principal points presented in this unit, and could well be done if time permits before going on to Unit 2.

Making plans for the future

Page	Topic	Skills	Language Focus
2.1	Holiday plans	Listening Reading Writing	Present continuous (future time) <i>going to</i>
2.2	Invitations and offers Acceptance, refusal	Listening Speaking	<i>Would you like to...?</i> <i>Shall I...?</i> <i>may/might</i> <i>may have to/may be able to</i>
2.3	A treasure hunt Giving directions	Reading Speaking	Prepositions of place
2.4 — 2.5	Planning a career	Reading	The future with <i>will</i> <i>If/when</i> clauses (future) <i>If/unless/provided</i>
2.6 — 2.7	Personal letters: invitation and reply	Reading Writing	

■ Aims

- 1 The main aim in this unit is to enable students to deal with all circumstances in which invitations are made and to reply to them in a variety of ways, both in speech and writing.
- 2 To provide a thorough revision of all the tenses customarily used to denote future time, and the accompanying modals, such as *may/might*.
- 3 To remind students of the prepositions used in giving directions.
- 4 To introduce them to the techniques and formulae required in writing personal letters for a specific purpose — in this case, inviting someone to spend a holiday with you — and the appropriate replies.

2.1

■ Time

There is more material here than can be handled in a lesson so the guided composition task is best done as homework, and exercise **d** held over until the next lesson. Alternatively, this exercise could be done at home in addition to, or instead of, the guided composition.

■ Presentation

The listening task can be presented before the Language Focus exercises to demonstrate present continuous and *going to* in use, but we would suggest the following plan:

- 1 Introduce the topic by asking students about their plans for the weekend. Accept any reasonable answers in the present continuous or *going to* future and follow them up by asking further questions:

S: *I'm visiting* friends in the north.

T: *Are you going by car?*

S: No, *I'm going by train*.

S: *I'm going to study* for my music exam.

T: *Are you going to study* all weekend?

S: Well, *I'm going to study* for most of it.

2 Language Focus a, b: Future plans and intentions

Before doing exercises **a** and **b**, ask students if they can tell you the difference in use between the present continuous as future and the *going to* future. If they are unsure, refer them to RS2 A (Tenses: future plans and intentions), then ask them to summarise it and give further examples. The important thing at this stage is that they reject *will* as the future for plans and intentions. When

they are unsure of, or do not know, their plans and intentions, they may be tempted to use 'It is possible that I will. . .'. It is much better for them to use *may* or *might* to express this.

Answers

- a**
- 1 I am going to the cinema tomorrow evening
 - 2 Jack is coming back from Canada on Sunday. He is arriving at the airport at four o'clock.
 - 3 I am playing for the first team on Saturday. Oh, who are you playing against?
 - 4 We are going to Greece for our holidays next year. We've already booked the flights and the hotel.

(Short forms are acceptable. Note that the second sentence in question 4 is included to make the point that the use of the present continuous does not depend on how soon the action will take place in the future but on the fact that the preparations have already been made).

- b**
- 1 This food's terrible. I'm going to complain to the manager.
What are you going to say to him?
 - 2 They're fighting. I'm going to stop it.
 - 3 We're going to get married. Of course, we haven't fixed the date yet.
(If they had, they would probably say: 'We're getting married'.)
 - 4 What are you going to do when you leave school?
I don't know. For one thing, I'm not going to ask boys silly questions.

3 Language Focus c: Future plans and intentions

Point out the impersonal use of *going to*. Ask students what they think the weather is going to be like later in the day or at the weekend to elicit: **It's going to be fine/It's going to rain.** Once more, refuse to accept 'It will rain'. Then do exercise c.

Answers

- 1 Hurry up! We're going to miss the train
- 2 The sun's coming out. It's going to be a fine afternoon.
- 3 Three-nil, with two minutes to go. We're going to win.
- 4 Snow in November! It's going to be a hard winter.

4 Listening

Do the listening before confirming the use of the present continuous and *going to* with exercise d. The listening task is to complete a chart, but

here students are faced with dialogue. Note that each dialogue breaks naturally into two.

- 1 Play Dialogue 1, with books closed, until:
Charlie I suppose so. We usually do!

Ask students the questions in the book to see how many they can answer. Then play this part of the tape again, with books open, stopping after each of Charlie's answers so that students can see how information can be filled in.

- 2 Now start the tape again where Charlie asks: *What about you, then?* Ask students to fill in the answers in Annie's column. Play the tape twice to give them the chance to correct any answers.
- 3 Play Dialogue 2, but stop where Greg says: *Good luck!* Students answer Tricia's column in the same way as they did Annie's.
- 4 Continue the dialogue for Greg's answers, but this time tell students they are only going to hear it once. See how many pieces of information students have been able to pick up at first hearing before playing it again for confirmation.

Answers

Questions	Annie	Tricia	Greg
Where is he/she going?	the Pyrenees (Andorra, Pau)	Italy (Rimini)	Greece
With others? If so, who?	about ten friends	Kerry, her sister	some friends
How is he/she going?	by ferry, train, bus	by plane	by ferry, car
What are his/her holiday dates?	August 9-24	August 9-30	August 15-September 7
What time of day is he/she leaving?	8.00 p.m.	9.00 p.m.	midnight
Where is he/she leaving from?	Dover	Manchester airport	Southampton
What is he/she going to do on the holiday?	Trek from Andorra to Pau, Bordeaux	Study painting and learn Italian, visit Florence, Bologna	Visit Athens, Corinth, Delphi, the islands

5 Writing

It is unlikely that this guided composition task can be completed in the time available, and it would be better to set it as homework. Ask students to write only one paragraph.

6 Language Focus d: Future plans and intentions

Either at the end of the lesson or at the beginning of the next, do exercise **d** to remind students of the tenses learnt.

Answers

1 are going 2 are meeting 3 are (you) meeting 4 is going to be 5 are coming 6 is going to be 7 are going to be 8 am taking 9 Are (you) coming 10 am going to study 11 am not going to fail 12 are going to have 13 am seeing 14 is going 15 am going to ring 16 are going to have

2.2

■ Time

It may be difficult to fit the role play in as well in one lesson, but, if possible, indicate to students which part each one is playing before the end so that they can prepare it for the next lesson.

■ Presentation

The listening task leads to a role play that depends heavily on the correct use of structures exemplified in Language Focus exercises 3a and 3b. It is essential that these forms are practised beforehand.

1 Language Focus 1 and 2: Inviting, accepting, refusing/making offers

Do the drills practising *Would you like to...?* and *Shall I...?* Ensure that students study the forms and realise that the basic sequences required, which have open-ended answers, are as indicated in their book. Insist on the use of *would rather* (not 'I prefer') and point out that without the other phrases given (*Thanks; ... if you don't mind; I'm sorry, I can't*) the replies sound rude.

2 Language Focus 3: *may* and *might*

Students tend to think that *can* is the normal way

of expressing possibility in English, so stress the importance of *may* and *might*.

- 1 Use RS2 B and the examples referring to the weather in 2.1, Stage 3, as the basis for presentation. The more difficult forms with the continuous can be introduced by asking about students who are absent.
- 2 A useful way of bringing out the difference between *may* and *might* is to refer to a relative of yours, real or imaginary, and ask students where they think he/she may be at this moment and what he/she may be doing. Their logical guesses (using *may*) should be answered 'No, because...' so that they are driven into more unlikely explanations, requiring *might*.
- 3 Then do both exercises. Note that it is almost always arguable that either *may* or *might* could be used because it is the speaker's idea of how probable something is that determines his/her choice. However, we have endeavoured to suggest that some of the possibilities mentioned are less probable than others in the context of the dialogue.

Answers

- a 1 may 2 may 3 might (response is: 'You're joking!') 4 may 5 may 6 might (the boss may come late but he probably has sources of information) 7 may 8 may 9 might ('... it's not very likely') 10 may

Before doing exercise **b**, draw attention to the fact that *may* and *might* can be used in conjunction with *have to/be able to* (see RS2 B note on this point).

Answers

- b 1 be able to; have to 2 be able to; have to; be able to 3 have to; be able to 4 have to; be able to 5 have to; not be able to.

3 Listening

It is essential for students to listen carefully to all the conversations here since they represent different ways of responding to an invitation, any of which may be required of them in the role play that follows. Apart from the phrases indicating the answers in the chart, students must also become familiar with the characteristic polite expressions when beginning and ending a telephone conversation.

Play Dialogue 1 and stop it when Anne answers: 'Fine, thanks.' Then play that part again and check that students know the variations for answering the phone:

Alan speaking/This is Alan speaking/Alan here/
This is Alan here.

Point out that in Britain (but not in the USA) if the person picking up the phone just says: 'Hello', the caller will ask: 'Is that (USA this) Alan?' if he/she thinks it is. If he/she knows it isn't: 'Is Alan there?/I'd like to speak to Alan, please.'

Also draw attention to the polite phrases:

How are things/How's life/How are you?

and the answers:

Fine, thanks/Not bad, thanks.

In Dialogues 2 and 3, the variations: *I can't complain* and *Working like a slave*, as usual are introduced.

Start the tape again, and go down to the invitation: Anne... then go on to a disco. Ask what the invitation consists of before continuing to the end. Then ask students to fill in the answers before playing it again. Clear up any doubts on answers, and also draw attention to enthusiastic acceptance phrases:

Sounds fine/great/lovely.

Also point out the polite offer:

Can/Could I give anyone a lift?

Play Dialogue 2, showing acceptance with a doubt, straight through. Ask why Mary is doubtful about her friend, and, in playing through a second time, concentrate on the form of the exchange:

Mary... Oh, just one thing, I'm not sure about Jenny.

down to:

Mary Right, I'll phone you tonight about that.

Dialogue 3 represents a willingness to accept but the speaker is not sure. Emphasise the need to make an excuse in replying politely to an invitation, and teach the phrases:

Oh, I'm sorry/what a pity! I'm afraid I can't. The trouble/problem is... (followed by excuse, explanation)

Remind students of the difference between *'I can't/won't be able to ...'* and *'I may/might not be able to ...'*

Then go straight through Dialogue 3. Apart from checking answers, ask students what Trish's trouble is (she may have to work all day/she is not speaking to her boyfriend at the moment, although that doesn't in itself affect her acceptance)

Dialogue 4 represents refusal, but in practice the excuse made is the same as in Dialogue 3: 'I'd like to, but I'm afraid I can't ...'

Answers

First name of person?	Does he/she accept?	Will he/she be alone?	Does he/she offer anything?	Any problem?
1 Alan Cranmer	Yes	No - with Meg	Yes - to give a lift to anyone who needs one	No
2 Mary Latimer	Yes	Possibly - but she may come with Jenny		Yes - whether Jenny is coming and where to meet
3 Trish Rogers	She would like to accept	If she comes she might come with Dougie	Yes - to phone Anne tomorrow	She may have to work
4 Guy Faulkner	No			

4 Role play

Do this immediately afterwards, if time permits. What is important is to make sure that students reply appropriately. Ask them to note down the phrases they are going to need for their particular role before they attempt it and judge their performance accordingly.

2.3

■ Time

This page can be adapted according to the time available so that, ideally, it should be completed at the end of the third lesson assigned to this unit.

■ Presentation

This page contains necessary revision of the prepositions of place. The treasure hunt and the additional activities proposed below make possible a flexible presentation, adaptable to the time remaining if work on 2.2 has overrun.

1 Language Focus : Prepositions of place

Students need to study RS2 C carefully and, since problems with these prepositions are recurrent, will probably need to refer to it often. Complete the revision by doing the exercise before doing the Treasure Hunt, and then make use of as many of the additional activities proposed as time permits.