



流畅英语口语教程

Inside Out

教师用书
Teacher's
Book

第四册
Advanced

流畅英语口语教程

Inside Out

教师用书
Teacher's
Book

第四册
Advanced

江苏工业学院图书馆
藏书章

图书在版编目 (CIP) 数据

流畅英语口语教程 (第4册) 教师用书 / (英) 戈姆 (Gomm, H.),
(英) 赫德 (Hird, J.) 编.

—上海: 上海外语教育出版社, 2007

ISBN 978-7-5446-0449-9

I. 流… II. ①戈…②赫… 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029425号

图字: 09-2007-197号

©All rights reserved.

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@slep.com.cn

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

责任编辑: 李振荣

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 18.25 字数 826千字
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 978-7-5446-0449-9 / G · 0228
定 价: 36.00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,小到一句、一幅图、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,以帮助学生在全面提高英语能力,更好地打好口语基础。教师和学生可以根据需要选用。

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

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

上海外语教育出版社
2007年1月

Helena Gomm & Jon Hird

流畅英语口语教程

Inside Out

教学参考
Teacher's
Guide

第四册
Advanced

 上海外语教育出版社
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 © Ceri Jones, Tania Bastow, Sue Kay and Vaughan Jones 2001
Text by Helena Gomm and Jon Hird
Design and illustration © Macmillan Publishers Limited 2001

First published 2001

All rights reserved; no part of this publication may be reproduced, stored in a retrieval system, transmitted in any form, or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publishers. The publishers give their permission to photocopy the letter on page 86.

Designed by J&L Composition Ltd
Illustrated by Julian Mosedale p 8; Martina Farrow p 8.

The authors and publishers would like to thank the following for permission to reproduce their material:

Anvil Press Poetry for *Stealing*, taken from *Selling Manhattan* by Carol Ann Duffy, published by Anvil Press Poetry in 1987; EMI Music Publishing Ltd for *My Girl*, words and music by Michael Barson © 1979, reproduced by permission of EMI Music Publishing Ltd, London WC2H 0EA and *I'm Going Slightly Mad*, words and music by Freddie Mercury, Brian May, Roger Taylor, John Deacon © 1991, reproduced by permission of Queen Music Ltd / EMI Music Publishing Ltd, London WC2H 0EA; David Higham Associates for extract from *The Day of the Triffids* by John Wyndham, published by Penguin Books Ltd; International Music Publications Ltd for *Love in the First Degree*, words and music by Sarah Dallin, Keren Woodward, Siobhan Fahey, Mike Stock, Matt Aitken and Peter Waterman © 1987 Warner / Chappell Music Ltd, All Boys Music Ltd, Mike Stock Publishing Ltd and Sids Songs Ltd. (50%) Warner / Chappell Music Ltd, London W6 8BS.



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 an important event in your life.

Advanced students have reached a point where they are competent communicators. They can usually cope easily and comfortably in a wide range of situations. They are probably fairly fluent but will see themselves as still lacking in range, of both structures and vocabulary, as well as missing out on many of the finer nuances and subtleties of the language.

- Although they feel comfortable and confident using most of the basic grammar, they tend to 'play safe' and avoid more complex structures.
- They typically have an active lexicon of somewhere between 3,000 and 5,000 words and can recognise many more. They may have an understanding of the basic meaning of a word or lexical item but will not be sure of exactly how it is used in context, its collocations, its register or strength. This means that they often find it hard to reproduce a given effect when necessary.
- When listening or reading, although they will generally be able to follow the gist and understand specific information, they may not always be able to pick up on register or style, which may lead to confusion or misunderstandings, and they often find it difficult to respond appropriately.

As they can already get by fairly well in most situations, there is a great danger at this level that 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 take risks and push themselves to their limits, learning to express themselves more fully and more precisely, both in speech and in writing. *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 related topics. These have been selected to be meaningful to most 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 advanced course book, but in a way appropriate to the needs of advanced students.

At advanced level, there is little point in teaching the uses of *will* in the same way as at lower levels. Advanced students already know a lot about the uses of *will* – 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 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 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 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. Sentences from the practice stage are often recycled for the personalisation. For example:

- Are any of the sentences true for you or your country?
- Do you know anyone like the people described above? Ask your partner.

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' and they are based on personal issues. 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. 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. 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.

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 students a couple of minutes to finalise their preparation before starting the speaking task.

Teachers may also want to ask students to produce a written account of the anecdote as a follow-up activity. This allows those students who are slightly more reticent when speaking to push themselves a little further and develop confidence in their abilities, as well as encouraging students to review any new structures or lexical items that have come up in the unit. It also provides practice in writing to prepare for speaking, something students will probably have to do more of as their English advances.

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 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.

In the second half of the book, students are given the opportunity to give a brief presentation in front of the class. The preparatory discussion and thinking time involved in these activities allows students to clarify their ideas and choose what they are going to say and how they are going to say it. Having to speak to an audience pushes students to take more care in how they express themselves and to monitor their own speech more closely. Research suggests that this 'pushed output' helps students develop their awareness of style and register and their understanding of the relationship between form and meaning.

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 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 students.

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 and some examples of non-native speakers. The tasks are designed to develop real life listening skills.

Contemporary lexis in context

Selecting lexis 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.

In *Inside Out*, lexis 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 some sort of 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 to focus on collocation, connotation and social register.

Motivating writing practice

The Student's Book contains structured writing tasks which offer students opportunities to get to grips with a variety of formats: newspaper and magazine reviews and articles of varying lengths, letters of varying degrees of formality, guide book excerpts, diary excerpts, short stories and personal profiles.

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 proper nouns with Chinese meaning, a glossary of grammatical terminology, a guide to the phonemic alphabet, an overview of the structures covered in the book 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.

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.

2 Video Teacher's Guide

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

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 two-part Zero Unit.

- 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. Students can fill the form out individually or by interviewing each other in pairs. The Student profile is similar to a needs analysis. Knowing about your students' needs and wants will help you to plan lessons, to use the Student's Book more appropriately and to get to know your students better.

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 main unit of the Student's Book. Each sequence fits 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. For example: video unit 3 develops the reading text about Leicester Square on page 30.

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) 14 b) They're review units
- 2 a) Mind (unit 6) b) Cyberspace (unit 8) c) Words (unit 12) d) Firsts (unit 10) e) Luck (unit 5)
- 3 a) clauses (p 142) b) measure (p 143) c) anyway (p 151) d) chance, English (p 140)
- 4 a) Unreal conditionals (p 48) b) Word linking (p 62)
- 5 a) Identity (p 7) b) Firsts (p 94)
- 6 a) Britain (p 11) b) Dr Oliver Sacks (p 54) c) Climb each of the world's 14 mountains over 8,000 metres (p 92) d) Samuel Langhorne Clemens (p 117)

Units & topics

Speaking & writing






Reading & listening texts

Grammar, Lexis & Pronunciation

1 Identity

What makes you *you*
The gender gap
Relationships
Mistaken identity
page 4

Recognising famous people
Discussing what gives you your identity
Discussing an ambiguous situation & photographs
A telephone conversation
Anecdote: talking about your job, home town or family
Writing about another student in the class





-  People describing what gives them their identity
-  Extracts from *Men Are From Mars, Women Are From Venus* by John Gray
-  Song: *My Girl* by Madness
-  Boyfriend & girlfriend arguing on the telephone
-  A case of mistaken identity

- G** Adverbials: types & position
Phrasal verbs with objects
- L** Vocabulary of personal values
Word building
- P** Getting angry

2 Taste

Food
Restaurant reviews
Good taste
page 14

If you were a food ...
Talking about food associations
Discussing good taste
Game: expanding sentences
Anecdote: describing your favourite restaurant
Writing a restaurant review







-  People talking about the food they associate with certain situations
-  People describing food experiences abroad
-  Article: a restaurant review
-  Friends discussing good taste

- G** Describing nouns
Order of adjectives
Test yourself: past tenses
Fronting
- L** *Taste* & its collocations
- P** Expressing enthusiasm & reservations
Expressions for agreeing & disagreeing

3 City

Cities of the world
Danger in the city
Boredom
page 24

World city quiz
Talking about towns & cities
Discussing the dangers of cities
Talking about boredom
Anecdote: describing a city which made an impression on you
Writing a short newspaper story
Writing a description of a famous town or city





-  A radio show
-  Friends discussing a newspaper article
-  Extracts from guide books
-  Information about Leicester Square
-  Friends discussing the dangers of living in the city
-  Poem: *Stealing* by Carol Ann Duffy

- G** Hedging
Negative & limiting adverbials
- L** City collocations
Informal vocabulary
- P** Adding emphasis: *just, really, actually*

4 Talk

Conversations
Tendencies & habits
Jokes & funny stories
page 34

Finding someone who ...
Talking about conversations
Telling jokes & funny stories
Anecdote: talking about a member of your family






-  People talking about what makes a good conversation
-  Extract from *That's Not What I Meant* by Deborah Tannen
-  Eavesdropping on conversations
-  Someone talking about family members, their habits & characteristics

- G** Test yourself: *wh-* words
General tendencies
Past tendencies
- L** *Conversation* & its collocations
Vocabulary of talking & conversations
Talk & its forms
- P** Telling a funny story

5 Luck

The lottery
Wishes & regrets
A sci-fi story
page 44

Talking about luck
Anecdote: An event which has influenced your life
Game: wishful thinking
Writing the diary of a survivor of the invasion of the Triffids





-  Friends discussing lucky charms
-  Article: *Winning The Big One* – a lottery winner's story
-  Friends discussing the reading text
-  Someone telling the story of a theft
-  Extracts from *The Day of the Triffids* by John Wyndham

- G** Unreal conditionals
Wishes & regrets
- L** Cultural items
Descriptive verbs
Wish

6 Mind

A medical case
Senses
Pet psychology
page 54

Finding out what you know about the brain
Discussing the five senses
Discussing pets

-  Extract from *The Man Who Mistook His Wife for a Hat* by Dr Oliver Sacks
-  People discussing the senses
-  A case of pet psychology
-  Song: *I'm Going Slightly Mad* by Queen

- G** Verbs of the senses
Participle clauses
- L** Verbs about seeing
Mind & its collocations
- P** Word linking

7 Review 1

page 63

Units & topics

Speaking & writing

Reading & listening texts





Grammar, Lexis & Pronunciation

8 Cyberspace

The future of the world
Video games
Using the Internet & e-mail
Big Brother
page 68

Talking about gadgets
Making predictions about the future
Discussing the state of the world at the end of the 21st century
Giving a presentation
Talking about e-mail & the Internet
Discussing applications for Big Brother

Writing a magazine article about video games
Writing a letter from a Big Brother applicant

-  Article: a newspaper interview with Stephen Hawking
-  Interview with Steven Poole about video games
-  People talking about why they use e-mail & the Internet
-  Text: information about Big Brother







- G** Will for predictions & assumptions
Using discourse markers
- L** Prepositional phrases
Vocabulary of the Internet & e-mail

9 Law

Crime & punishment
Legal cases
Newspaper reports
page 78

Discussing crimes & appropriate punishments
Discussing proposals for new laws
Looking at the differences between tabloids & broadsheets

Writing the end of a tabloid or broadsheet story
Writing a tabloid article about the reading text

-  Extracts from court cases
-  People stating what punishments they think are suitable for certain crimes
-  Listening to a woman describing a case of stealing
-  Text: a legal anecdote
-  Tabloid & broadsheet stories
-  Song: *Love In The First Degree* by Bananarama





- G** Test yourself: paraphrasing
Using modals to talk about the past
Inversion after *neither/nor, so & such*
- L** Vocabulary of the courtroom
Law & its collocations
Formal vocabulary
- P** Word linking

10 Firsts

A new race
Great achievements
Coming first / doing something for the first time
page 88

Discussing extreme challenges
Talking about whether you're an initiator, a follower or a ditherer
Anecdote: talking about a time when you did something for the first time or came first in something

Writing quiz questions

-  Text: a new car rally
-  Text: a famous mountaineer
-  Friends discussing what makes people want to climb mountains
-  People talking about times they came first or did something for the first time








- G** Contrast
Patterns with *get*
Test yourself: passives
- L** Collocations
First & its collocations
Vocabulary of physical challenges
Idioms & phrasal verbs
- P** Word stress

11 Stories

Telling stories
Urban myths & short stories
A change of plan
page 98

Talking about stories from around the world
Talking about & telling urban myths
Anecdote: plans that had to be changed

Writing an article for a web site about storytellers
Writing a short story

-  An interview with a professional storyteller
-  An urban myth
-  Urban myths
-  Short story: *Hearts and Hands* by O. Henry
-  Text: millennium plans in London
-  Radio show: millennium experiences
-  People talking about plans that had to be changed






- G** Telling stories
The future seen from the past
- L** Compound adjectives
Vocabulary of things going wrong

12 Words

New words in English
The written word
Word games
English spelling
page 108

Talking about words
Talking about writing letters
Talking about English spelling
Discussing the future of your mother tongue & global languages
Game: Three different word games

Writing an invitation, a thank you letter or a letter of apology
Writing a short autobiography extract




-  Conversations including new words
-  Extracts from *Debrett's New Guide to Etiquette and Modern Manners* about letter writing conventions
-  People playing word games
-  Extracts from three autobiographies
-  Mark Twain's suggestions for improving English spelling

- G** *Whatever, however, wherever* etc
Patterns with *have*
- L** New words in English
Word & its collocations
Vocabulary of letter writing
- P** Silent letters

13 Conscience

Giving money to charity
Ethical tourism
Guilty conscience
page 118

Talking about people asking for money
Discussing and presenting ideas for raising money
Talking about ethical tourism
Discussing what makes you feel guilty

-  People talking about who they give money to in the street
-  Friends discussing ways of raising money for charity
-  Article: ethical tourism

- G** Special uses of the past simple
- L** *Rather*
Vocabulary of collecting money for charity
Vocabulary of global situations
Conscience & its collocations
- P** Sentence stress

14 Review 2

page 127

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 Look at the list of contents. In which unit can you:
 - a) listen to a song by the group *Queen*?

 - b) study vocabulary of the Internet and e-mail?

 - c) read about suggestions for improving English spelling?

 - d) write some quiz questions?

 - e) play a game called *Wishful thinking*?

- 3 a) In the Grammar glossary, what is defined as 'groups of words containing a verb'?

- b) Which word illustrates /3/ in the table of phonetic symbols?

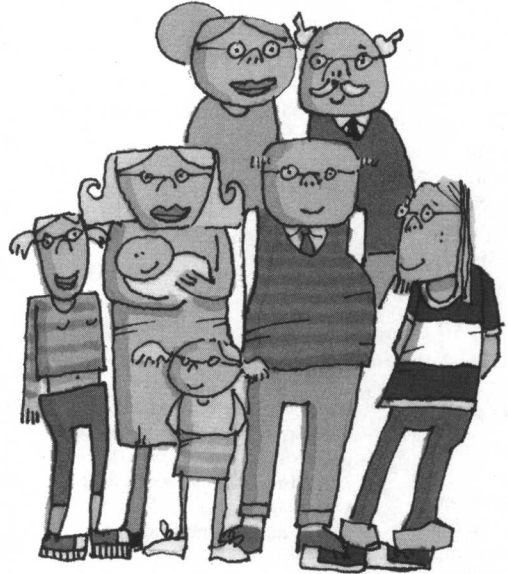
- c) What is the last word of tapescript 34?

- d) This sentence is in the verb structures section. Add the missing words.
I wish I had more _____ to speak _____.
- 4 a) Which grammar structure is dealt with in the first Language reference section in *Luck*?

- b) What pronunciation area is dealt with in *Mind*?

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

a)



b)



- 6 a) Where is the pop group *Madness* from?

- b) Who wrote *The Man Who Mistook His Wife for a Hat*?

- c) Mountaineer Reinhold Messner was the first to do what?

- d) What was the writer Mark Twain's real name?

Student profile

■ **Name**

■ **Have you studied English in the past?**

No Yes → When and where? _____

■ **Have you got any English language qualifications?**

No Yes → When and where did you take them? _____

What are they? _____

■ **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





Identity Overview

The topic of this unit is identity and this word is interpreted in several ways, from how we describe ourselves to others to the differences between men and women. The main grammatical focus is on adverbials and phrasal verbs with objects.

The unit begins by considering the way we define our own identity. Students discuss their backgrounds and the way they describe themselves to strangers. They listen and make notes as people answer questions about their identity. Students then move on to talk about which factor in their lives (job, home town or family) they identify most strongly with.

Next, students read extracts from the book *Men Are From Mars, Women Are From Venus* and examine the differences in perception and outlook between men and women. The song *My Girl* is used for further discussion of the ways in which differences between men and women can lead to misunderstanding and conflict.

Finally, students read a short text which can be interpreted in different ways. They consider situations that fit all the facts given and discuss the implications of jumping to the wrong conclusion.

Section	Aims	What the students are doing
Introduction page 4	<i>Conversation skills:</i> fluency work	Talking about ID cards.
 Born & bred page 4	<i>Listening skills:</i> listening for detail; making notes on answers to questions	Listening and taking notes on how people describe themselves.
 Close up pages 5–6	<i>Grammar:</i> adverbials	Identifying different types of adverbials. Studying the implications of the position of adverbials.
I am who I am page 7	<i>Conversation skills:</i> fluency work	Anecdote: talking about what you identify most strongly with.
The gender gap pages 8–9	<i>Reading skills:</i> predicting reading for detail <i>Lexis:</i> personal values; wordbuilding	Reading the blurb from a book cover and predicting what will be in the book. Doing a jigsaw reading and discussing extracts from a book. Focusing on vocabulary of personal values from the extract and forming nouns, verbs, adjectives and adverbs from these words.
 Close up pages 10–11	<i>Grammar:</i> phrasal verbs with objects	Matching phrasal verbs with their meanings. Identifying different types of phrasal verbs. Completing sentences with phrasal verbs.
 My girl pages 11–12	<i>Listening skills:</i> listening for detail <i>Speaking skills:</i> telephone conversations <i>Pronunciation:</i> intonation	Predicting the content of a song from expressions taken from the lyrics. Listening to the song and numbering the expressions as they occur. Practising a conversation between the characters in the song. Identifying angry tones from the conversation and practising them.
Mistaken identity page 13	<i>Reading skills:</i> reading for detail <i>Conversation skills:</i> discussing a situation	Reading a short text and deciding exactly what it says. Making up a situation to fit the text. Discussing the implications of jumping to conclusions.

1

Identity Teacher's notes

Closed books. Whole class. Before students open their books, ask them to identify some famous people from the following information. (If Elton John and Venus Williams are unknown to your students, use information about famous people they are familiar with.) Pause after each clue to see if anyone can identify the person. The information is arranged so that the clues become easier.

- 1 He was born in 1947. He was born in Pinner, England. His real name is Reg Dwight. He is a famous singer. He plays the piano. One of his most famous songs is *Candle in the Wind*. (Elton John)
- 2 She was born in Lynwood, California. She was born in 1980. She has a sister who does the same job. She plays tennis. She won the women's singles at Wimbledon in 2000. (Venus Williams)
- 1 Groupwork. Students try to identify the people in the ID cards. You may need to point out that the jobs on the cards are not necessarily the ones they are most famous for. They note down as much extra information as they can about each one.
- 2 Students turn to page 132 and check their answers.

- A Sean Connery (British actor and film star; most famous for his portrayal of British spy James Bond in a series of films in the 1960s)
- B Marilyn Monroe (American film star; real name Norma Jean Baker; died of an overdose of barbiturates in 1962; friendly with John F Kennedy; married to baseball star Joe di Maggio and playwright Arthur Miller)
- C Margaret Thatcher (First woman leader of a British political party and first woman prime minister of Britain; born Margaret Hilda Roberts; worked as a research chemist and a lawyer before entering politics; longest serving British prime minister in the 20th century (1979–1990); created a life peer in 1992)
- D Bill Clinton (42nd President of the United States; served for two terms, despite a number of sex scandals; only the second president to be impeached following the Monica Lewinsky scandal; was acquitted)

- 3 Pairwork. Students discuss the six questions. They then report back to the class. Invite any students who have their ID with them to show it to the class if they wish.

Born and bred (p 4)

- 1 Groupwork. Students discuss the three questions and report back to the class.

2 01 SB p 143

Play the recording. Students listen and make notes on what the speakers say and identify which questions they answer.

Steve answers all the questions.

David answers all the questions except: *Were your parents born there too?*

Valeria answers two questions in a, but not *Where is your home town?* She answers question c but she does not answer the questions in b.

01

Steve

(I = Interviewer; S = Steve)

- I: Steve, what would you say was your home town?
- S: Um, ah, that's a difficult one because I've travelled around so much. Still, um, Toronto, I suppose. I mean, I've lived there for more than twenty years and that's where I was born.
- I: Your parents weren't born there, though, were they?
- S: Oh no, my parents were born in England, in Manchester.
- I: Both of them?
- S: Yeah, both of them.
- I: And what would they say was their home town?
- S: Well, my Dad's really proud to be English and proud to be from Manchester, but he's also proud to be Canadian – a naturalised Canadian. He's just become Canadian after thirty-five years of living there and he's really proud of that, but I guess it would be difficult for them to answer too.
- I: And when someone asks you where you're from, what do you say?
- S: Canada.
- I: That's because you live abroad?
- S: Yes, but when I'm back home at my parents' house, they've moved since I left Canada, and someone asks me where I'm from, I say Toronto.
- I: And what would you say was maybe the most important thing for you in defining yourself, you know, your personal identity?
- S: Wow! Well that's a big one.
- I: You know, like is it your town, your country, your language, your job?

S: *Well, it isn't my home town I don't think. Or my country. Maybe it's language, because Canada has got the two languages and people tend to define themselves according to the language so I'd say I was English-speaking Canadian, I suppose, you know, as opposed to French-speaking Canadian. But it's not really that at all. I mean it's more to do with my attitude. Yeah, you know, my attitude, my opinions about things. I guess that's who I am.*

David

(I = Interviewer; D = David)

- I: *If someone asks you where you come from, what do you say?*
- D: *I usually say I'm Welsh. Or it depends I suppose depending on who's asking or where I am at the time. Obviously if I'm back home in Wales, then I give the name of my home town – Aberystwyth. Even though I haven't lived there in years.*
- I: *Were you born there?*
- D: *Yes I was, and spent most of my childhood there as well, until I was eighteen.*
- I: *And, if you're not back home, I mean, what if you're on holiday or whatever?*
- D: *Yes, sometimes, when I'm abroad people take it for granted that I'm English, or maybe they're just using the word English to mean British. That can be quite annoying, or not that exactly. It's when I explain that I'm from Wales and they say, 'Isn't that in England?' Now that, that's annoying.*
- I: *Is it really that important to you?*
- D: *Oh, that's a big question. Um, yeah, I suppose it is. I suppose it's kind of a central part of my identity. Part of how I see myself, define who I am.*
- I: *Do you speak Welsh?*
- D: *Yes, I do. Maybe that's part of the reason why it's so important. I mean, I think the language you speak really defines the way you think sometimes. Or at least I feel like it's another side to me. Like there's my English side and there's my Welsh side. I haven't lived in Wales for years and sometimes I really miss speaking the language like I'm missing a part of myself.*
- I: *Do you speak Welsh at all these days?*
- D: *Yeah, on the phone to my mum, or my brother. Once or twice a week. But that's about all.*
- I: *So, what would you say is your mother tongue, then? Welsh or English?*
- D: *Both I suppose. I mean I was brought up speaking both as a kid. It's impossible not to be an English speaker in Wales. You're just*

surrounded by the language everywhere. On the TV, in films. There is a Welsh TV channel and weekly papers and stuff, but it's just not such a strong presence I suppose. I mean, it is possible to ignore it. It is totally possible to live in Wales and not be a Welsh speaker – well, most people aren't.

Valeria

(I = Interviewer; V = Valeria)

- I: *So if I asked you to say who you are, I mean like, how you define yourself, what would you say was the most important factor? Your home town? Your job?*
- V: *Difficult to say. Both I suppose. I mean, I've lived here all my life, and so have my family. My family have actually lived in the same house for seven generations. Well, OK, that's a bit of an exaggeration. But we do still have a house in a village nearby that we use in the summer, and my grandmother was born there, and her grandparents before her ... I love that house, its big thick stone walls and vaulted ceilings ...*
- I: *So maybe the house is what you identify with?*
- V: *Oh no, not only the house, the village, the town, the whole region really.*
- I: *And what about your job?*
- V: *Mmm, yes, well being a notary is kind of a family trade. I mean, again we go back generations and generations ... my father, my grandfather ... I'm actually the first woman in our family to become a notary and I really like the idea that I'm the seventh generation of notaries in the family and that a woman can carry on what was basically a male tradition until very recently.*
- I: *And did you always know you were going to follow in your father's footsteps? Or did you resist it at all at any time?*
- V: *No, no, there was no question of resisting at all. I'm really happy with my choice. I really love my job. You know, it's such an old tradition, such a, I know this is going to sound a bit pompous, a bit clichéd, but it's such a respected profession and I feel really proud about carrying on the family tradition.*

- 3 Pairwork. Students compare their answers and discuss the two questions.

Close up (p 5)

Types of adverbials

- 1 Whole class. Establish that adverbials can be either one word or a phrase which adds information to a sentence.

Elicit some examples of adverbials from the class to check that students understand what they are.

Students then work individually to read the sentences and underline the adverbials. Allow students to compare with a partner before checking answers with the class.

- a) always
- b) in the North of England
- c) there, since I left home
- d) there, to study medicine
- e) really, there

2 Pairwork. Before students begin, focus attention on the sentences in 1 and elicit that adverbials can be placed in a variety of positions in a sentence. Students look at the extracts from the listening and decide where the adverbials go. Go through the example with them first. Note that the adverbials are listed in the order they appear in the sentences.

3  02 SB p 143

Play the recording. Students listen and check their answers.

 02

- a) *He's just become Canadian after thirty-five years of living there and he's really proud of that ...*
- b) *... sometimes, when I'm abroad people take it for granted that I'm English, or maybe they're just using the word English to mean British.*
- c) *There is a Welsh TV channel and weekly papers and stuff, but it's just not such a strong presence I suppose. I mean, it is possible to ignore it. It is totally possible to live in Wales and not be a Welsh speaker ...*
- d) *... I've lived here all my life, and so have my family. My family have actually lived in the same house for seven generations.*
- e) *... I really like the idea that I'm the seventh generation of notaries in the family and that a woman can carry on what was basically a male tradition until very recently.*

4 Pairwork. Students put the adverbials in the categories. Check answers with the whole class. Students who finish early could check with other pairs whilst waiting for everyone to finish.

- a) sometimes
- b) really, totally
- c) actually, just, really
- d) when I'm abroad, in Wales
- e) just, after thirty-five years of living there

- f) all my life, for seven generations, until very recently
- g) just, basically

If necessary, refer to the Language reference section on page 6 and the Grammar glossary on page 142.

Position of adverbials (p 5)

1 Pairwork. Students study the sentences and decide where to put *always* in each one. Encourage them to read the sentences aloud and see what sounds right in each case. Check answers with the class.

These are the normal positions of *always*. Note that for special emphasis it would be possible to place the word in other positions.

- We always define ourselves according to our place of birth.
- We have always defined ourselves according to our place of birth.
- We would always have defined ourselves according to our place of birth.
- We wouldn't always have defined ourselves according to our place of birth.

2 Students work individually to read through the questions and decide on their answers. They can be encouraged to read the sentence aloud, putting the adverbials in different places in order to decide what sounds best.

Pairwork. With a partner, students then check their answers against the Language reference section on page 6. This will get them used to referring to the Language reference section and encourage them to try to find out information for themselves first before coming to you. While they are doing this, write the sentence on the board. Elicit answers to the questions from the class.

- a) *Note: some other positions are possible.*
when we are children: 1
often: 2
if we live there: 1, 5
to some extent: 1, 4
on the whole: 1
probably: 2
- b) when we are children, if we live there, to some extent, on the whole. This is because the adverbial is a phrase and not a word.
- c) Position 3, between the verb and the object.

3 Students modify the sentence with adverbials to make it true for them. Allow them to compare answers with a partner. Elicit a few opinions around the class.