



流畅英语口语教程

Inside Out

教师用书
Teacher's
Book

第三册
Upper intermediate

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图书在版编目 (CIP) 数据

流畅英语口语教程 (第3册) 教师用书 / (英) 戈姆 (Gomm, H.),
(英) 马格斯 (Maggs, P.) 编.

—上海: 上海外语教育出版社, 2007

ISBN 978-7-5446-0443-7

I. 流… II. ①戈…②马… III. 英语—口语—高等学校—教学参考资料
IV. H319.9

中国版本图书馆CIP数据核字 (2007) 第028211号

图字: 09-2007-197号

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First published by Macmillan Publishers Limited, United Kingdom. This edition is for sale in the People's Republic of China, not including the Special Administrative Regions of Hong Kong and Macau and Taiwan Province, and may not be bought for export therefrom.

本书由麦克米伦出版有限公司授权上海外语教育出版社出版。
仅供在中华人民共和国境内销售。

出版发行: 上海外语教育出版社

(上海外国语大学内) 邮编: 200083

电 话: 021-65425300 (总机)

电子邮箱: bookinfo@sflep.com.cn

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责任编辑: 王冬梅

印 刷: 上海长阳印刷厂

经 销: 新华书店上海发行所

开 本: 890×1240 1/16 印张 17.25 字数 780千字

版 次: 2007年4月第1版 2007年4月第1次印刷

印 数: 3 100册

书 号: ISBN 978-7-5446-0443-7 / G · 0224

定 价: 35.00元(附VCD)

本版图书如有印装质量问题,可向本社调换

出版前言

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

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

本教材有以下优点:

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

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

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

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

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

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

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

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

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

上海外语教育出版社
2007年1月

Helena Gomm

流畅英语口语教程

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教学参考
Teacher's
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外教社 SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS

 MACMILLAN

Macmillan Education
Between Towns Road, Oxford OX4 3PP, UK
A division of Macmillan Publishers Limited
Companies and representatives throughout the world

Text © Sue Kay and Vaughan Jones 2001.
Text by Helena Gomm.
Design and illustration © Macmillan Publishers Limited 2001.

First published 2001

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Project management by Desmond O'Sullivan, ELT Publishing Services.
Designed by Ann Samuel.
Illustrated by Martina Farrow and Martin Chatterton p10. Cartoon on p10 reproduced by kind permission of *Private Eye*.



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 your most treasured possession.

Upper intermediate students

Upper intermediate students are well on their way to becoming competent communicators. They usually have enough language at their disposal which, together with a few tried and tested communicative strategies, enable them to function more than adequately in most situations. They accept that they may still need some remedial work to deal with a few persistent elementary errors but are keen to tackle more complex structures, expand their mental lexicon and develop more of a 'feel' for the language.

- Although they've covered all of the basic grammar thoroughly, occasional 'silly mistakes' will reveal gaps in their depth of understanding of certain structures. A more analytical approach may help iron out these residual problems whilst at the same time encourage them to experiment with more complex language and so maintain a sense of progress and forward momentum.
- They typically have an active lexicon of somewhere between 2,000 and 3,500 words and can recognise many more, particularly if their native language shares the same roots as English. However, a lot of these words and expressions are only half known: they may be unaware of some important collocations as well as the range, connotation and register of the items. Time spent learning more about 'half-known' words is likely to be more useful in the long run than the more natural inclination to race ahead and learn lots of 'brand new' words.
- Although there may still be a few instances where they fail to understand a listening or reading text (an obscure accent or unfamiliar writing genre), they are usually able to get the gist and pick out specific information when required. What they often miss out on – particularly with spoken English – are the hidden layers of meaning where things such as register, accent and unfamiliar cultural references come into play. Understandably, this can be very frustrating and undermine confidence.

Because they can get by in most situations, and because they are more interested in expanding the quantity rather than quality of their language knowledge – more 'new' words rather than more about 'old' words – there is a danger that their 'half-learnt' language will 'fossilise': i.e. 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 and expand on what

they already know, become more fluent in how to use it in both written and spoken forms, and improve their comprehension skills – in particular, their ability to 'notice' more complex aspects of language that may previously have passed them by. *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 upper intermediate course book, but in a way appropriate to the needs of upper intermediate students.

At upper intermediate level, there is little point in teaching conditionals in the same way as at lower levels, i.e. as if the students had never seen them before. Upper intermediate students already know a lot about conditionals – 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. The language to be 'noticed' almost always comes out of a larger listening or reading text where it occurs naturally in a wider context. We do not believe that self-contained, pre-fabricated example sentences are a good starting point for analysis. At this point students are encouraged to 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 generally 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 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 student's 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, decide to 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. Very often the sentences or questions from the practice stage are recycled for the personalisation. For example:

- Replace the names in the sentences in 1 to make the sentences true for you.
- Work with a partner. Ask the questions in 2. Give true answers.
- Work with a partner. Which of the habits in 1 would most annoy you? Put them in order of most to least annoying.

All the Close up sections are supported 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 the students to talk about things that actually 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; shyer 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 and should not be rushed. Research, by Peter Skehan among others, has shown that learners who plan for tasks attempt more ambitious and complex 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. This could be done during class time or as homework preparation for the following lesson. 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 the students to read the questions in the book while, at the same time, listening to you read them aloud. Then ask them to prepare in detail for the task, as above.

Alternatively, ask the 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 enough time to finalise their preparation before starting the speaking task.

Repeating anecdotes

Consider going back to anecdotes and repeating them in later classes. Let the 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 will be more motivated to 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.

Another approach outlined by Michael Lewis et al. in *Teaching Collocations* (page 91) is to reduce the time allowed to deliver the anecdote each time it is repeated: in the first instance the student has five minutes; for the second telling they have four minutes; and the third three minutes.

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 at the same time more precise in the language they use.

You can also use the anecdotes to test oral proficiency and thereby add 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, websites and personal communications. 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, Scots, North Country – 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 is 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, courses of study, 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 coursebook contains seven structured writing tasks which offer the students opportunities to get to grips with a variety of formats: narrative, discursive, formal and informal letters, CVs and web pages.

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

Components

Student's Book

The Student's Book covers about 90 hours of classroom teaching. It is made up of 12 main units (1–6 and 8–13) and two review units (7 and 14). 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 and a list of proper nouns with Chinese meaning, a list of verb structures, information on different types of phrasal verbs, nouns, a glossary of grammatical terminology, a guide to the phonemic alphabet, a list of irregular verbs and video exercises.

Class Cassettes / CDs

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

Workbook

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

Workbook Cassette / CD

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

Teacher's Book

1 Teacher's Guide

In this Guide you'll find step-by-step notes and answers for every exercise. These include closed-book activities to warm the class up 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 (7 and 14).

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

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

The second part is a Student profile. It aims to discover something about each student's language learning history and reasons for studying English, for example, for an exam, for academic studies, 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 coursebook more appropriately and to get to know your students better.

2 Video Teacher's Guide

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

3 Resource Pack

The Resource Pack contains thirty-seven photocopiable

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

4 Video

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

Over to you

If you have any comments about *Inside Out* you will find a feedback form on our website at www.insideout.net, where you can also register to receive extra teaching materials free every week by e-mail.

Zero unit answers

(Page numbers refer to the Student's Book.)

- 1 a) Twelve (pp 2, 3). b) They are review units (pp 2, 3).
- 2 a) can (p 144) b) yes (p 143) c) book (p 151)
- 3 a) Attraction (unit 9, p 87) b) Ritual (unit 5, p 43)
c) Home (unit 13, p 120) d) Genius (unit 10, p 97)
e) Money (unit 3, pp 24, 25) f) Images (unit 1, p 11)
- 4 Reporting verbs (p 72).
- 5 Functional language for sympathy, advice and recommendations (pp 34, 35, 36).
- 6 a) Money (unit 3, p 28); b) Digital (unit 6, p 61)
c) Home (unit 13, p 122)
- 7 Lara Croft (p 56).
- 8 Small Country (p 69)
- 9 The clockwork radio (p 94).
- 10 Diego Rivera (p 91).

Units & topics

Speaking & writing




Reading & listening texts

Grammar, Lexis & Pronunciation

1 Images

Images of the twentieth century
Madonna
Self-image
page 4

Talking about famous events in the twentieth century
Anecdote: talking about your favourite famous person
Discussing people's self-image
Game: *Getting to know you – inside out!*






-  People talking about memorable images of the twentieth century
-  Article: *Material girl to Geisha girl*
-  Four men talking about their self-images

- G** Review of basic verb structures
Auxiliary verbs
So & neither
Question tags & short answers
Indirect questions
- L** Collocations
- P** Sounding interested

2 Family

Relationship with parents
Boyfriends & girlfriends
page 14

Talking about how parents can embarrass you
Talking about bringing a boyfriend/girlfriend home to meet parents
Anecdote: talking about a couple you know well
Using formal & informal register
Writing formal & informal letters





-  Article: *Problem parents*
-  Interview with some parents about to meet their daughter's new boyfriend
-  Interview with boyfriend about meeting his girlfriend's parents
-  Conversation between boyfriend & girlfriend
-  Conversation between boyfriend & girlfriend's parents

- G** Verb patterns: verb + *to*-infinitive
Make & let
Verb + *-ing* form
Verb + preposition structures
Adjective structures
Adjective + dependent prepositions
- L** Phrasal verbs
Social register
- P** Single vowel sounds

3 Money

The 1849 Gold Rush
Making money
Treasured possessions
page 24

Talking about money
Anecdote: talking about your most treasured possession
Writing a narrative using linkers





-  Article: *Gold Fever*
-  Radio programme: *Sam Brannan: California's first millionaire*
-  People talking about their attitude to money
-  People talking about their most treasured possessions

- G** Articles
Unreal conditionals
- L** Verb + noun collocations
Metaphor
Money expressions
Linkers
- P** Schwa /ə/

4 Body

Health
Fitness
Dieting
Smoking
page 34

Talking about health problems
Writing an informal letter giving advice
Talking about diets





-  A health expert talking about the answers to a health questionnaire
-  Article: *Food fads*
-  Two people talking about their diets
-  Article: *I know it's bad for me, but I still can't stop*

- G** Functional language for sympathy, advice & recommendations
The grammar of phrasal verbs
- L** Words & expressions for body ailments
Expressions used to give advice
Idioms with parts of the body
Phrasal verbs
- P** Sounding sympathetic

5 Ritual

Football
Habits
Weddings
Marriage
page 42

Talking about football
Talking about habits & routines
Talking about people who annoy you
Anecdote: talking about a wedding you've been to
Talking & writing about marriage





-  Extract from *Fever Pitch* by Nick Hornby
-  A woman talking about her father
-  Three people talking about wedding rituals in their countries
-  Short conversations

- G** Verb patterns: verbs + *to*-infinitive & *-ing* form after *remember, forget, stop, try, like, love, hate ...*
Past & present habits – *will & would, used to*
Present continuous for annoying habits
- L** Words & expressions connected with football
Verb + noun collocations
Social expressions connected with saying goodbye
- P** Sounding annoyed

6 Digital

Mobile phones
Computers
Computer games
page 52

Talking about mobile phones & computers
Talking about children & technology
Writing about the advantages & disadvantages of mobile phones

-  Article: *Online*
-  Interview with Lara Croft
-  Article: *Has technology ruined childhood?*
-  Five people discussing the advantages & disadvantages of various activities

- G** Verbs: stative & dynamic meanings
Present perfect simple & continuous
- L** Words connected with mobile phones & computers
Linkers: adding information, connecting contrasting ideas, showing cause & effect

7 Review 1

page 62

Units & topics





Speaking & writing

Reading & listening texts

Grammar, Lexis & Pronunciation

8 *Escape* Holidays Travel Tourism page 68






Talking about holidays & tourism
Anecdote: talking about a childhood family holiday
Talking about people you meet on holiday
Game: *The Travel Talk Game*

-  Extract from *Notes From A Big Country* by Bill Bryson
-  Article: *Where's my car?*
-  Two people talking about holiday romances
-  Article: *Every postcard tells a story*

- G** Reporting verbs with or without direct objects
- L** Reporting verbs
Spoken narrative linkers
Adjective building
Words connected with travel/holidays

9 *Attraction* Descriptions Cosmetic surgery Dating page 78





Talking about beauty
Talking about dating & relationships.

-  Article: *Is beauty in the eye of the beholder?*
-  Three people discussing cosmetic surgery
-  Article: *Speed dating*
-  Contestants on the quiz programme, *Blind Date*
-  *Never Ever* by All Saints

- G** Passive report structures: *It is thought/believed that ...*
Have / Get something done
Unreal conditionals: alternatives to *if*
- L** Collocations with words to describe faces
Words to describe people's physical appearance & character
Suffixation
Compound adjectives
- P** Word stress

10 *Genius* Architecture Art Inventions page 88








Anecdote: talking about an impressive building or monument you've seen
Talking about art & paintings
Writing narrative
Game: *Trivia pursuit – Genius edition*

-  Article: *Where to go to see a masterpiece*
-  Information about the artist Frida Kahlo
-  People discussing the stories behind paintings
-  Interview with Trevor Baylis

- G** Modals of deduction
Narrative tenses
- L** Words & expressions about architecture & art
Collocations with words to describe illness & injury
Word families: different parts of speech
- P** Word linking

11 *Sell* Advertising The media Cinema page 98








Talking about logos & adverts
Talking about celebrity gossip stories
Anecdote: talking about a disappointing film you've seen

-  A marketing executive & a head teacher talking about the effects of advertising on children
-  People describing favourite adverts
-  Article: *Commercial breakdown*
-  Article: *The truth about life with Sharon Stone*
-  Discussion about truth & accuracy in tabloids
-  Report: *The Blair Witch Project*
-  Reactions to the movie, *The Blair Witch Project*

- G** Relative clauses: non-defining & defining
Emphasis (cleft sentences)
- L** Collocations with words about marketing
Emotive language
- P** Stress in cleft sentences

12 *Student* Education Backpacking Work page 109





Discussing education
Anecdote: talking about a favourite teacher at school
Talking about the future
Talking about student holidays
Writing a CV

-  Extract about Robbie Williams from *Take That: our story*
-  Listening to people talking about teachers they remember
-  Interview with an eighteen-year-old's parents
-  Interview with an eighteen-year-old about her future
-  Article: *Why students love a long-haul to hell*
-  Two friends discussing a third friend
-  *Angels* by Robbie Williams

- G** Future forms
Present tense after *when, if ...*
- L** Words & expressions about education
Expressions to talk about the future:
... is likely to, is expected to ...
- P** Exaggerated language for description

13 *Home* Houses Rooms Food Home pages page 120

Anecdote: talking about your favourite room
Talking about breakfast
Discussing ideal communities
Talking about & writing an Internet home page

-  Describing what a room says about a person
-  Three people describe breakfast from their country
-  Article: *Start your day the Feng Shui way*
-  Article: *'Floating Monaco' set to cruise the world*

- G** Quantity: determiners & quantifiers
The passive: review of basic passive structures
- L** Words & expressions about houses and furnishings
Words & expressions about food

14 *Review 2* page 131

0

Zero unit

Book quiz

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

- 1 a) How many units are there in the book?

- b) Why are units 7 and 14 different?

- 2 a) What is the first verb beginning with 'c' in the table of irregular verbs?

- b) Which word illustrates the sound /j/ in the table of phonetic symbols?

- c) What is the last word of tapescript 35?

- 3 Look at the list of contents. In which unit can you:
 - a) sing along to *Never Ever* by All Saints?

 - b) read an extract written by Nick Hornby?

 - c) learn vocabulary to describe houses?

 - d) play Trivia pursuit?

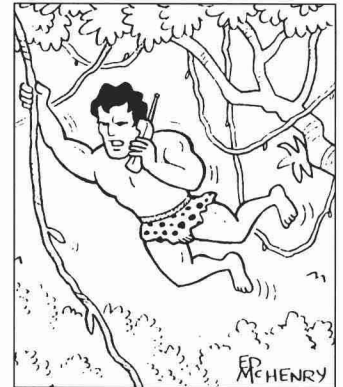
 - e) learn about the gold rush?

 - f) listen to four men talk about their self-image?

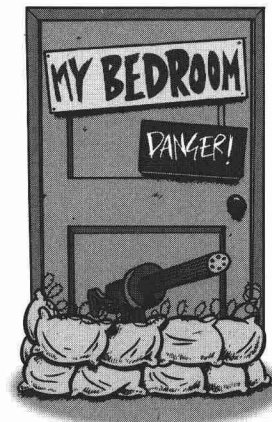
- 4 What grammar structure is dealt with in the Language reference section in *Escape*?

- 5 What can you study in the first two Close up sections of *Body*?

- 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 Who is the star of *Tomb Raider*?

- 8 Complete the title of the Bill Bryson book: *Notes From A ...*

- 9 What is Trevor Baylis famous for inventing?

- 10 Who was Frida Kahlo married to?

Student profile

■ Name

■ Have you studied English in the past?

No Yes → When and where? _____

■ Have you got any English language qualifications?

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

■ Do you use English outside the class?

No Yes → When do you use English and where? _____

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

No Yes → Please give details _____

■ Do you speak any other languages?

No Yes → Which ones? _____

■ Why are you studying English?

I need it for work.

No Yes → What do you do? _____

I need it to study.

No Yes → What are you studying? _____

Where? _____

I'm going to take an examination.

No Yes → What examination are you going to take? _____

When? _____

For personal interest.

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

1

Images Overview




The topic of this unit is image, and this word is interpreted in several ways from important images of the twentieth century to self-image. The main grammatical focus is on verb structure and questions: tag questions and indirect questions.

The unit begins by considering important images from the twentieth century. Students look at photographs and listen to people saying how the events depicted in them affected their lives. They then discuss five years which they see as significant in their own lives or in the history of their country.

Students then move on to looking at the different images of herself that the singer Madonna has created in recent years. They read an article and match sections of it to photographs. They then talk about their own favourite famous people.

Next, students listen to four ordinary people talking about self-image and how this is reflected by their clothes.

The unit ends with a board game which involves asking and answering questions on a variety of personal issues.

Section	Aims	What the students are doing
 Introduction pages 4-5	<i>Conversation skills:</i> fluency work <i>Listening skills:</i> listening for gist <i>Grammar:</i> verb structures	Talking about photographs of important events in the twentieth century. Listening and matching speakers to photographs. Completing texts with appropriate verb structures.
 Close up pages 5-8	<i>Grammar:</i> verb structures; auxiliary verbs; <i>so & neither</i> ; question tags & short answers; intonation	Studying verb structures; auxiliary verbs, <i>so</i> and <i>neither</i> . Practising question tags and short answers. Practising sounding interested.
Image queen pages 9-10	<i>Reading skills:</i> scanning <i>Lexis:</i> collocations <i>Conversation skills:</i> fluency work	Scanning an article to find the correct order of photographs. Anecdote: talking about your favourite living famous person.
 You are what you wear page 11	<i>Listening skills:</i> listening for detail <i>Conversation skills:</i> fluency work	Listening to ordinary people talking about their clothes and their self-image. Asking and answering questions about clothes and self-image.
Close up page 12	<i>Grammar:</i> indirect questions	Identifying the difference between direct and indirect questions. Practising indirect questions in an information gap activity about David and Victoria Beckham.
Getting to know you – inside out! page 13	<i>Conversation skills:</i> fluency work	Playing a board game involving asking and answering questions on a variety of personal issues.

1

Images Teacher's notes

Closed books. Whole class. Tell the class that at the end of the twentieth century an English radio programme had a competition inviting listeners to choose one word that summed up the century for them. Amongst the entries were: *television, communication, materialism* and *war*. Invite the students to discuss in groups and decide what word they would choose.

Then ask them to discuss some of the images of the twentieth century which they find most memorable. These might be newspaper or television pictures, images from advertising or from film. You might like to start them off by choosing your own memorable image and describing it. Again, allow the students to discuss in groups.

1 Books open. Pairwork. Students look at the photographs and make notes under the headings.

Encourage pairs to join other pairs to discuss their findings. When getting feedback, do not discuss the dates of the photographs as these will be tested in the next exercise.

The four photos show the following:

- The Berlin Wall coming down (1989). This marked the end of the partitioning of the city in the 1960s following the division of the country into East and West Germany after the Second World War. Reunification of the country followed shortly afterwards.
- The first man on the moon (1969). Neil Armstrong became the first human being to step onto the surface of the moon. He did so with the famous words, 'This is one small step for a man, one giant leap for mankind.'
- Nelson Mandela leaving jail on Robben Island with his wife, Winnie (1990). Mandela was jailed by the government of South Africa for his part in the anti-apartheid ANC movement and spent twenty-seven years in prison. Shortly afterwards the apartheid system collapsed, and Mandela became the first black president of a united South Africa.
- The Sex Pistols (1977). A famous punk band, the Sex Pistols were renowned for their anarchic attitude to authority and the crudity of their song lyrics.

2 Students work individually to match the years and the photos. They can then check their answers on page 136.

- The fall of the Berlin Wall (1989)
- The first man on the moon (1969)

- The freeing of Nelson Mandela (1990)
- The Sex Pistols (1977)

3  **01 SB p 145**

Ask students to write the names Alex, Beth, Chris and Debra on a piece of paper. Play the recording. As they listen, students note down the letter of the appropriate picture next to the names of the speakers.

Alex: b Beth: d Chris: c Debra: a

 **01**

Alex

It was the highlight of my whole life because, when I was a kid I always used to think – I hope I live long enough to see a man on the moon. So when it happened – I don't know how old my son was, but I said to him, 'Sit down and watch all of this – this is one of the most momentous things that will ever happen in your life.'

Beth

What annoys me is that people think punk was just a fashion. For me, it was much more than that – it was a way of life. I mean, how long do you think it took to do that make-up and hair? It used to take about four hours a day just getting dressed!

Chris

I'll never forget the day he came out of prison, partly because it was on my birthday, the 11th February, but mainly because it was such a happy event. What I found most amazing about that day was that he'd spent twenty-seven years in prison, and yet he looked as if he had just stepped out for a walk with his wife, as if it was something he'd been doing every day of his life. What an incredible man – and in spite of everything, he doesn't appear to carry any anger or bitterness.

Debra

I was only a kid and I was watching television, when a newflash came on and I saw these crowds of people climbing on this wall. I had no idea what was going on and I actually thought something terrible had happened. Then I realised people were laughing and celebrating. I'd never heard of the Berlin Wall before that night.

4 Students try to complete the extracts before listening to the recording again to check their answers.

The students' answers may be correct, even if they do not