



# GRAVITY

## Teacher's Book 2

PETER VINEY AND KAREN VINEY

## Acknowledgements

Producing a book like *Grapevine 2* involves the creative efforts of many people. We would like to thank everyone involved in the course for their efforts and inspiration.

First of all, we wish to thank our editors, Tim Falla (Student's Book, Workbooks, Teacher's Book), and Tim Blakey (Video Activity Book), together with Pippa Mayfield, Suzanna Harsanyi, and Simon Murison-Bowie.

Our thanks are also due to the art editor, Katy Wheeler, and to the designers, Pearl Bevan (Design Manager), Shireen Nathoo (Student's Book), Phil Hall (Video Activity Book), Fran Holdsworth (Workbooks and Teacher's Book). Malcolm Price handled the production of all components.

For Spanish grammar and vocabulary translation in the appendices, we are grateful to María Alvarez.

The videos owe much to our producer, Rob Maidment, who spent hours with us discussing the shape and approach of the videos, and to the director, Gareth Davies. We would also like to mention Astrid Edwards (Assistant Producer), and the marvellous technical team who made it all possible, even in freezing December fog in the Mendip Hills! We are also grateful once again to the actors who brought everything to life, especially Jim Sweeney, and Steve Steen. The audio cassettes were produced by Peter Marsh, and the music was put to our lyrics by Vince Cross.

Acknowledgements of this kind all too often forget the Oxford ELT representatives, whose unstinting efforts bring the books to you. We would like to thank all of them for their help, advice, and inspiration over the years. Feedback from them helped to shape the series into its present form.

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Oxford University Press  
Walton Street, Oxford OX2 6DP

Oxford New York Toronto Madrid  
Delhi Bombay Calcutta Madras Karachi  
Kuala Lumpur Singapore Hong Kong Tokyo  
Nairobi Dar es Salaam Cape Town  
Melbourne Auckland  
and associated companies in  
Berlin Ibadan

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Oxford University Press

ISBN 0 19 425386 4 Student's Book  
ISBN 0 19 425387 2 Teacher's Book  
ISBN 0 19 425388 0 Workbook (part A)  
ISBN 0 19 425390 2 Workbook (part B)  
ISBN 0 19 425389 9 Audio cassettes (x2)

**Video** – VHS PAL (other formats available)  
ISBN 0 19 458455 0 Video cassette 1  
ISBN 0 19 458464 X Video cassette 2  
ISBN 0 19 458473 9 Video Activity Book

© Oxford University Press, 1990

First published 1991  
Second impression 1992

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Printed in Hong Kong.

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**To the teacher**


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**Course components**

◆ **Student's Book** with one double-page introductory unit, forty double-page main units, four *Stories for pleasure*, four Check-back units, a Grammar reference section, an Interaction appendix, a Listening appendix, a comprehensive Vocabulary index with phonetic transcriptions, and an Irregular verbs list.

◆ **Workbooks**, in parts A and B, each with 20 units and a Study guide. Workbook 2A corresponds to Student's Book Units 1–20, Workbook 2B to Student's Book Units 21–40.

◆ **Teacher's Book** interleaved with the pages from the Student's Book. It contains detailed lesson plans, including notes on the Workbooks, together with all the appendices from the Student's Book, and an introduction to teaching techniques. It also contains a key to the Workbook exercises and four photocopiable progress tests.

◆ **Stereo audio cassettes** containing recordings of the dialogues, texts, songs, and listening material.

◆ **Optional video cassettes** with video sketches for use with the introductory unit, and Units 5, 10, 15, 20, 25, 30, and 35. The course can be used effectively with or without the video component. The video sketches can be used:

**1** for presentation instead of the audio cassette. They contain the same material as the audio cassette, but often have additional material as well. The Video Activity Book can be used either instead of, or as well as, the Student's Book. There is guidance on how to combine materials from the Student's Book and the Video Activity Book in the teaching notes for the relevant units.

**2** in a later lesson, when the teacher can arrange access to video equipment, to review and extend the material used for the initial audio cassette presentation.

**3** together at the end of the course as a rapid review of the syllabus.

◆ **Video Activity Book** with video exploitation materials, further exercises, vocabulary development materials, language summaries, transcripts, and an introduction to video techniques for teachers.

## The elementary level

### ◆ The elementary student

Students beginning *Grapevine 2* should have completed some kind of beginner's course. This could be *Grapevine 1*, or any of a number of one-level beginner's courses with a similar extent. Alternatively, they might have completed a two- or three-level course designed for a younger age group.

The course will also be suitable for good false beginners. The level is called 'elementary', because many major areas of the language are being taught for the first time. The syllabus has been designed so that areas from the level-one syllabus are recycled and contrasted in new ways, particularly in the early stages.

*Grapevine 2* can be used across a very wide ability and age range. There is no continuing story, and all the units are independent of each other. In certain teaching situations, the material could be used selectively.

### ◆ Assumed knowledge

Although the language items listed below will all be revised and recycled in *Grapevine 2*, we would assume that students commencing the course have already met them:

the verb *to be*, present and past  
demonstratives: *this, that, these, those*  
the indefinite and definite articles  
*have, can, 'd like*  
imperatives  
the present continuous and the present simple  
the past simple of irregular and regular verbs  
*going to* for future reference  
*shall* and *will*  
countable and uncountable nouns  
adjectives  
subject, object, and possessive pronouns  
possessive adjectives  
frequency adverbs  
prepositions of place and time

This list is not a complete description of the *Grapevine 1* syllabus. It is designed simply to highlight important areas. Everything in the list will be covered again fully in *Grapevine 2*, but usually not with initial teaching strategies.

## First principles

The notes below appear in a substantially similar form in the introduction to *Grapevine 1*. Please read them again!

We believe that the following points are essential for a successful elementary course:

### ◆ A co-operative, non-judgemental atmosphere in the classroom

Students must feel free to experiment with language without fear of ridicule or embarrassment.

### ◆ An emphasis on communicative goals

We remember seeing two students in a coffee bar. One sat with his textbook rehearsing what he was going to say. It took him ten minutes to pluck up the courage to go to the counter, and say *Excuse me, I would like a cup of coffee, please*. The second student went straight to the counter, nodded and smiled, and said *Coffee*. In terms of communication, the second student was much more successful. The dialogues have been designed with communicative effectiveness in mind. The introduction of an Interaction appendix at this level enables students to communicate across a genuine 'information gap'.

### ◆ Transparent teaching points

We generally leave it up to the teacher to decide whether to introduce grammatical or functional descriptions of the language, and when to introduce them. However, each unit has a clear focus, and the teaching point should be transparent. If you wish to avoid describing the language (either structurally or functionally) you will be able to do so in the great majority of the units. The students should be able to deduce the point of the lesson. Where we have used grammatical or functional descriptions in the body of the Student's Book, we have done so because we feel that the descriptions are particularly helpful for the points covered in the lesson. The full Grammar summaries in the appendix use more overt grammatical metalanguage, and can be used in class if you wish students to know grammatical terminology.

### ◆ A clear, carefully ordered syllabus

The syllabus has interwoven structural and functional elements. They have been designed to follow a clear and logical progression. We have tried to balance the immediate communicative needs with the long-term aim of knowledge of the grammatical system.

### ◆ Vocabulary development strategies

The importance of vocabulary has been greatly underrated in recent years. It seemed to be forgotten during the 1970s and early 1980s while arguments raged about structural and functional syllabus design. It is important to promote the students' ability to cope with new and unfamiliar vocabulary items, and to refine their ability to make intelligent guesses. To this end, we have made a pragmatic division of the vocabulary in *Grapevine 2* into three categories (Active, Passive, and Classroom) and noted where 'redundant' vocabulary occurs in reading development work. (See also the notes on vocabulary on page 6.) The Workbooks contain reading and vocabulary development material. The Workbooks also contain many exercises designed to review vocabulary.

### ◆ A balance between the skills of listening, speaking, reading, and writing

Reading and listening development activities have been included throughout the course, which will enable students to develop their skills in reading and listening to 'roughly tuned' materials. There are four *Story for pleasure*

sections, where the teacher can choose between using the stories for extensive reading, extensive listening, or intensive reading for revision. The first level, *Grapevine 1*, was biased towards listening and speaking. The reading element is much more significant in *Grapevine 2*, with more writing development too, particularly in the Workbooks. The level is still elementary, and speaking and listening activities have not lost their importance.

#### ◆ **Variety of classroom activity**

Lessons should not follow a predictable formula. There should be individual solo activities, teacher-centred activities, paired activities, group activities, and games and role plays which involve the whole class.

#### ◆ **Varied and interesting contexts**

A variety of contexts keeps up the students' interest level. Different types of context appeal to different people. On tape and video, students will hear a variety of accents and speaking styles. Humour has a vital role in language learning, and contexts have been designed to amuse and interest students. More serious topics are introduced into *Grapevine 2*, together with contexts which have a high cross-curricular content.

#### ◆ **Recognition of the broader educational context**

Language learning is not an isolated activity, but a part of the students' general educational and social development. Contexts and activities have been designed with this in mind, including the units with a high cross-curricular content.

#### ◆ **Learner independence**

As students progress, learning styles become more personal and begin to diverge. We have catered for learner independence with the comprehensive and thorough appendices on grammar and vocabulary. The Vocabulary index includes phonetic transcriptions. There are also four self-check units (which have a photocopyable answer key in the Teacher's Book). Reference skills are developed and encouraged throughout the course. Workbook 2A has an introductory Study guide on learning vocabulary, while Workbook 2B has a similar section devoted to learning grammar.

#### ◆ **Personalization**

Throughout the course, we have endeavoured to provide activities which allow the students to use language in ways which are personally meaningful. These might be separate sections in the Student's Book or the Teacher's Book, or we might suggest breaking into genuine personalized question work or discussion in the middle of an otherwise guided activity.

#### ◆ **Mechanical activities**

The teaching notes suggest some mechanical activities, such as drills and repetition work. We believe that these help to instil confidence in the students. It should be noted that *everything* we suggest in the teacher's notes is

optional. Although we believe that there is a role for mechanical activities (see notes on drills and repetition below), the course can be used successfully without them. Criticism of mechanical activities has led to courses without drills and repetition. As long as these activities are done at speed, are not laboured, are not continued to the point of boredom, and are seen as what they are – they are not communication, but a step on the road to eventual communication – they have a purpose in the language teacher's repertoire for the 21st century. In several units, drills and repetition work are included with notes on the suitability of particular drills for stronger or weaker students.

### **The teacher**

We have left the most important element until last. During lesson observation, we have seen the same material taught in a huge variety of styles. There is no '*Grapevine* style' of teaching, in spite of the very detailed plans we have given. One teacher may be extrovert and amusing, another may be quiet and sympathetic, a third may be highly organized and disciplined. You have to make the best of your own personality and beliefs. Books can give plans, but they can never show you how to relate to a number of individuals in a particular place on a particular day. Points to bear in mind are:

#### ◆ **The ability to listen sympathetically and with interest to your students**

This may be the most important teacher skill of all. You cannot be genuinely interested in all your students every day, but you can learn to pretend and demonstrate interest.

#### ◆ **Clarity of classroom instruction**

Clarity is essential at all stages. We have done our best to make the printed instructions clear and consistent. It is just as important to be clear and consistent with oral instructions and explanations.

#### ◆ **Don't set unrealistic goals**

The course has a spiral progression. Everything will be covered again, and so it is unrealistic to expect perfect accuracy from students, in structure or pronunciation, the first time around. To do so breaks the students' confidence and makes them too self-conscious to aim for communicative goals. Don't set unrealistic goals for yourself either. Don't try to do too much in a lesson. If something comes up which interests all the students, go with it. Leave space to allow yourself to be side-tracked.

#### ◆ **Accuracy and fluency**

There are times in the lesson for both. You can ask for reasonable accuracy in drills and controlled question work. However, in role plays, discussions, and free-practice phases of the lesson, the aim is not accuracy. It is communication.

### ◆ Feedback

There is a place in the classroom for both confirmation and correction. Students need confirmation when they are performing effectively. Confirmation can be a nod, a smile, or a gesture. You needn't say *Yes, that's right*. If you use confirmation when things are going well, you may find that the most effective correction device is simply a lack of confirmation. When we are speaking in a foreign language we often realize we are making mistakes as we make them. Students should have the chance to *self-correct* before the teacher intervenes.

### ◆ An open door . . .

We have never observed other teachers without learning something of value. One of the most appealing things about being a teacher is that when you are in class, you are in a private world with your students. The presence of an outsider in this situation is inhibiting. You don't feel free to make jokes, you find yourself teaching for the observer and not for the class. However, we can all benefit by watching our colleagues, and by having our colleagues watch us. It is worth trying to watch other teachers, and it is worth inviting other teachers to watch you. You may never learn to enjoy the experience, but we are sure that you will find it valuable.

## The Teacher's Book and teaching techniques

### The lesson plans in the Teacher's Book

The detailed lesson plans for each unit begin with a reference section, before going on to step-by-step notes for each phase of the lesson.

### ◆ Timing

Each double-page unit has been planned to take an average of one and a half hours in the classroom. In some situations this is the length of a language lesson, in other situations it is a double lesson (two 45-minute periods).

However, the suggested timings will vary widely in different teaching situations. With faster classes it would be reasonable to expect to cover a unit in one 45–50-minute lesson, and on a highly intensive course there would be advantages in doing so.

With slower classes it may take longer than one and a half hours to complete a lesson, especially if the Workbooks are being used in class. You will need to weigh the desire to exploit the materials thoroughly with the need to cover a given syllabus within the duration of this course. The course has cyclical review elements throughout, and the early units of *Grapevine 2* are designed to review the syllabus of *Grapevine 1*. (See the notes on unrealistic goals on page 5). Students who move on to *Grapevine 3* will meet similar review elements in the syllabus. This means that they will have every chance to cover the teaching points again, so you should not need to labour for perfection on a given point before moving on.

### ◆ The reference section

The reference section at the beginning of each lesson plan is divided into:

**Teaching points.** These summarize the structural, functional, lexical, and skills development targets of the unit. See the Grammar summaries for more details.

**Grammar note / Note.** This will appear in some units, and will comment on the structures being covered.

**Expressions.** This section lists the formulas and fixed expressions used in the unit.

**Active / Known vocabulary.** This section includes structural items, and is indexed at the back of the book in the Vocabulary index. Because a word is included in this section, it does not mean that students are expected to 'learn' it. We would expect students to become familiar with words by using them. Individual students may wish to sit and memorize words, but this should not be necessary. Refer them to the Study guide at the beginning of Workbook 2A, particularly to the Learning new words section.

The vocabulary sections may seem dauntingly long in the earlier units of the book. This is because every word is indexed as it occurs in *Grapevine 2*. We have not excluded *Grapevine 1* items as we believe many students will have moved on to *Grapevine 2* from other beginner's courses. Therefore many of the items in earlier units will be known vocabulary. As known words are gradually absorbed, the word lists become shorter.

**Passive vocabulary.** This list contains words which are necessary for the context of a particular unit, but which students will not be expected to use or recall once the lesson has finished. As long as they understand the words in context it is enough. Some words will appear as passive vocabulary in an earlier unit, but will become active vocabulary in a later unit. There is no suggestion that words in this section are less useful, less frequent or less important than those in the active vocabulary section. Their place under passive vocabulary relates to their use in that particular unit. They are indicated in the Vocabulary index by the letter P (e.g. concerto-P28).

**Classroom vocabulary.** This list contains words which the teacher will need to use in the lesson, but which only (if at all) appear in print in the Student's Book in headings and instructions. They may also appear in the Workbooks. It also lists words necessary for talking about certain illustrations, though these do not appear in the Vocabulary index. Some of the words may become part of the active vocabulary in a later unit, in which case they will be listed again. Classroom vocabulary is indicated in the Vocabulary index by the letter C (e.g. interaction-C1).

**Redundant vocabulary.** Some sections are designed to develop reading skills, and therefore contain totally redundant words. These will not be taught, explained, or used in the lesson. They are words which we want students to 'read around'. Extra vocabulary which may appear in the Workbook, particularly in vocabulary guessing exercises and reading development material, is not listed. Vocabulary items in the *Stories for pleasure* are listed in the Teacher's Book, but do not appear in the Vocabulary index at the back of the Student's Book.

**Audio-visual aids.** This section lists the audio and video cassettes which relate to the unit, together with suggestions for other visual aids where appropriate. Some texts have been recorded for optional use by the teacher. They can be used during the lesson, or teachers may wish to listen to the tape before the lesson for their own reference, without subsequently playing the tape to the class.

### ◆ The step-by-step teaching notes

The step-by-step notes are divided into clear sections. This makes it easier to plan breaks between the various parts of a unit, and makes the material easier to handle when it is shared between two or more teachers.

In the lesson plans we have used the following abbreviations:

**T** represents the teacher.

**C** represents the class in chorus.

**S** represents an individual student.

**S1, S2, S3** represent three different individual students.

We hope that the plans are clear and self-evident. The notes below discuss techniques which are used in them. At this point in an introduction many readers are speed reading, or using the introduction to look up a particular point. *Please* read the notes below. They do not (and could not) cover everything which you might do in the classroom, nor do they cover suggestions which may only appear in the step-by-step notes for one or two units, but they do cover some basic techniques. We are *not* telling you how to teach the course; we are *not* saying that the suggestions below are the best or only way of teaching a lesson. We would claim that the procedure we suggest gives a thorough and competent route through the materials – but not the only one.

## Techniques

### ◆ Presenting recorded materials

Whenever possible, recorded texts and dialogues should be presented on cassette. The cassette has a variety of speakers, accents, and registers. It has been timed carefully to be towards the lower end of the normal native-speaker speed range. It is not artificially slowed or over-enunciated. Students need to hear a variety of voices. If they are confronted with natural pace from the beginning, they will accept English at its natural speed from then on.

Teachers can present dialogues themselves, yet – though it may be amusing for the students – teacher presentation removes both challenge and variety. There will be occasions when equipment is not working or power supplies fail, and then teachers will have to resort to acting out dialogues themselves.

When playing a cassette to a class, be careful not to distract them from the listening task. Don't use the time to write on the board, order your notes, or tidy your desk. Move out of eye contact with the class, and listen with them.

### ◆ Optional videos

Notes on the videos, and on general teaching techniques with video can be found at the front of the Video Activity Book. However, the units with related videos all have a short note on integrating video with the course at the beginning of the step-by-step notes.

### ◆ Repetition

Choral repetition gives students a chance to get their tongues round the sound of English words without fear of embarrassment. In a large class, it gives everyone the chance to practise sounds before having to produce them individually. Ask students to repeat chorally, then follow up the choral repetition by checking a few individuals. Pay attention to stress, rhythm, intonation, and catenation, as well as pronunciation. Wherever possible, get students to repeat after the recorded model initially. If their performance is acceptable, move on. If there are problems, get them to repeat after you, breaking up the sentence by backchaining (backward build-up) or frontchaining (forward build-up).

For example:

Backchaining

Target sentence: *Would you like a cup of tea?*

Repetition stages: *Would you like a cup of tea? / tea? / cup of tea? / like a cup of tea? / Would you like a cup of tea?*

Frontchaining

Target sentence: *I'd like an apple juice.*

Repetition stages: *I'd like an apple juice. / I / I'd / I'd like / I'd like an apple juice.*

In most units, selective repetition is suggested. This means only repeating the sentences which are part of the teaching points of the lesson, or which have particularly interesting stress and intonation patterns.

Above all, remember that tone of voice, gesture, facial expression, and body language all help to convey the message in English. Try to focus on these features during repetition work.

In the recordings, we have tried to demonstrate the range of pronunciation among native speakers. We show RP (Received Pronunciation or 'BBC English') accents, but we also show American, Scots, Irish, Australian, Northern English, Western English, German-accented English, and many other accents. When students hear a variety of accents they work out the median for themselves. We believe that undue time spent in learning to reproduce the RP pronunciation of (for example) 'bath' /bɑ:θ/ may be wasted when you consider that a majority of native speakers, including Americans and English people living in the middle and north of the country, say /bæθ/.

Some people believe it is important to learn the basic sounds of English perfectly at the beginning of a course. They often get excellent results. However, we feel that over-attention to exact reproduction at the earliest stages often leads to embarrassment and demotivation. Some students genuinely have a 'poor ear' for foreign sounds, and they will need time to improve at their own pace.

Remember that there is no such thing as English without an accent. We see nothing wrong in people guessing your nationality when you are speaking English, as long as you are clear and comprehensible.

### ◆ Stress, rhythm, and intonation

During repetition work, stress, rhythm, and intonation are as important as pronunciation. The recordings are designed to demonstrate these features of the language. We have avoided the use of stress and intonation diagrams, as they can often cause confusion for students and teachers alike. A cassette recording is the best way of noting stress, rhythm, and intonation. If you are happy with diagrams and gestures to demonstrate patterns, use them. If not, concentrate on the recordings. We believe in teaching the use of stress, rhythm, and intonation patterns as they influence meaning. (See for example Unit 38, section **f**, **Telling or asking?**)

### ◆ Drills

Drills are not communication, and we would not claim that they are. Drills do, however, give students confidence when the time comes to perform freely, and they maximize student speaking-time in a large class. With very small groups (fewer than 7 or 8 students) they may be less necessary, although we would still use them occasionally. We have deliberately chosen drills which are simple. They are always contextualized. They help to train students to make automatic connections, e.g. between *he* and *she*, and *does* and *has*.

Drills operate at a mechanical level, and the mere ability to do a drill is not the aim of any unit in the course. Drills generally come early in lessons, and they should be short, contextualized, and done at speed.

The drills should usually be done chorally at first, then individuals should be checked. More difficult drills should miss out the choral phase. Conversely, drills which are done well in the choral phase need not necessarily be checked individually.

There are only 6 or 8 prompts per drill. Even with very large classes, drills need not be extended beyond 6 or 8 prompts at the individual stage. If you do so, the drills will become boring.

We suggest the following procedure for doing a drill:

- 1 Get students to repeat the key sentence chorally (e.g. *I'd like a cup of coffee*) remembering that intonation and stress are as important as structure.
- 2 Demonstrate how the drill works with examples (two for simple substitution and response drills, three for more complex two- and three-slot substitutions). Do this by turning your head or body to show that there are two parts to the drill.

For example, say:

Teacher: *I*

Class: *I'd like a cup of coffee.*

Teacher: *he*

Class: *He'd like a cup of coffee.*

- 3 Do the drill chorally at speed, remembering that stress and intonation are as important as structure.

For example:

Teacher: *I*

Class: *I'd like a cup of coffee.*

Teacher: *he*

Class: *He'd like a cup of coffee.*

Teacher: *she*

Class: *She'd like a cup of coffee.*

etc.

- 4 Do the drill again, asking six or eight selected individuals. This is the most difficult part of the drill, and drills often become tedious and unchallenging because of the way this stage is handled. The key elements are:

- a Students must be chosen at random, *never* round the class.
- b The most important part of the individual phase is thinking time. Give the prompt, then pause long enough for everyone in the class to formulate the response mentally, then – and only then – choose an individual student at random to respond. In this way, though only six students may actually speak, everyone in the room has been through the process of working out the response.
- c Even if you only give six prompts to a class of forty, you should occasionally ask the same student to respond twice in a drill. Then students realize that they can't 'switch off' once they have spoken.

For example:

T: *I* (pause, select S1)

S1: *I'd like a cup of coffee.*

T: *he* (pause, select S2)

S2: *He'd like a cup of coffee.*

T: *she* (pause, select S3)

S3: *She'd like a cup of coffee.*

T: *we* (pause, select S1 again)

S1: *We'd like a cup of coffee.*

T: *they* (pause, select S4)

S4: *They'd like a cup of coffee.*

T: *you* (pause, select S5)

S5: *You'd like a cup of coffee.*

### ◆ Reading aloud

Reading aloud is a very important skill for the teacher. At this level, we *never* ask students to read aloud in front of the class. Reading aloud presents a bad model; it's boring for the rest of the class; it's something native speakers do badly; and it's unnecessary for students to be able to do it unless they are studying for an exam which requires reading aloud. When students do paired reading of a dialogue, they will get sufficient practice in reading aloud without personal embarrassment, without boring other students, and without presenting a bad model.

Students often list *listening to the teacher* as a useful and pleasurable activity, and we do suggest in several places that the teacher should read things aloud to the class.

### ◆ Reading silently

The natural way to read is silently. Students are asked to read texts and dialogues silently, usually after hearing them on tape and having repeated them either from the tape or after the teacher. Sometimes, particularly when a text is designed to enhance reading comprehension, or is explanatory, they are asked to read texts silently before any other work is done.

If students are allowed to ask you questions during a silent reading phase, it breaks everyone else's concentration. They should be encouraged to note down problem words and to read on to the end of a text. Then, when everyone has finished reading, you can take questions.

### ◆ Paired reading

Students are asked to read dialogues aloud in pairs. This maximizes student speaking-time, and gives them a chance to move from the printed word to vocalization without the pressure of an audience.

In a two-part dialogue, this will mean going through the dialogue twice, reversing roles after the first reading. Sometimes paired reading will involve controlled substitutions from a list or exercise. When they are making free substitutions we would call it a role play (see below). With short, communicatively useful dialogues, it may be worth the teacher re-enacting the dialogue with a selected student. If you do this, it is sometimes a good idea to push the student into a role-playing situation by giving unexpected responses (having done it properly once or twice already).

### ◆ Questions

Questions have two purposes in the language classroom.

**Comprehension questions** are based on a text or dialogue, and are a form of controlled language practice. When asking comprehension questions, remember to give everyone in the class time to formulate the answer mentally before selecting an individual student to respond. (See the notes on 'thinking time' under **Drills** above.)

**Transfer (or Personalization) questions** are related to the students and their own experiences, knowledge, or opinions.

In both question types, you should not insist on a fixed answer. If you do so, it becomes a 'question drill'. Answers like: *I don't know. / Maybe. / Yes. / No. / London. / Yesterday.* are all genuine answers, which native speakers might use in a given situation.

You can, of course, frame the question so that a particular type of answer becomes *more likely*. (Full question sequences are given in the step-by-step notes.)

Types of question include:

**Yes / No questions.** These questions elicit short responses, and are useful for reviewing the content of texts and dialogues, and also for setting up 'interactive questions' (see below). Yes / No questions are questions like: *Are you listening? / Have you got a pen? / Do you like tea? / Is he going to phone her? / Did she buy any meat? etc.*

The answers will tend to be like this: *Yes, I am. / No, I'm not. / Yes, I have. / No, she hasn't. / Yes, I do. / No, it doesn't. / Yes, we did. / No, they didn't.*

The students' task is easier than the content of the questions, while the questions review the information given in a text or dialogue.

**Either / or questions.** These questions are artificial, in that they are designed to elicit a full response, and such questions are fairly rare in normal discourse. Examples are: *Has she got a red pen, or has she got a blue pen? / Did he go to the bank, or did he go to the post office? / Are they in the kitchen, or are they in the living room?* The usual answer would be a complete sentence: *She's got a blue pen. / He went to the bank. / They're in the living room.* i.e. The students are producing complete sentences, which reproduce the original text.

**Wh- questions.** Wh- questions (or 'open questions') are questions like: *Where are they? / Who went to the bank? / What are they doing? / How many people are there? / Why is she going to drive to London?*

Again, these tend to produce a full answer, though it might often be a truncated answer. It might elicit *They're in the living room.*, or it might elicit *The living room.* Students will usually give the full answer, as they wish to practise their English!

**Interactive questions.** These are prompts designed to get students to make questions. At the simplest level, you can say *Ask me / him / her / each other.*

For example:

T: *Do you like dancing?*

S1: *No, I don't.*

T: (points at S2) *Ask her.*

S1: *Do you like dancing?*

S2: *Yes, I do.*

T: (indicates S3) *Ask Juan.*

S3: *Juan, do you like dancing?*

S4: *Sometimes.*

T: (indicates S5) *Ask me.*

S5: *Do you like dancing?*

T: *No, I don't. I've got two left feet! Ask each other.*

(All students ask someone near them: it is informal pair work.)

Informal pair work is useful. Don't worry about careful pairing. *Ask each other* is only used for one or two questions, where it would not be worth setting up formal pairs.

You could vary the questions by adding prompts.

For example:

T: *Do you like football?*

S1: *Yes, I do.*

T: *Ask him ... 'tennis'.*

S1: *Do you like tennis?*

S2: *No, not much.*

T: *Ask her ... 'volleyball'*

S3: *Do you like volleyball?*

S4: *No, I don't. I hate volleyball! It's a stupid game.*

We often use slightly more complex interactive questions, such as: Ask 'Where?' / Ask 'Who?' / Ask 'Why?' / Ask 'When?' / Ask 'How much?' / Ask 'What?' / Ask 'Whose?' etc. These can be set up by deliberately provoking a negative response to a Yes / No question.

For example:

T: *Did she go to the post office?*

S1: *No, she didn't.*

T: *Ask 'Where?'* (indicate S2)

S2: *Where did she go?* (teacher indicates S3 with a nod)

S3: *She went to the bank.*

T: *Ask 'When?'* (indicate S4)

S4: *When did she go there?* (teacher indicates S5)

S5: *Yesterday afternoon.*

T: *Ask 'Why?'* (indicate S6)

S6: *Why did she go to the bank?* (teacher indicates S2)

S2: *She needed some money.*

Note how much the students said, and how little the teacher said. A similar sequence can be developed with personalization questions rather than comprehension questions.

**Tag questions.** You can use tag questions during a question phase. These serve to check information, and to familiarize students with the form. They are only used with *is it? / isn't it? / was it? / wasn't it?* at this level.

**Indirect questions.** We take great care over the use of indirect questions. For example:

Direct question: *Who is she?*

Indirect question: *Do you know who she is?*

A few are gently seeded in at points where we feel confident that students will be able to answer them. We do not expect students to generate them at this level.

#### ◆ Recall activities

Recall activities include 'correct these sentences' and 'free reproduction'.

**Correct these sentences** can usually be done chorally with the class. You can check one or two individuals. It should not be necessary to allow thinking time as in a drill. Humour helps. For example (from Unit 32):

T: *The story has been popular for a million years.*

C: *No, the story has been popular for a thousand years!*

T: *The knights wanted to choose some new curtains.*

C: *No, the knights wanted to choose a new king!*

T: *They found a huge king with a sword in him.*

C: *No, they found a huge stone with a sword in it!*

You can check individuals or clarify points during this in a reasonably natural way:

T: *They found a huge king with a sword in him.*

C: *No, they found a huge stone with a sword in it!*

T: *Sorry?* (indicate S1)

S1: *The knights found a huge stone with a sword in it.*

**Free reproduction** is introduced simply by asking *What's happening? ... What's happened? ... What's going to happen? ... What happened?* Students retell the story.

**Complete these sentences.** For example (from Unit 33):

T: *You'll leave the stage as soon as you ...*

C: *... finish the last song.*

T: *When you leave the stage, you'll ...*

C: *... run along this corridor.*

#### ◆ Listening

The majority of units involve listening practice, in that students hear the recording and often do repetition work and drills before they ever see the text. However, by 'listening' we mean exercises designed to practise the listening skill.

There are listening exercises at intervals throughout the course. There is a transcript of the listening tape in the Listening appendix. If equipment fails, the teacher can read out the listening exercise from the appendix, although the recording will always be preferable.

Listening material usually includes a redundant element, which need not – and should not – be explained or exploited. As the listening exercises vary in kind, full exploitation procedures are always given.

If 'listening comprehension' is involved, it is best to play the tape through before commencing the exercise. If 'listening for specific information' is involved, students may be able to do the exercise 'cold'. You should explain to students that completion of the set task is *all* that is required of them. They need understand no more than is necessary to do the exercise.

Types of listening exercise include:

**Listening for specific information** – Units 4, 8, 18, 20, 25, *Stories for pleasure*.

**Listening comprehension** – Units 10, 18, 23, 27, 32, *Stories for pleasure*.

**Following instructions** – Units 25, 36.

**Listening and guessing** – Unit 30.

**Listening for register** – Unit 38, *Story for pleasure 2*.

**Guessing from sound effects** – Unit 38.

**Extensive listening for pleasure** – This is an optional use of the four *Stories for pleasure*. You can choose whether to use these stories for reading development or listening development.

#### ◆ Reading development materials

These are always approached through silent reading. There are reading development exercises in many units of the Student's Book, together with the four *Stories for pleasure* (after Units 5, 15, 25, and 35.) They also occur throughout the Workbooks, increasing gradually in frequency towards the end.

Exercises include:

**Reading for specific information** – e.g. Unit 5 **a**.

**Reading plans, maps, and diagrams** – e.g. Unit 19.

**Reading timetables and schedules** – e.g. Unit 31.

**Reading postcards and letters** – e.g. Unit 6.

**Reading song lyrics** – e.g. Unit 2.

**Reading questionnaires and surveys** – e.g. Unit 11 .

**Jigsaw reading** – e.g. Workbook 2A, Unit 2, ex. 1.

**Reading for gist** – e.g. Unit 32.

**Reading dictionary extracts and glossaries** – e.g. Unit 12.

**Following instructions** – e.g. Unit 8.

**Unscrambling** – e.g. Workbook 2A, Unit 7, ex. 2.

**Matching** – e.g. Unit 4 .

**Multiple choice** – e.g. Workbook 2A, Unit 6, ex. 1.

**Modified cloze exercises** – e.g. Workbook 2A, Unit 12, ex. 6.

**Gap-filling exercises** – e.g. Workbook 2A, Unit 1, ex. 8.

**Word squares** – e.g. Workbook 2A, Unit 6, ex. 4.

**Crosswords** – e.g. Workbook 2A, Unit 19, ex. 3.

See also the note on **Redundant vocabulary** on page 6.

## ◆ Pair work

In large and small classes, pair work is the only practical way of getting students to use English in a less controlled situation. For very short exchanges you will not need to set up pairs, you can simply say *Ask each other*. (See **Interactive questions** on page 9.)

For longer paired activities, it is essential that students should be absolutely clear about the task expected of them in pairs. There are sometimes instructions on the student's page, and you should check that these have been clearly understood.

It is beneficial for students to work with different partners, and pair work can be organized in these ways:

**1 Geographically.** Students work with neighbours.

**2 Streamed.** Students work with partners at a similar level.

**3 Strong with weak.** Stronger students are deliberately paired with weaker ones. Every teacher knows that you often come to understand something fully by explaining it to someone else.

**4 Friends.** Students choose their own partners.

**5 Male with female.** In mixed classes there are advantages in pairing males with females. With younger students it aids discipline (they are less inclined to chatter together!) and helps social integration. With older students it helps with roles in the many male / female dialogues.

There are advantages in all five types of organization. We would suggest using several of them at different times during a lesson.

In some pair-work activities, students are asked to work alone, drawing up a list for example, before pair work commences. This means that no student is aware of the contents of his or her partner's list, thus creating an *information gap*. The questions asked are then genuine questions – you don't know the answer when you ask the question, and you acquire information through your questions.

In other paired activities, students are asked to change partners, so that they can ask about the answers of their partner's previous partner. In simple terms, this encourages third-person questions and answers.

For the same reason, the teacher will often ask students about their partner's answers after a pair-work phase.

We have done pair work ourselves with groups of 200. We have seen it done with huge conference audiences – in one case with 2,000. It worked. The bigger the class, the more essential pair work becomes.

## ◆ Group work

There is a slight disadvantage in group work at the early levels, and that is the time that it takes to set up. It is not usually worth spending fifteen minutes to set up a two-minute activity. The first time that you do group work, setting-up time will seem prohibitively long. However, it is worth persevering, and it will be easier the next time.

## ◆ Writing

In *Grapevine 1*, writing exercises were generally controlled. In *Grapevine 2*, the majority of exercises are still guided, although there are suggestions for freer writing activities in the Teacher's Book notes and in the Workbooks. Our experiences with our own children have brought home the realities of written homework. They like to know what a task is, how to complete it, and when it is finished. The majority of students feel unsettled by very free and vague assignments like 'Write about your last holiday'. They want to know how much they should write, whether it should be fact or fiction, what sort of vocabulary they should use, whether they should use dictionaries to find additional words, and so on. We have confined vaguer activities to suggestions in the Teacher's Book, with the proviso that guidelines should always be given to a class. We have included projects in which students are asked to find pictures or maps to accompany their work.

The focus has to be on the message of the written homework as well as the form. If students are asked to find out about their home towns (see Unit 21 ) , then it is natural to add pictures and maps to the resulting written work. If the task is confined purely to language, it becomes unnatural, boring, and demotivating. Encourage students to illustrate their written work (but don't force them to as they may not enjoy it at all!).

The basic building blocks for writing – spelling, punctuation, structure, word order, vocabulary, and layout – cannot be ignored. The Workbooks contain a graded series of exercises covering pronunciation, spelling, punctuation, and word order. Structural patterns are, of course, practised throughout – an accepted function of Workbooks everywhere.

The Workbooks contain a wealth of both controlled and guided writing activities. We have tried to ensure variety and an element of humour and interest value in the exercises.

With very large classes, the disadvantages will usually outweigh the advantages, and you may wish to stick to paired activities. Group work can be used for discussions, games, and role play. In group role plays, students need time to work out the characters involved before starting.

Bear in mind that many of the suggested group activities can be replaced by paired activities in larger classes.

### ◆ Role play

In role plays, students are asked to adopt the role of a character in a dialogue or situation. They are asked to go through a known dialogue with free substitutions, or to improvise completely freely on a given situation. Students may feel constrained in a situation when they are being themselves. Acting out the role of another person can remove this feeling. There are times when students have to be free to experiment with their abilities in a simulated situation, and role play is an enjoyable and stimulating way of doing it.

Remember that role play is a *fluency* activity, not an *accuracy* activity. The teacher should only intervene where the student has failed to communicate. It is best not to make a note of mistakes during the activity. You may wish to comment if a student has repeatedly made the same error, but the comment should come after the activity has finished. If the mistake is important, you will remember it without notes.

### ◆ Games

Several games are suggested in the course. Some can be played with the whole class, some can be played in groups. It is up to you whether or not to introduce a competitive element, where the class is divided into teams and scores are kept. Some teachers may wish to avoid a competitive element, and most of the games will work without it. Timing is important. Some games (e.g. *Mr Brown likes ...* in Unit 3) can take most of a lesson if they are allowed to go on!

### ◆ Songs

Songs appear during the course, in Units 2, 9, 17, 26, and 37. The songs deliberately use a variety of pop and rock music styles.

Songs help students to work on stress, rhythm, and catenation. They are not subject to strict structural control. The usual procedure is:

- 1 Listen.
- 2 Listen and read.
- 3 Listen, read, and sing.

Teachers who can't sing are often reluctant to use songs in the classroom. This is a pity, but both authors are poor singers who have happily used songs in class. You don't need to sing yourself. All the work can be done from the recordings. Apart from the tremendous benefits in terms of stress, rhythm, and intonation, it is wonderful if students can actually leave the classroom singing something in English.

An alternative approach to songs, if you dislike using music, or if the cassette player is missing or broken, is to use them as rhythmic chants in the classroom. This retains many of the virtues of song (stress, rhythm, and catenation practice). Two of the songs (in Units 2 and 26) have a rap format which lends itself to this. For further information on using chants rather than songs, see *Jazz Chants* by Carolyn Graham (OUP, New York).

### ◆ Discussion

Students should be encouraged to discuss subjects arising from the contexts, and it is surprising how well elementary students can often do in a controlled discussion.

The greatest danger of discussion phases is that they can either become a lecture by the teacher, or be dominated by one or two students. One way round this is to get students to discuss in groups before moving to general class discussion. Role-play discussion (where students are given set roles to play) can remove student reluctance to express their own opinions, and, in our experience, role-play discussions often develop into genuine discussions. Of course, discussion is a *fluency* activity. (See the notes on correction under **Role play** above.)

### ◆ Transfer / Application / Personalization

This phase usually begins with a few questions by the teacher about the students' own lives and experiences. Students are using English in a meaningful way, and transfer-question phases often become real discussions.

We believe that lessons should be phased so that they end with real communication, whether it is role play, discussion, or transfer-question sessions.

### ◆ Projects

In several units, students are assigned projects outside the classroom. This could involve finding information, questioning students from a class at a parallel level, preparing newspaper pages, or, as in Unit 27, trying out the optical illusions on relatives or friends. It doesn't really matter whether this is done in L1 or in English. At least the original motivation was in English!

### ◆ Realia and visual aids

The Student's Book is lavishly illustrated, and although you will not need additional visual aids, several units will suggest the use of wallcharts, flashcards, maps, real objects (such as knives, pencils, handbags), props for role play (such as cutlery, cups), and realia (such as authentic timetables). Suggestions will be found at the beginning of the unit under **Audio-visual aids**. Real items can aid explanation, while posters in English on the walls and authentic timetables and pamphlets in English bring a sense of reality into the classroom. While it is always worth collecting such realia when in an English-speaking country, don't forget that there may be sources of real material locally. For example, guidebooks and plans of local museums may be available in English, and there may be all sorts of timetables and guides in English available from local tourism offices. It doesn't matter if the proper nouns in such materials may be in L1 – the body of the text won't be.

## The appendices and other materials

### The appendices

The Teacher's Book contains the following appendices from the Student's Book. References are made to them throughout the teacher's notes, to encourage students to make active use of them.

#### ◆ Irregular verbs

A list of the infinitive, past tense, and past participle of irregular verbs, including those presented in the course.

#### ◆ Interaction appendix

The Interaction appendix contains information-gap activities for students to use in pairs (or, in Unit 23 in groups), as well as answers to some quizzes, and score sheets for questionnaires. Note that it includes maps and charts. You may wish to use an extra Student's Book during interaction phases so that you can see both students' materials.

#### ◆ Listening appendix

This gives a full transcript of listening development materials.

#### ◆ Vocabulary index

This is coded into three categories, Active vocabulary, Passive vocabulary (P), and Classroom vocabulary (C). For additional information see the **Reference section** on page 6. The Vocabulary index also gives a phonetic transcription of the words indexed, and, at the beginning of the Vocabulary index, a key to the pronunciation symbols of the International Phonetic Alphabet (IPA). This key should be explained. Some teachers will wish to use the IPA in class. The majority probably will not. The IPA symbols need only be passively understood, and students should be encouraged to use the key to pronunciation symbols when using the index.

#### ◆ Grammar summaries

The Grammar summaries are fuller than in *Grapevine 1*, and deliberately include more grammatical metalanguage. This language is reinforced in the *Talking about grammar* sections in the Check-back units. The Grammar summaries give a useful overview of the syllabus for both student and teacher, and we often refer to them in the Teacher's Book notes. At this level, students should be beginning to develop more independent learning strategies, and the Grammar summaries have an essential role in this.

Nevertheless, we have deliberately avoided grammatical descriptions which students might find too difficult. We have restricted our grammatical metalanguage to what we consider to be simple, clear key terms.

The teacher can decide how and when (and indeed if) the summaries should be used in class. Language teaching experiences changing fashions. In the early 1970s, there was far too much grammatical jargon used in classrooms;

by the early 1980s, there was often too little. At the start of the 1990s, some writers are introducing heavy grammatical jargon again. We believe that, as far as possible, grammatical language and description should be used at the teacher's discretion. It is possible to teach a language thoroughly without ever mentioning terms like *noun phrase* or *predicate*. On the other hand, many successful teachers do use such terminology. Much time is spent talking about learner independence and varieties of learning strategies. We believe also in 'teacher independence'. We have designed the materials so that you can use as much (or as little) grammatical terminology as *you* wish.

#### ◆ Workbook key

This appendix appears only in the Teacher's Book.

#### ◆ Tests

The four progress tests may be photocopied freely for classroom use. Test one covers the work done in Units 1–10, test two covers the work done in Units 11–20, and so on. Each test has a total possible score of 100 marks. There is an answer key on pages 275–277.

#### ◆ Keys to the Check-back units

These appear in the Teacher's Book, interleaved with the Check-back units. The answers are on a photocopiable sheet. Note that these answer keys may be copied for use with the Check-back units. No other part of *Grapevine* may be photocopied without the prior written consent of Oxford University Press.

## Using the Workbooks

There are two Workbooks. Workbook 2A relates to Units 1–20 of the Student's Book. Workbook 2B relates to Units 21–40. Workbooks are not essential for short intensive courses.

The Workbooks can be used in a number of ways:

- 1 As homework.
- 2 In class. If they are used in class, the progression of the course will be slowed. This will make the course more thorough for beginners. Even with faster learners the Workbooks can be useful in class. Many of the activities are suitable for paired oral practice.
- 3 A mixture of 1 and 2.

#### ◆ Study guide

Each Workbook begins with a Study guide, designed to foster learner independence. In Workbook 2A this focuses on learning new words. In Workbook 2B it focuses on learning grammar. There is a section on understanding dictionaries, and also a vocabulary diary. If possible, it is worth spending a lesson on the Study guides.

#### ◆ Written exercises

Shorter fill-in exercises can either be written in the book or done on paper. Students should write longer exercises on a

separate piece of paper. If an exercise involves (say) gap filling, we would not suggest that students working on paper should have to write out the whole sentence again. It might practise writing in a mechanical way, but it is so dull an activity that it is generally approached with the same mental set as writing '100 lines' as a punishment!

#### ◆ Oral work

Exercises suitable for oral work are indicated in the lesson plans. They can be integrated into earlier parts of the lesson.

#### ◆ Reading development

Reading development activities are best done at home. Stress that all they have to do is complete the set task. They need not understand every word.

#### ◆ Writing

We feel it is unfair to expect students to cope with 'free composition' at this level. They often have to write creative *sentences*, or shorter creative pieces, but longer creative work is held back for the third level of the series.

#### ◆ Vocabulary development

Many of the exercises are designed to reinforce vocabulary that has been covered in the Student's Book. Other exercises are designed to help students to guess unfamiliar words. There is a strong recycling element.

#### ◆ Sounds and spelling

The sounds exercises can be done without oral checking, but we would advise both oral explanation and oral checking in class. The actual exercise can be done at home. The spelling exercises should be self-explanatory.

#### ◆ Key to exercises

This is provided in the Teacher's Book only.

### The videos and Video Activity Book

See also under **Course components** on page 3.

The material in Units 5, 10, 15, 20, 25, 30, and 35 has been designed for use *either* on video cassette *or* on audio cassette. The audio version is usually shorter. The introductory unit on the video is quite separate from the introductory unit in the Student's Book (though they share the theme of air travel). The video introductory unit is an ideal way both of assessing student level at the beginning of the course, and of reviewing and revising major items that should be known.

In most schools, access to video equipment means timetabling problems. Even if you have video, it may be difficult to use the videos at the correct places in the progression. If this is the case, the progression should be maintained by presenting the material on audio cassette. The video can still be used later, as the pictures give so much more information.

A Video Activity Book is available which contains a teacher's introductory section with:

- 1 a general introduction to the teacher on video exploitation techniques;
- 2 teacher's notes on each of the video sketches. For each video sketch, the book also contains:
  - two pages of classroom exploitation materials;
  - a page of exercises related to the video;
  - a page called *Tell the Story* with photographs for recall activities;
  - a page of vocabulary development exercises;
  - a reference page with language summaries and expressions;
  - a full transcript of the video tapes.

### Learning outside the classroom

#### ◆ Reading outside the classroom

We would recommend using graded readers in a library system throughout the course. You will probably want to select from a wide range of reading schemes. Check both the structural grading of the series of readers, and the lexical level, or headword count. In very crude terms, readers up to a level at which knowledge of the past simple (but not the present perfect) is assumed should be suitable right from the beginning of their studies. Remember that if students are particularly interested in a topic, they can often read at a higher level than you might predict.

We believe that, wherever possible, students should have access to a library of supplementary graded readers. We also believe that reading outside the classroom increases as checking back by the teacher decreases. Let students choose a reader and feel free to ignore the exercises provided with it.

#### ◆ Reference material

Students will not need any further reference books. Many of them will want a dictionary, and it would be a good idea to encourage the use of a monolingual (English-English) dictionary right from the beginning. We recommend the *Oxford Elementary Learner's Dictionary of English*, which has 10,000 words and phrases). This was also the dictionary recommended for level one of the course. During the work on *Grapevine 2*, some faster learners may begin to find inadequacies in the restricted level of this dictionary, in which case they should move on to the *Oxford Student's Dictionary*, with the warning that the explanations are far more difficult than in the *Elementary Learner's*.

The Grammar summaries in the Student's Book should be adequate for most students' needs. However, students may wish to buy a grammar, which will be useful in their continuing studies in English. In that case, we would recommend *A Basic English Grammar*, by Eastwood and Mackin (OUP).

**Introduction: The language of the air**  
Air-travel vocabulary.

**1 Personal details**

Asking and answering about personal details.  
Meetings and greetings.  
Revision: *be; have got; possessive adjectives.*

**2 Snow covered everything**

Indefinite pronouns: *everything, nothing, anything, something, etc.*  
Revision: past simple.

**3 Leisure centre**

Revision: likes and dislikes; contrasting *like* with *would like*; ability: *can*.  
Vocabulary set: sports activities.  
Asking for and giving directions.

**4 The new boy**

Defining relative clauses with *that* (subject).  
Introducing people and forms of address.

**5 The wedding**

Offers: *I'll do it*.  
*Be*: past, present, future.  
Future tense with *will*.  
Defining relative clauses with *who* (subject).

**Story for pleasure 1**

Extensive reading or listening practice.  
General revision of grammar and vocabulary.

**6 Escape?**

Frequency adverbs and phrases.  
Asking and answering about everyday habits.  
Ordinal numbers.

**7 Department store**

Questions: *Who did you see? Who saw you?*  
Infinitive for purpose: *I went to see a film*.  
Review of past simple of regular and irregular verbs.

**8 A day in the life of a ... phone box**

Contrast: present simple with present continuous.  
Future: *going to*.

**9 Hot air**

Past continuous: *The sun was shining*.  
Contrast: past simple with past continuous.  
Adverbs of manner: *quickly, slowly, etc.*

**10 Inspector Grant investigates**

Past simple with past continuous.  
*When and while: The phone rang while I was talking to her.*

Self-monitoring exercises on the structures and vocabulary taught in Units 1–10.

**11 Careers**

Expressing preferences: *want to do; would rather do; prefer to do*.  
Vocabulary set: jobs.

**12 Greenhill Farm**

Revision: quantity; countable and uncountable.  
*How much? How many?*  
*A few, a little, a lot, several, etc.*

**13 The magician**

Present perfect in the sequence *am going to do – am doing – have done*.

**14 Food court**

Present perfect: *Have you ever been to Rome?*  
Location: *across, between, opposite, near, nearest, past*.

**15 My friend is an alien**

Present perfect with *already, yet, never*.  
*How long ...? for, since*.  
*Want (someone) to do (something)*.

**Story for pleasure 2**

Extensive reading or listening practice.  
General revision of grammar and vocabulary.

**16 Mathematics games**

The language of mathematics.  
Present perfect with present time words: *today, this week, etc.*  
Preview: *most, fewest, each, less*.

**17 Have you heard the news?**

Contrast: present perfect with past simple.  
Relative clauses with present perfect (receptively).  
Preview of *because*.

**18 Street market**

Preview of the passive: *made of wood, made in Japan*.  
*Look, feel, taste, sound, smell + adjective*.  
*Look like, sound like, etc.*

**19 The biggest and the best**

Comparatives and superlatives of shorter adjectives; *than*.  
*How high? How long? How tall? etc.*

**20 One careful owner**

Comparatives and superlatives of longer adjectives: *more, less, most, least + adjective*.

Check-back 2

Self-monitoring exercises on the structures and vocabulary taught in Units 11–20.

21 *Your town*

Describing towns and cities. Points of the compass.

Relative clauses with *which* and *where*.

Revision: comparison.

22 *Cartoon fun*

Ability: *can, could*.

Contrast: *could* with *was / were able to*.

Time expressions: *in seven days, two weeks later*.

23 *An English country garden*

Revision: purpose with *for* and the infinitive. *Because*.

*Both, all, neither, none, one, some, either* (of them, etc.)

24 *Obligations*

Obligation: *have to, had to*. Permission: *can, could*.

Revision: adverbs of frequency.

25 *Survival*

Modal verbs: *must, mustn't, needn't*.

*Story for pleasure 3*

Extensive reading or listening practice.

General revision of grammar and vocabulary.

26 *Rules and regulations*

Obligation and prohibition: *must, mustn't, needn't, have to, had to, be allowed to, have got to*.

27 *Can you believe your eyes?*

Comparison: *as ... as; not as ... as; A is the same as B*.

Revision: *It looks bigger, longer, etc.*

28 *Stories from history?*

Expressing opinions. Agreeing and disagreeing:

*So do I. Neither do I. I think so. I don't think so.*

Question tags and confirmation questions.

*Be* + frequency adverbs: *They're always popular*.

29 *Climate crisis*

*Too much, too many, enough*.

Revision: quantity; comparison.

30 *At the Doctor's*

Giving advice: *should, shouldn't*.

Revision: present perfect with *for* and *since*.

Medical vocabulary.

Check-back 3

Self-monitoring exercises on the structures and vocabulary taught in Units 21–30.

31 *Family entertainment*

*Should be; should be allowed to*.

Adjectives with *-ing*: *frightening, boring, etc.*

Revision: suggestions and requests.

32 *King Arthur's tomb*

Requests with *may* and *might*.

Probability: *may, might; certain, likely, possible, etc.*

Revision: frequency adverbs.

33 *Corner kids*

Present time clauses following *when, before, after, as soon as, until: I'll do it when he comes*.

34 *A year is a long time*

Type 1 conditionals: *If it rains, we'll get wet*.

35 *Radio plays*

Revision and extension of type 1 conditionals and time clauses following *when, as soon as, etc.*

*Story for pleasure 4*

Extensive reading or listening practice.

General revision of grammar and vocabulary.

36 *Every picture tells a story*

Describing a picture: prepositions of place.

Introduction of passives (present and past simple).

Revision: relative clauses.

37 *Then and now*

Past habits: *used to do*.

Genitive: *the baker's (=the baker's shop)*.

38 *May & Wallis*

Giving instructions and messages: *Tell him to do it*.

Reporting instructions and requests: *He asked me to do it*.

39 *A busy restaurant*

Asking for permission: *Do you mind if ...?*

*I expect so. I hope so. I hope not. I'm afraid so, etc*

40 *Personality*

Review: adjectives; adverbs; frequency adverbs.

Extension: new vocabulary to describe personality.

Self-monitoring exercises on the structures and vocabulary taught in Units 31–40.

*Irregular verbs 214*

*Interaction appendix 215*

*Listening appendix 221*

*Vocabulary index 224*

*Grammar summaries 232*

**Optional video component****General notes**

This unit is an **optional** introduction to the course. It may be used in the following ways:

- ◆ If you have a video, it is recommended that this material is used following the video tape for all levels of student. The video tape is the ideal (though optional) introduction to the course.
- ◆ If you are not using video, we would recommend using it in class with lower levels of student.
- ◆ With better students, it could be used after completing Unit 1 of the course in specialized intensive language schools. In normal school situations, it could be set prior to the first classroom contact lesson as pre-reading, then checked as part of the first contact lesson. This will prove useful, as in most school situations a good half of the first contact lesson is taken up with issuing books, general introductions, and administration. The notes which follow cover only the situation of use in class.
- ◆ If you are going to use the Workbooks extensively, explain and set the material in the Study guide section of Workbook A during this first lesson. There are a number of exercises on strategies for learning vocabulary.

**Teaching points**

This unit is designed to get across some of the reasons for

learning English, most obviously the widespread use of English between non-native speakers in a travel situation. Students will notice that the boarding cards all include English. The lesson also focuses on internationally understood vocabulary, through reading for specific information (authentic material: airline boarding passes).

**Vocabulary**

None of the vocabulary items in this unit are listed in the Vocabulary index, therefore they are considered to be redundant. The list below is purely for the teacher's reference.

*air / airline / airport / air traffic controller / answer / arrival / baggage claim / bank / bar / boarding pass / chart / coffee shop / country / correct / departure / destination / English / flight / gate / hotel / information / key / language / no. (number) / passport control / pilot / question mark / reservation / restaurant / seat / sign / space / symbol / taxi / telephone / toilets / word are / complete / do / don't / is / know / look / mean / put / speak / write*  
*above / and / at / in / of / the / these / to usually*

**Audio-visual aids**

OPTIONAL: Video cassette 1, *Dennis Cook's Trip* + (where appropriate) Video Activity Book.

**Oral introduction**

1. Greet the students, find out their names, issue the books, go through the necessary school administrative points.
2. Check *Open your books, Look at the Introduction, Close your books, Listen to me* and other standard classroom instructional language in English.
3. Check previous experience of English if students are in a new class, and are of diverse backgrounds. Let students leaf through the books briefly, then focus their attention on the introduction unit.

**Initial text**

Read the text aloud to the class (or better, paraphrase the gist of it informally). Get them to read it through silently.

**What do the symbols mean?**

- 1 Focus attention on the yellow symbols. Get students to match the words and symbols silently. Encourage them to guess. Don't allow the use of dictionaries at this stage.
- 2 Then get students to compare their answers in pairs. Set up pair work very carefully – it will save time in later lessons if the procedure is clear now. Circulate, offering help and advice.
- 3 Check through the answers with the class as a whole.
- 4 OPTIONAL: If students have Workbooks, refer them to the introductory material in the Study guide. This could be used to extend this lesson. In any case, ask them which five words from the list of symbols are the most important for them to learn. Encourage individuals to make different choices, show them where they can list words from subsequent units in the Workbook A Study guide.

## ◆ Boarding passes

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1 Make sure that this is done as a silent reading + guessing exercise initially. It will seem daunting to students who have not encountered authentic material before, but it is actually very simple indeed. Explain *question mark* and show them that they will not be able to fill every space on the chart. A question mark will be sufficient (= 'Don't know').

2 Get them to check their charts co-operatively in pairs, before checking the answers with the class as a whole.

For reference, the languages used on the passes are:

1 SABENA (Belgium) – Flemish, French, English, German.

2 MALEV (Hungary) – Hungarian, English, Russian, German, French.

3 BRITISH AIRWAYS (for Swissair) – English, French, German, Spanish.

4 AIR PORTUGAL – Portuguese, English, French.

5 JAPAN AIR LINES – Japanese, English.

6 CATHAY PACIFIC (Hong Kong) – English, Chinese.

7 TWA (United States) – English, French, Italian, Spanish, German.

8 IBERIA (Spain) – Spanish, English.

The universal appearance of English (in fact it is obligatory on international flights) should speak for itself.

## ◆ Workbook

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Set the material in the Study guide section on vocabulary for homework, and explain the other features of the Study guide.

**Teaching points**

Personal details. Revision of present simple, verb *to be* in the present, *have got*.

*What's (your) name? / address? / telephone number? / date of birth? / nationality?*

*Where / When were (you) born?*

*What do (you) do? / What does (she) do?*

*Where do (you) come from? / live?*

*Are (you) married? / single?*

*Have (you) got any children / any qualifications?*

Meetings and greetings:

*Hi. / Good (morning). / How do you do? / How are you doing? (US) / Pleased to meet you.*

*To be + adjective: I'm fine / great / sorry / late.*

Subject pronouns: *I / you / he / she*

Possessive adjectives: *my / your / his / her*

Listening for background information.

**Expressions**

*Next! / Of course. / Not yet. / How are you doing? / Pleased to meet you. / Good morning. / Hi.*

**Grammar notes**

Unit 1 should be used to check students' knowledge of the verb *to be* in the present, and the use and manipulation of the present simple tense. If students have come straight from *Grapevine 1* (or similar) without a gap, there should be no need to labour the manipulation of these structures. With false beginners, starting on *Grapevine 2*, the lesson is worth extending so that these structures can be checked and revised thoroughly.

The vocabulary looks daunting, but note that many of the words will have appeared in level one courses, or will be generally known. It is listed in full for completeness.

**Active / Known vocabulary**

*captain / centre / child / children / city / clock / computer / date / destination / diploma / doctor / flight attendant / friend / information / joke / language / medicine / million / name / nationality / number / occupation / pair / pilot / place / plc / preference / present / qualification / question / single / star / state / student / surname / technology / title / toilet*  
*April / February / January / July / Thursday*  
*Canada / Earth / Europe / USA*

*are / answer / ask / born / come / design / do / have / have got / is / live / 'm (am) / need / 's (is) / were / work / write*

*American / blue / Chinese / correct / English / female / fine / first / great / Japanese / late / male / married / middle-aged / sorry / vacant / young*

*a / an / and / another / here / not / or / other / the / this*  
*any / everybody / none / some*

*at / from / in / on / to*

*I / he / she / you / they*

*my / her / his / your / their*

*How? / How old? / What? / When? / Where?*

*Miss / Mr / Mrs now / then no / yes*

**Passive vocabulary**

*birth / colony / control / designer / emigration / incorporated / M.Sc. / marital status / Mars / Martian / mummy / partner / people / right (OK) / screen / series / starbase / starship / system / trading*

**Classroom vocabulary**

*appendix / below / both / change / chart / class / complete / conversation / detail / different / greeting / instruction / interaction / introduce / listen / look / meeting / personal / section / speaker / text / them / was / yourself*

**Audio-visual aids**

Cassette.

Note: Throughout this unit it will be important to observe students closely, and be ready to check any problem areas (e.g. cardinal / ordinal numbers, *have got* and *has got*, *do* and *does*, the verb *to be*, subject pronouns and possessive adjectives). You may wish to take the chance to clarify any problems in these areas before moving on with the course.

**Oral introduction**

1 This unit is designed to assess student levels as well as to revise and consolidate known items. Write up a series of facts about yourself on the board:

Smith / Janet Anna / 3.7.65 / Sheffield, England / teacher / married / 1 child / B.A., U. of Birmingham

The students have to ask you appropriate questions which would elicit the information you have written up, e.g. *What's your surname? Are you married? Have you got any children?*

2 Get students to ask each other similar questions in pairs. Encourage them not to worry about making mistakes, and to elicit the information in any way that they can. Note that they will do this again later in the lesson, having practised the necessary language. They should then become aware of their increased accuracy.

**a Starbase Four Emigration Control**

1 Refer students to Unit 1. Focus attention on the picture; check that the text is covered. Set pre-question: *How many children has Maria got?* Play the dialogue. Check the answer. Play it again, pausing for selective repetition of the questions the computer asks. Get students to repeat chorally; check one or two individuals. Add these **optional** drills if necessary.

2 Optional drill (choral, then individual):

T: *you*

C: *Where were you born?*

T: *he*

C: *Where was he born?*

Continue:

*they / I / she / we / you / Maria*

3 Optional drill (choral, then individual):

T: *she*

C: *What does she do?*

T: *you*

C: *What do you do?*

Continue:

*they / he / we / Maria / she*

4 Silent reading of the dialogue.

## 5 Questions:

*What's her name? What's her destination? Is her date of birth 1st August 2549? What is it? Ask him / her. Was she born on Omega IV? Ask 'Where?' Does she live in Einstein City now? Ask 'Where?' Is she married? What's her marital status, then? Has she got any children? What are her qualifications? What does D.C.T. mean? Which university did she go to? Does she design spaceships? Ask 'What?' Is she the designer of the ZV800 series? What kind of computer is asking her the questions?*

6 Paired reading of the dialogue. Students should reverse roles so as to practise both parts of the dialogue.

7 If students have found the initial listening challenging, we would suggest replaying the cassette again at this point.

### **b** Screen one

Refer students to Cheng's computer screen. Student A looks at the screen and covers the questions. Student B covers the screen and looks at the questions. Check abbreviations for qualifications:

D.Sc. – Doctor of Science, M.Sc. – Master of Science, B.Sc. – Bachelor of Science.

Students role play. Student A is Cheng, Student B is the ZV800 computer at Starbase Four. Having done the role play once, check vocabulary – title, present address, occupation, etc. Students can then reverse roles and do the role play again if necessary.

### **c** Screen two

Refer students to Screen two. Students work in pairs. They ask each other questions, and complete the screen with true information about their partner. You may wish them to do this on a piece of paper rather than in the book.

### **d** Pair work

Get students to work with different partners. They ask questions about their partner's previous partner. They are now using third person questions. When the pair work has been completed, ask a few questions to check:

*Where was (Michael) born? Is (Anna) married? What's (Yoshi)'s surname? What does (Steffi) do?*

### **e** Meetings and greetings

1 Refer students to the three conversations (A-B, C-D, E-F). Let them read them through silently. Focus attention on the chart, and explain that they are going to complete it while they listen to the conversations.

2 Play the three conversations once, pausing after each one to give students time to complete the chart. Then play the conversations again, pausing to ask the questions. Check all the answers in this way.

3 Get students to role play the conversations in pairs. Encourage them to use different intonation patterns and degrees of friendliness.

4 If you wish, point out the varying degrees of formality. Suggest a few people they might meet. Ask them what they would say to them (e.g. the President, the headmaster, another student, a friend's father, a young person at a disco, a child, etc.).

### **f** Introduce yourself

Get students to circulate around the class introducing themselves to each other.

### **g** Asking about personal details

Refer students to the Interaction appendix. Explain the activity. Assign roles (Student A, Section 1; Student B, Section 14). Take care over this as it is the first time they have met the concept of an Interaction appendix. Teach *How do you spell that?* This will be useful in eliciting proper nouns.

### ◆ Game: Guess who?

Make statements about members of the class. The other students have to guess who you are talking about. *She was born on September 24th. He lives in Paradise Avenue. They were born in Osaka.* etc.

Get students to volunteer pieces of information about other class members. The rest of the class guess who they're talking about.

### ◆ Workbook

The Workbook can be done as homework.

If it is done in class, many of the exercises can be done co-operatively in pairs. Exercise 4 will check any difficulties with the names of the months and with ordinal numbers. Exercise 5, as it is based on vowel sounds, should be set up orally, and checked orally in a subsequent lesson. Exercise 7 could be done as paired oral practice.

**Teaching points**

any / some / not ... any / no / every

Review and consolidation of indefinite pronouns:

any / anything / anywhere / anybody / anyone

+ some(thing), etc., no(thing), etc., every(thing), etc.

Indefinite pronouns + infinitive: *nothing to do / somewhere to go / not ... anything to do / nobody to talk to* etc.

Revision of past simple of *to be*: *was / were*

*There was ... / There were ...*

Object pronouns: *her / him / me / them / you*

High frequency adjectives.

Reading: matching and gist.

Rap song: for stress, rhythm, and intonation.

**Grammar note**

Indefinite pronouns have appeared in restricted forms in *Grapevine 1*, Unit 35. *Everybody*, *no*, and *some* appear in Unit 1.

*Was* and *were* are focused on during this lesson for revision.

Regular and irregular past tenses of other verbs are used passively, but should be noted.

Note that indefinite pronouns are singular. However, they are often followed by the neutral pronoun *they*, e.g. *Everybody was tired, so they weren't listening to the lesson*. This is not contextualized in the lesson, but is difficult to avoid in free practice.

Infinitive forms (e.g. *nothing to do*) are often overlooked. They will be expanded and contrasted with *-ing* forms throughout *Grapevine 2*.

Note that all the vocabulary items are listed, but that many have appeared in *Grapevine 1*.

**Active / Known vocabulary**

any / anybody / anyone / anything / anywhere / every / everyone / everything / everywhere / no one / nobody / nothing / nowhere / somebody / someone / something / somewhere

bag / book / country / day / distance / door / England / evening / eye / food / garden / hand / horse / house / job / knife / leg / light / man / money / mountain / night / noise / parents / pen / piece / plane / post office / purse / questionnaire / room / snow / song / sound / stomach / story / street / thing / tree / wolf / word

alone / bright / cold / dead / heavy / last / little / open / slow / strange / stupid / terrible / tired / white

can / eat / get / go / happen / has / look / put / read / smile / say / see / stay / was

about / except here / near / of / round

he / him / me / my / she / them / we

that / those Why? tonight

**Passive vocabulary**

again / alive / all / before / believe / boring / but / by / cut / down / find / floor / following / footprint / for / go out / good / gun / hair / home / How often? / inspector / into / knock / know / land / life / live / a lot of / queue / sentence / stand / stand up / step / talk / think / time / towards / town / tribe / turn / understand / very / with / wolfman / world

**Classroom vocabulary**

beginning / cover / describe / exercise / extract / false / feel / lesson / past / tell / tense / these / true / underline / verb / Which?

**Audio-visual aids**

Cassette: The reading passages are recorded for OPTIONAL use. The song is also on the cassette.

**◆ The four texts**

1 OPTIONAL: With better classes, divide students into groups of four. Each student reads one text only, then they close the books and recount the contents of the text they have read to the other group members.

2 Students read through the four texts silently.

*under 24 different names. He hasn't got any qualifications. He's married with twelve children, and he lives in Ireland. He writes about wolves and snow in nearly every story.*

4 OPTIONAL: With weaker classes, you might want to use some of the exercises in **Intensive exploitation (optional)** which appears below.

**◆ b True or false?**

1 OPTIONAL: Play the cassette of all four stories.

2 Focus attention on the true / false exercise. Get students to work alone or in pairs to answer them. Get them to compare answers in pairs. Check.

**◆ c Tell the story**

1 Focus attention on the questions. Pair work: Student A asks Student B about the 1st and 3rd stories, Student B asks Student A about the 2nd and 4th stories.

2 Unless the class are at a high level, check this by asking the questions to the class as a whole. With better classes, go on immediately to the last section of **c**. Each student chooses a story. Ask them what happened before, and what's going to happen next. This can be set as written homework.

**◆ a Four stories**

1 The initial exercises on these stories are designed for reading for gist. Avoid explaining vocabulary until the intensive exploitation below. Get students to match the stories to the covers of the books. Then ask them to choose the best title for each story. Note that they may disagree on the answers.

2 Get them to underline all the words beginning with *some*, *any*, *every*, and *no*.

3 Ask them to find sentences and phrases which appear in all the stories. Note the authors' names: Rob Dixon, Dick Robertson, R.K. Dickenson, Robert Dickson. OPTIONAL: Explain that all four stories are by the same author, who writes under several different names. A fifth story is in the Workbook. Get them to ask you questions (as in Unit 1) about the author. Use these 'facts' to answer them.

*His real name is Dixon Roberts. He was born in 1948 in London, England. He's a writer, and the author of 273 books*

## ◆ Intensive exploitation (optional)

1 These can be done either at this point, or before section **b** **True or false**. Exploit the stories one by one, playing the cassette of the story, then playing it again, pausing for selective repetition, chorally and individually, before doing the exercises 2–5 below.

2 **First text**. Correct these statements:

*Every tree was black in the morning light.*

*Little Nell knocked on the window.*

*'Have you got any Pepsi Cola,' she asked.*

*Little Nell looked at the door.*

*'Have you got a mummy?'*

*'Yes,' she said.*

*'Then we've got some rooms for tonight.'*

*Little Nell's leg was heavy.*

*She went up the steps into the cold house.*

*There was some money in her purse,  
and some food in her bag.*

*In the distance there were some motor bikes.*

*She jumped on one of them.*

3 **Second text**. Complete these sentences:

*Snow covered (dum-di-dum).*

*(dum-di-dum) was following him.*

*(dum-di-dum) in his tribe was dead.*

*(dum-di-dum) except him.*

*Was there (dum-di-dum) there?*

*There was (dum-di-dum). Not yet.*

4 **Third text**. Questions:

*Was there anyone with her? Where were the pieces of the plane? Can she feel anything in her legs? Where was there a noise? What was it?*

5 **Fourth text**. Drill:

Say the opposite of these sentences.

T: *There isn't anything here.*

C: *There's something here.*

Continue:

*There isn't anyone here.*

*There's somebody over there.*

*There was something here.*

*There was a noise somewhere.*

*There weren't any wolves anywhere.*

## ◆ Exercise

1 Students do the exercise individually, then compare answers in pairs. Check with the class.

2 Refer students to the Grammar summary for Unit 2 at the back of the Student's Book. Alternatively, write up the chart of indefinite pronouns from the Grammar summary on the board, and ask students to copy it down. Then get them to close their eyes, while you erase items on the chart. Then get them to look again and call out what is missing.

## ◆ Past tenses

Get students to find the past tenses in the text. Get them to close their books, and then check them with a rapid oral drill: T: *is* C: *was*, etc. Explain that the past will be covered fully in later units. If there are manipulation problems with *was* / *were*, check with some improvised substitution drills. (Or see *Grapevine Teacher's Book 1*, Unit 32, Oral introduction, 4, 5 and 6.)

## ◆ Nothing to do

Note: The song follows a 'rap' format, and is therefore suitable for chanting.

1 Play the song once through. Let them follow the text in the book. Check vocabulary, especially *put me down*, which means 'deliberately make a person appear inferior or foolish in public'.

2 Drill:

T: *He can't go anywhere.*

C: *There's nowhere to go.*

Continue:

*He can't do anything. / He can't see anything. / He can't talk to anybody. / He can't sit down anywhere. / He can't meet anyone.*

Point out the infinitive after indefinite pronouns.

3 Play the song again; students sing (or rather 'rap') along in chorus. They may wish to practise rapping in groups, and then to perform a rap to the class. If so, encourage the group to beat out the rhythm. They could invent raps to the same beat.

4 Discuss the singer's point of view. Ask: *Is this town the same?*

## ◆ Your town

Get students to discuss the questions in pairs or groups before opening it up into a class discussion.

## ◆ Chain story

Students work in groups. Give each group four or five words from *one* of the presentation texts, e.g. First text: *snow / rooms / bag / money / light*. The first student makes a sentence using the word *snow*. The next student continues the story, adding a sentence containing *rooms*, and so on. The stories can be as silly as they wish.

## ◆ Workbook

The Workbook exercises in this unit are not really suitable for oral work in class. Note the work on plurals in exercise 8.

**Teaching points**

Vocabulary set: sports activities.

Asking for simple directions.

Revision of likes and dislikes:

*I like football. / I don't like swimming. / He likes tennis. /*

*Does she like yoga? / Do you like tennis?*

Revision of ability: *can / can't. Can you play squash?*

Revision: *going to (future) / would like to do*

*-ing form in compound nouns:*

*swimming pool / changing room / weight training etc.*

Infinitive and *-ing* forms:

*I like doing it. / I'm good at doing it.*

*I'd like to do it. / I'm going to do it.*

*I can do it.*

Adverbs of manner, restricted to *well* and *badly*.

*good at doing / not good at doing*

*play (tennis) v do (judo) v have (a dancing class)*

Suggestions: *Why don't we (play squash)?*

**Expressions**

*Can I help you? / Excuse me. / Can you tell me the way to (the swimming pool)? / See you. / Great. / Thank you.*

**Grammar notes**

The purpose of this unit is revision of level 1 structures, drawn together under the topic of leisure activities, and likes and dislikes. There are also several examples of infinitive

plus *-ing* forms to give students a sense of consolidation of known material, together with extension into new fields. Adverbs of manner are introduced with *well* and *badly* only.

**Active / Known vocabulary**

*activity / ball / changing room / clothes / conversation / dancing / football / leisure centre / plan / racket / reception / receptionist / sports / squash / tennis / way / yoga does / doesn't / don't / help (v) / hire / hit / like (v) / play (v) / swim / tell / would bad / badly / good / well upstairs for a lot of tomorrow very thank you all right / excuse me / great / hello / swimming pool*

**Passive vocabulary**

*aerobics / badminton / basketball / bat / court / direction / family / judo / just / karate / really / right (correct) / sauna / swimming costume / trainers / trampolining / volleyball / weight training / Which?*

**Classroom vocabulary**

*along / corridor / downstairs / like / new / note (v) / one(s) (pron) / picture / right / role play / row / straight in front of you / use (v)*

**Audio-visual aids**

Cassette.

**a The leisure centre**

1 Focus attention on the picture of the leisure centre.

Students ask and answer in pairs:

*What are they doing?* to elicit *They're swimming. / They're playing football.* etc.

Check with the class as a whole, making sure that they know the vocabulary items.

2 Point out the next four questions. Ask similar questions to the class: T: *Can you swim?* S1: *Yes, I can.* T: *Ask her.* S2:

*Can you swim, Yoko?* S3: *No, I can't.* T: *Do you like swimming?* S4: *No, I don't.* T: *Ask him.* S5: *Do you like*

*swimming, Pierre?* S6: *Yes, I do.* T: *Ask her: 'football.'* S7: *Do you like football, Maria?* S8: *No, I don't.* etc.

Ask them to ask and answer in pairs, substituting freely. (*Can you swim / play football / play squash / dance?* etc. *Do you like basketball / swimming / football / dancing?* etc.)

3 See section 2. Get students to change partners, and to ask about their new partner's previous partner. *Can she swim? Does she like dancing?* etc.

4 OPTIONAL: If students have any manipulation problems, provide simple substitution drills on *can, can't, and like / don't/doesn't like*.

5 Invention exercise. Students give true answers.

*I like football. or I don't like football.*

6 Continue:

*swimming / judo / basketball / dancing / tea / coffee / rock music / classical music / sport / watching television / listening to records / doing homework / coming to school / having a bath / watching videos / shopping* etc.

5 OPTIONAL: If students are having any problems this can be extended. Once students have given true answers about themselves, continue the activity. (There will be only one possible response).

T: *Maria ... coffee*

T: *Yoshi ... football.*

S1: *Maria likes coffee.*

S2: *Yoshi doesn't like football.*

**b At reception**

1 Play the dialogue. Play it again, pausing for choral and individual repetition.

2 Indicate **Asking for directions**. Silent reading of the dialogue and **Asking for directions**.

3 Get them to repeat several sentences substituting various requests and destinations, e.g. *I'm looking for the toilets. Where's the swimming pool? Can you tell me the way to the changing rooms? Which way's the gym?* etc.

4 Point out the plan of the leisure centre on the bottom right. Give them time to compare it with the picture. Check: *upstairs, downstairs, on the left, on the right, straight in front of you, go along this corridor.* Check understanding by asking questions about the school premises, e.g. *Where's room 13? Can you tell me the way to the (principal's) office? Which way are the toilets?*

5 Role play. Students role play conversations at reception in pairs.

## c Meeting a friend

1 Play the dialogue. Play it again, pausing for choral and individual repetition.

2 Drill:

T: *play squash / no racket*

C: *I'd like to play squash, but I haven't got a racket.*

Continue:

*play football / no ball*

*go swimming / no costume*

*play tennis / no racket*

*do karate / no costume*

*go dancing / no dancing shoes (NB: I haven't got **any** shoes.)*

3 Drill:

T: *tomorrow*

C: *Why don't we play tomorrow?*

Continue:

*this evening / tonight / at 7.30 / on Sunday / now*

4 Silent reading of the dialogue.

5 Questions:

*Does Margaret know Edwina? Where's Edwina going?*

*What's Margaret going to do? Would Edwina like to play*

*squash? Has she got a racket? Where can she hire one?*

*When are they going to play? At what time?*

6 Section 1. Students do the exercise individually.

Note: **do** yoga, aerobics, karate, judo, weight training, trampolining. The rest are used with **play**. Add **go** swimming, **go** dancing, **have** a sauna / bath / shower.

7 Section 2. Get students to role play a conversation in pairs.

8 Section 3. Get students to ask and answer in pairs. Check with the class as a whole. Ask students about their partners' likes: *Does Anna like dancing? Which activities would Paul like to do?*

## d The next day at the squash court

1 Play the dialogue. Play it again, pausing for choral and individual repetition. Ask them to act the lines rather than simply repeat them. Point out: *good* and *well*. Explain *bad* and *badly*.

2 Drill:

T: *He's a good player.*

C: *He plays well.*

Continue:

*She's a bad swimmer.*

*They're good players.*

*He's a good dancer.*

*They're bad dancers.*

*I'm a good swimmer.*

3 Drill:

T: *I'm not very good at swimming.*

C: *No, you don't swim very well.*

T: *He isn't very good at playing football.*

C: *No, he doesn't play football very well.*

Continue:

*She isn't very good at dancing.*

*I'm not very good at playing squash.*

*They aren't very good at doing aerobics.*

*He isn't very good at doing judo.*

*They aren't very good at playing tennis.*

4 Silent reading of the dialogue.

5 Focus attention on the questions. Get students to ask and answer in pairs. Check by asking the class.

6 Paired reading of the dialogue.

## e What are you good at?

1 Students ask and answer in pairs.

2 Students change partners, and ask about their partner's previous partner, e.g. *Which activities is she good at? Which of the activities does he do well?*

3 Students work individually, and write eight sentences. Check by asking questions to the class.

4 Refer students to the Grammar summary for Unit 3 at the back of the book for checking at home.

## ◆ Game: Mr Green likes ...

This is a very successful oral game. Say:

*Mr Green likes coffee, but he doesn't like tea. He likes swimming, but he doesn't like the sea. He likes books, but he doesn't like reading. He likes glasses, but he doesn't like drinking. He likes teeth, but he doesn't like noses. He likes cassettes, but he doesn't like records. He likes zoos, but he doesn't like animals.*

Students have to ask you *Does he like \_\_\_\_ ?* questions, trying to guess the rule. (The rule is simply that he likes words with double letters in them). Just keep giving more and more examples as they try to guess. Examples are surprisingly easy to generate. Try it! This usually takes a long time. Do **not** let any student tell you the rule: those who have guessed the rule demonstrate by making sentences like the example. When you're sure that they know the rule, they can assist you.

**WARNING:** This game can easily take 30 minutes. If time is short, introduce it just before the end of the lesson, and send the students out playing the game. They will usually continue!

## ◆ Workbook

Do exercises 3 and 4 as paired oral practice if possible.

Exercise 9 should be set up in class.

**Teaching points**

Defining relative clauses introduced by *that*, subject position.

(i.e. *that* cannot be deleted.) With people, singular and plural:

*He's the one that's sleeping.*

*She's the one that writes the Entertainments page.*

*They're the ones that work there.*

*You're the one that makes the tea.*

With things, singular and plural: *A switch is something that turns electricity on and off.*

In dictionary definitions:

*A key is a piece of metal that opens a door.*

Reference practice, authentic dictionary extracts.

Meetings and greetings, continued.

*I'd like to introduce you to / I'd like you to meet*

Forms of address: *Mr / Mrs / Miss / Ms*

*look like*

Listening: greetings and responses.

Present simple tense, general revision.

**Expressions**

*I'd like to introduce you to ... / I'd like you to meet ... / on the phone / Nice to meet you. / And you. / Come on.*

**Grammar notes**

Defining relative clauses are introduced early in *Grapevine 2* partly because of their importance in definitions. The work in this unit is confined to the subject case, and *that* is used for both people and things. If the teacher wished, the use of *who* and *which* replacing *that* could be explained, but it will be appearing later anyway.

Words in the dictionary definitions are redundant vocabulary, and not listed.

**Active / Known vocabulary**

*advert / advertising / bottle / boy / crime / department / dictionary / entertainment / fashion / girl / greeting / key / letter / list / lock / news / newspaper / note / page / phone / photograph / photographer / picture / reporter / restaurant / sentence / shop / Spain / stamp / switch / tea / telephone / tin / TV / video / woman big / black / new / nice / red*

*be / 'd (would) / doesn't / introduce / listen / lock / make / meet / open / 're (are) / sleep / take / take off*

*like (comparison) one(s) (pron) 's (possession)*

*that (relative) these*

*around / over there*

*Ms right (OK) Who?*

**Passive vocabulary**

*button / cannot / car / closed / cloth / coloured / corkscrew / corner / credit card / curtain / data / dear / directory / drawer / earring / editor / electricity / engine / extension / fat / forget / gate / green / handle / hang / in front of / internal / jacket / keep / knob / lady / lastly / lid / look after / machine / metal / milk / motor / move / only / pardon / person / pipe / programme / remember / remote control / report (n) / second / show (someone around) / small / smoke (v) / so / store (v) / sugar / tie / tin-opener / turn off / turn on / wear / window / without*

**Classroom vocabulary**

*column / corkscrew / definition*

In the picture: *cardigan / checked / knit / repair (v) / screwdriver (not listed)*

**Audio-visual aids**

Cassette.

**◆ Dialogue**

**1** Focus attention on the picture. Introduce the situation; read (or paraphrase) the introductory text aloud. Set pre-question: *What job is Roger going to do?*

**2** Check that the text is covered. Play the cassette. Play it again, pausing for selective choral and individual repetition. Focus on greetings and introduction formulas rather than structure.

**◆ a Which one?**

Read out the instructions. Get students to work in pairs, checking with the class as a whole. Concentrate on simple matching of names to pictures, rather than on eliciting the structure.

**◆ b The phone list**

**1** Ask students to read the *Internal Telephone Directory* silently. Check *Mr / Mrs / Miss / Ms*. Note usefulness of *Ms* in replying to letters signed (e.g.) *Mary Smith*. Point out that some women prefer *Ms*.

**2** Quickly check a few three-figure numbers. Write them on the board, and get individuals to read them.  
731 / 555 / 892 / 410 / 973 / 334 / 800

**3** Section 1. Ask a few questions to the class to check: *She's the one that writes the Fashion page*. Be careful with the weak pronunciation of *that* /ðət/. Get students to ask and answer in pairs.

**4** Fluency drill:

T: *Mrs Cardigan writes the Fashion page.*

C: *She's the one that writes the Fashion page.*

Continue:

*Norma King writes the Entertainments page.*

*Tony Armstrong takes the photographs.*

*Cecil Maxwell writes the Sports page.*

*Rupert Northcliffe writes the crime reports.*

*Lydia Potter writes the news reports.*

**5** Section 2. Get students to ask and answer the questions in pairs. Check briefly. Note possible replies to: *Who's the one that takes the photographs?*

*Tony Armstrong's the one that takes the photographs. / Tony Armstrong is. / Tony Armstrong.*

**◆ c Who's who?**

**1** Focus attention on the picture. Ask students to describe the people, e.g.

*Norma King's the one that writes the Entertainments page.*

*She's wearing big earrings and a black jacket. She's got*

*coloured hair. She's young. She's got very modern hair.*

You will need to help them with vocabulary here. Note that Cecil Maxwell is wearing a *checked* shirt, and that Rupert

Northcliffe is wearing a *checked* jacket. Mrs Cardigan is actually wearing a *cardigan* and she's *knitting*. Check the spelling of *knitting*. Ask for other *kn-* spellings (*know, knife, knee, knight*, etc.). Lydia Potter is holding a *screwdriver* and repairing a computer.

2 Refer them to the notes. Ask students to work individually (or co-operatively in pairs) to make notes about the other people. Ensure that they write notes rather than full sentences at this stage.

Note: *was sleeping*. The past continuous is not formally introduced until Unit 9 of *Grapevine 2*, though it appears in the restricted use *was wearing* in *Grapevine 1*, Unit 33. 'It's the past tense of *is sleeping*' should be sufficient explanation here.

3 Ask one or two students to read out their notes (in note form). Read out the sentences about Norma King. Take a few examples of notes that students have made, and put them on the board. Ask them to expand the notes in the same way.

4 Get students to continue doing this in pairs.

5 Refer students back to the picture. Ask questions:

*Does Mrs Cardigan look like a fashion reporter? Why? / Why not? Does Cecil Maxwell look like a sports reporter? Why? / Why not? Does Rupert Northcliffe look like a crime reporter? Why? / Why not? Does Norma King look like an entertainments reporter? Why? What about Lydia Potter? Tony Armstrong?*

6 OPTIONAL: Write up a paradigm from the Grammar summary for them to copy. Alternatively, ask them to check through the Grammar summary at home.

## **d** Definitions

1 This is a point where you might wish to expand on the use of monolingual learner's dictionaries in class. Explain what things are in the dictionary extracts (e.g. phonetics, abbreviation for noun).

2 Section 1. Get students to read the dictionary extracts silently and to match them to the pictures.

3 Section 2. Students should work on this individually, then check with the whole class. It might be easiest to do this in a drill format, remembering to concentrate on the weak pronunciation of *that* /ðət/. See .4 below.

4 Drill:

T: *A key is something. It opens a lock.*

C: *A key is something that opens a lock.*

Continue:

*A switch is something. It turns electricity on and off.*

*A corkscrew is something. It opens bottles.*

*A computer is a machine. It stores information.*

*A motor is an engine. It makes something move.*

*A tin-opener is something. It opens tins.*

*A remote control is something. It changes programmes on a TV.*

*A curtain is a piece of cloth. It hangs in front of a window.*

## **e** They're the ones ...

This exercise can be done in writing or orally. Students work alone and silently on it. Check.

## **f** Hi, hello, good morning

1 Play the initial presentation dialogue again. Remind them to listen for structures as well as for greetings and introductions.

2 Set the situation for the listening dialogue. (They're now in the advertising department.) Play the cassette.

3 Set the activity. Give them time to discuss possible answers from their memory of the initial listening. Then play the cassette again, pausing if necessary to slow down the dialogue, and to give them time to make notes. Check the answers with the class. Ask a few questions:

*Who do you say 'Hi' to? Who do you say 'Good morning' to? When do you say 'How do you do?' Do you say 'Hi' to the headmaster? Do you say 'How do you do?' to your uncle? Do you say 'Hi' to a shop assistant?*

In a monolingual class, compare formal and informal greetings with the mother tongue.

4 Point out that the text of the listening exercise can be found in the Listening appendix on page 109. They may wish to read it through after the lesson.

## ◆ Game: Guess who? (2)

Set up a simple guessing game:

A *He's the one that's wearing a blue shirt.*

B *Antonio, Pablo, and Carlos are wearing blue shirts.*

A *He's the one that comes from Madrid.*

B *Antonio and Carlos come from Madrid.*

A *He's the one that loves football.*

B *It's Antonio!*

Set it up with a few examples, then get students to play in pairs. Finish by playing it with the class as a whole: Students come out and make sentences, the others guess who they are talking about.

## ◆ Workbook

The Workbook exercises can be done in class or at home. If they are done in class, get students to read the dialogue at the beginning in pairs with substitutions. Exercises 1, 2, and 3 could be done orally. Exercise 9 is worth setting up in class.

## Optional video component

## Teaching points

Revision of *to be*: past (*was, were*), present (*am, is, are*), future (*will, won't*).

Simple future: *I'll do it. I won't do it. Will you do it? Yes, I will. No, I won't.*

Offers: *I'll get them. I'll find it.*

Suggestions: *Let's ...*

Defining relative clauses with *who* and *that* for people (subject position). Definitions, continued.

Formal, written invitations.

Future time: *They'll (do it) at 7.30 / in a minute. etc. during / except / any more*

Two-word verbs: *calm down / come on / get married / give away / hold on / look after*

## Expressions

*go and get / Are you ready? / You look lovely. / Oh, dear / on time*

## Grammar notes

This unit focuses on suggestions, offers, and the future expressed by *will / won't*. It is important that students keep *going to* in mind as the primary form for future reference.

## Active / Known vocabulary

*airport / bathroom / bride / Britain / brother / car / church / dad / father / flower / hole / invitation / minute / photograph / pocket / pound / (wedding) reception / ring / timetable / uncle / vicar / wedding*  
*arrive / begin / bring / calm down / cut / find / finish / leave / 'll (will) / stand up / wait / wear / will / won't*  
*funny / lovely / ready her (pron)*  
*a.m. / always / p.m. / usually during / soon with*

## Passive vocabulary

*any more / behind / best man / bridegroom / bridesmaid / business / buy / cake / collect / dress / give away / groom / hold on / honeymoon / hotel / hurry (v) / if / long / lunch / nearly / Oh dear / on time / outside / priest / registry office / ridiculous / rotten / service / speech / thanks / walk / week*

## Classroom vocabulary

*broken down / crash helmet / discussion / jeweller*

## Audio-visual aids

Cassette. OPTIONAL: Video cassette 1, *The Wedding* + Video Activity Book.

The **optional video** can be used as back-up or initial presentation. If using the video with the Activity Book for initial presentation, miss out the dialogues in **b** **Get me to the church!** and **c** **Waiting at the church** in favour of video exploitation exercises. Do sections **a**, **d**, and **f** from the Student's Book in any case.

**a** The invitation

1 The text of the invitation should not be exploited intensively. Give students time to read it silently.

2 Ask the questions in **a** to the class as a whole.

3 Students to ask and answer the questions in pairs.

**b** Get me to the church!

1 Focus attention on pictures 1 to 4. Check that the dialogue is covered. Play the cassette once.

2 Play the cassette again. Tell students to raise their hands as they think the dialogue for each of the four pictures is reached.

3 Play the cassette a third time pausing for choral and individual repetition. Check *'ll* carefully. If students have problems, include the optional drills (.4 and .5 below). Do drill .6 even with confident students.

4 Optional drill:

T: *I*

C: *I'll be there.*

Continue: *he / we / she / they / you / I*

5 Optional drill:

T: *I*

C: *I won't be there.*

Continue: *we / she / they / he / you / I*

## 6 Drill:

This is the first progressive substitution drill in the book, and should be demonstrated (see Introduction p 6).

T: *He*

C: *He'll be here in a minute.*

T: *soon*

C: *He'll be here soon.*

T: *They*

C: *They'll be here soon.*

Repeat the drill from the beginning, then continue:

*there / in 5 minutes / she / it / here / the car / Uncle Roland / in 10 minutes / he / in a minute*

7 Silent reading of the dialogue.

## 8 Questions:

**Picture 1:** *Who is he? Who is she? What does 'Dad' mean? What's the time? Is she ready? Who are they waiting for? Why? Does she look nice? What does her father say?*

**Picture 2:** *Where are they? Who's late? Is he usually late?*

**Picture 3:** *Is it an old car or a new car? Is it a cheap car or an expensive car? Explain that Belinda's uncle has got a wedding car business. In Britain, many people hire old or unusual cars for weddings. (This car is a Bentley – made by Rolls-Royce.)*

**Picture 4:** *What's Belinda doing? Has she got her flowers? Where are the flowers? Will she get them? Will Uncle Roland get them? Who will get them?*

9 Paired reading of the dialogue.

### **c** Waiting at the church (Picture 5)

- 1 Focus attention on picture 5. Check that the text is covered. Play the cassette for **the first section of the dialogue only**.
- 2 Questions:  
*Where are they? Who are they waiting for? Which one is getting married? What does he say about Uncle Roland?*
- 3 Play the dialogue again, pausing for choral and individual repetition.
- 4 Paired reading of the dialogue.

### **c** Waiting at the church (Picture 6)

- 1 Focus attention on picture 6. Check that the text is covered. Set pre-questions: *Has Clive got the ring? Where is it? How much was the ring?* Play the cassette for **the second section of the dialogue only**. Check the answers to the pre-questions.
- 2 Play it again pausing for choral and individual repetition. Note: *It isn't there any more.*
- 3 Paired reading of the dialogue.

### **c** Waiting at the church (Pictures 7–9)

- 1 Focus attention on pictures 7, 8, and 9. Check that the text is covered. Ask: *What's happening in picture 7? What is Mark giving Clive in picture 8? Why is Mark giving Clive some money? What's Clive wearing on his head?* (A: a crash helmet). *Where is Clive going in picture 9?* (A: a jeweller's shop) *Why?* If students don't know the words *crash helmet* and *jeweller*, encourage them to describe them, e.g. 'a special hat that you wear on motor bikes'; 'a shop that sells wedding rings'; 'He's going to buy a ring.'
- 2 Play the cassette for **the third section of the dialogue only**. Play it again pausing for choral and individual repetition. Concentrate on Clive's series of promises: *I'll go and get another one. / I'll buy one. / I'll hurry*. Explain that these are *promises*, not future statements.
- 3 Paired reading of the dialogue.

### **c** Waiting at the church (Pictures 10–13)

- 1 Focus attention on pictures 10, 11, and 12. Check that the text is covered. Ask students to tell you what is happening in the pictures.  
**Picture 10:** *What's happened to the car?* (A: It's broken down). *What's Belinda doing? What's Uncle Roland doing? What's her father doing?*  
**Picture 11:** Explain that Mark is with Terry, Belinda's brother. Say: *He's the one that took a photograph in picture 7. Why is Terry looking at his watch?*  
**Picture 12:** *Where's Clive? What's he doing?*
- 2 Play the cassette for **the last section of the dialogue only**. Play it again, pausing briefly for choral and individual repetition.

### 3 Drill:

T: *They'll be here soon.*

C: *Will they?*

Continue:

*She'll be here soon. (Will she?)*

*The car'll be here soon. (Will it?)*

*Clive'll be here soon. (Will he?)*

*Everybody'll be here soon. (Will they?)*

### 4 Question:

In picture 11, what things hasn't Mark got? Make three sentences.

### 5 Paired reading of the dialogue.

6 Focus attention on picture 13. Ask: *Who's on the motor bike?* Get the class to tell you freely what happened, making it as detailed as they can.

## ◆ Listening

Play the complete recording (Sections **b** and **c**). Let the students simply listen.

### **d** Who's who at a wedding

- 1 Ask students to read the text silently. Point out that we can use either *that* or *who* when talking about people. Go through the text, reading it aloud and explaining any problem points.
- 2 Ask questions:  
*Who is the bride? / the groom? / the best man?*  
*What does the bride's father do? What is 'a vicar'? What do the bridesmaids do?*

### **e** Timetable

- 1 Explain the activity. Go through the questions. Note *What'll ...?* compared to *Where will ...?* and *When will ...?* Point out that the contracted versions *Where'll ...?* and *When'll ...?* are perfectly acceptable. It's just that they are difficult to say! Check the timetable, explaining vocabulary items. Get the students to ask and answer in pairs.
- 2 Check by getting students to ask *you* the questions about the timetable.

### **f** Discussion

Ask the questions in the Student's Book. Don't feel that you have to ask all the questions. Be prepared to let students digress and the discussion 'take off'. Comparing wedding customs is a well-tryed and (usually) successful discussion topic. Encourage them to tell you about actual weddings.

## ◆ Workbook

The Workbook can be done in class or at home, but this unit lends itself towards individual rather than paired practice. Check exercise 6 orally.

**Teaching points**

This material can be used in a number of different ways:

**As extensive reading for pleasure**

We would recommend using it for extensive reading for pleasure with most classes. It can be done in class or at home. In this case, you will not need any teacher's notes. The material need not be checked or tested in any way.

**As extensive listening for pleasure**

Where you feel students will benefit from extra listening practice, the story can be used with the recording on the cassette.

**As reading comprehension material for revision**

With classes that need extra revision / consolidation material, the story can be used as comprehension material.

**Vocabulary and expressions**

As the story is intended for reading / listening for pleasure, the vocabulary is not listed in the index.

For reference, the extra items are:

*airfield / air force / area / Bigfoot / bones / crash / gun / hat / Indian / life / mountains / plane / snowstorm / story / Tibet / tracks / trees / wife / Yeti  
crashed / dangerous / dead / fantastic / huge / rich / strong / stupid / tall  
brought / die / find-found / flew / pay / saved / saw / shoot / touch  
first quickly / really ago darling*

The following items appear in pictures, and will come up if you exploit in class and discuss the pictures.

*bars / cage / cave / torch / zoo*

**Audio-visual aids**

OPTIONAL: Cassette. The material is recorded and appears between Units 5 and 6.

Note: See **Optional jigsaw activities** below for alternative ways of starting the reading comprehension lesson.

**◆ As extensive reading for pleasure**

Reading for pleasure is best done with no pressure or fear of checking or testing. We would suggest that students work alone and read the story with no checking by the teacher. This, however, would be a good time to point out how to read extensively. Tell students not to stop for difficult words, but to read on to the end of the story. They should mark difficult words with a pencil, and look them up only after completing the whole story. As the recording is done dramatically, you might wish simply to play it through at the beginning of a subsequent lesson.

**◆ As extensive listening for pleasure**

If you have a listening centre, tell students to listen to the cassette, then read the story, then listen and read. There will be no need for the work below.

**1 to Oh, no! You're not coming with me!**

Check that the books are closed. Play the cassette once. Play it again, pausing as appropriate to ask questions:  
*What's the pilot's name? When did his wife go to the airfield? Who did she speak to? When did they find the plane? Was Hank on it? Did the air force look for him? Will Pete look for Hank? Does he want any money?*

**2 to It's like the story of the Yeti in Tibet.**

Check that the books are closed. Set pre-questions:  
*Do they find Hank?  
What is Bigfoot?*  
Play the cassette once. Check the answers. Play the cassette again. Get them to correct these 'facts' about Bigfoot.  
*Bigfoot is 6 metres tall.  
It's a kind of dinosaur.  
It lives in the desert.  
It's small and not very strong.*

*It isn't dangerous.*

*It's like the story of the Loch Ness Monster.*

**3 to Peggy! Don't go in there!**

Check that the books are closed. Set pre-question:  
*Which two things do they find?*  
Play the cassette once. Check the answers. Explain *bones*.  
Play the cassette again. Ask:  
*What did Peggy see in the snow?  
What has Pete got with him?*

**4 to the end.**

Check that the books are closed. Set pre-question:  
*Were they Hank's bones?*  
Play the cassette once. Check the answers. Play the cassette again. Ask:  
*Is Hank alive, or is he dead?  
Did Pete kill Bigfoot?  
Who saved Hank's life?  
Does Pete want to tell the newspapers?  
Does Hank want to tell the newspapers? Why not?  
Are they going to tell the newspapers?*

**5** Open the books. Play the cassette again. Let students listen and read.

**6** Discussion: Why won't they tell the newspapers? What do you think?

**◆ As reading comprehension material for revision**

Note: Activities from the extensive listening section can be integrated with this section.

**1** Ask students to read the story through silently and as quickly as they can. Warn them not to stop for problem words.

**2** Play the cassette all the way through once. Let students listen and read.

**3** Focus attention on **the left-hand page**. Ask students to scan through again, marking problem words and phrases.

**4** Ask them to find the past tenses of these verbs in the text:  
*go / find / look / fly / hit / is*. Check orally.  
(T: *go* C: *went*).

**5** Ask them to find words that mean:  
*an airport for small planes* (airfield)  
*very big* (huge)  
*a part of a country* (area)  
*an animal like a yeti* (Bigfoot)

**6** Ask them whether these statements are true or false. Encourage them to correct the false ones.  
*The plane crashed in a thunder storm.*  
*They found the plane and Hank was in it.*  
*It's quite a small area, but it's very cold.*  
*Peggy thinks Hank is dead.*  
*Pete thinks Hank is dead.*  
*The plane hit some trees.*  
*There's an old cowboy story about the area.*  
*Bigfoot is 6 metres tall.*  
*It's a kind of dinosaur.*  
*It lives in the desert.*  
*It's small and not very strong.*  
*It isn't dangerous.*  
*It's like the story of the Loch Ness Monster.*

**7** Focus attention on **the right-hand page**. Ask students to scan through again, marking problem words and phrases.

**8** Ask them to find these things in the pictures:

*tracks / a hat / bones / a gun*

Note: *tracks* are a line of footprints. *Footprint* appears in Unit 2.

Then ask them to find these things (which do not appear in print):

*a cave / a torch / a cage*

**9** Ask questions about each row of pictures.

Row 1: *Who saw the tracks first, Peggy or Pete? Do the tracks go up the mountain, or do they go down the mountain?*

Row 2: *What two things did they find? What did they hear? What has Pete got?*

Row 3: *Did Pete want Peggy to go into the cave? Who was in the cave?*

Row 4: *What happened to Hank? Is Bigfoot dangerous?*

Row 5: *What happened to Hank's leg? What does Pete want to do? Does Hank want to do it? Why not? What will they do to Bigfoot?*

**10** Discussion: Why won't they tell the newspapers? What do you think?

## ◆ Optional jigsaw activities

**1** Optional starter (1): As with any cartoon strip, you could photocopy the two pages, cut them up into frames or rows, and get students to put them in order (working in pairs or groups). They would then look at the books to correct / confirm.

**2** Optional starter (2): A variation on the above would be to photocopy the pages, and then blank out the speech bubbles using correction fluid (e.g. Tipp-Ex). The students could listen to the tape, and try to fill in the blanks. Alternatively, you could even make more photocopies, from which you cut out the speech bubbles so that students could lay them over the blanked out ones in their copies. This may seem very elaborate, but the cut-out bubbles can be used many times if covered with transparent adhesive film.

## ◆ Workbook

There are no Workbook units for the **Story for pleasure** sections.

**Teaching points**

Everyday habits and routines with frequency adverbs. Additional frequency adverbs: *occasionally / rarely / almost never*

Word order: *I always sleep well.*

Questions with: *Do you usually ...? / (What time) do you usually ...? / How often (do you) do it? / Do (you) ever do it?*

Frequency expressions: *once / twice / three times a week / a month / a day.*

Division of frequency adverbs into affirmative and negative groups.

Ordinal numbers (dates): *first / second / third / sixteenth* etc.

Postcard format: *Dear ...* Informal endings, address layout.

Reading for inferred meaning; reading for gist.

**Expressions**

*Look after (Mum). Love to (Mum). Give my love to (Mum). Take care of (Mum).*

*For sale / in the dark / on the way (to work)*

**Grammar notes**

Frequency adverbs will have been covered thoroughly in *Grapevine 1* (or any year-one course). They are extended here, with great attention to questions, some additional frequency adverbs and classification into affirmative (*Yes, occasionally.*), and negative (*No, hardly ever.*) groups. Students are asked to read for gist and inferred meaning, and the postcards should not be exploited intensively.

**Note:** The Outer Hebrides, pronounced /'hebridi:z/ are islands off the west coast of Scotland. There are many of them, some with private owners – e.g. Mick Jagger. They are remote, and the population is declining. The place names in the unit are fictional.

**Active / Known vocabulary**

*afternoon / August / bed / bus / business / castle / December / director / farm / ferry / fishing / Friday / half / happy / holiday /*

*hotel / island / journey / meeting / milk / month / mum / oil / pleasure / postcard / postman / reading / recipe / rock / school / sea / time / train / week*

*come back / did(n't) / drive / know / look after / love / send / stop / travel / walk / want / watch*

*again / any more / ever / hardly ever / never / occasionally / often / once / rarely / sometimes / twice*

*bored / dark / green / interested / long / old / poor / quiet / same / unusual / wonderful*

*all along because / but Dear How often?*

**Passive vocabulary**

*adventure / animal / beach / best wishes / breakfast / call (v) / comic / company / daily / dictate / document / escape / fiction / get up / give / go away / horror / kind (n) / kitchen / love (in a letter) / magazine / mainland / managing director / many / mine / romantic / science fiction / scientist / Scotland / shopping / signed / Sunday / today / traffic / uranium / waiting room / weekly / yesterday / yours*

**Classroom vocabulary**

*homework / postcode / routine / Whose?*

**Redundant vocabulary**

*bank / depart / harbour / lighthouse / service / sheep / tower*

**Audio-visual aids**

OPTIONAL: The text of the letter / postcards is recorded on the cassette. You could use it after the initial silent reading of each card. However, you may prefer to concentrate simply on reading.

**◆ Oral introduction**

Ask a few questions in an informal, conversational way about students' everyday habits. *Do you usually walk to school? What do you usually do at weekends? What time do you usually have breakfast / lunch / dinner? Do you always have breakfast / lunch / dinner at that time? Do you often have homework? How often? Where do you usually go for your holidays?* etc. Use this phase to assess students' knowledge of the present simple for habitual actions, the positioning of frequency adverbs, and so on. Get students to ask you (and each other) about everyday habits in the same way.

**◆ a 13th April**

**1** Focus attention on the first letter. Get students to read it silently. Point out the picture of Tom. Say: *What's Tom like? Describe him.*

**2** Questions:

*What does Tom do? What does Jerry do? What's their relationship? Why isn't Tom happy? What's he going to do? Does he want his half of the company? What about his car?*

**3** Point out the chart about Tom's daily routine. Ask them to look through it. Check problem words.

**4** Section 1. Demonstrate the question sequence **A-B B-A** in the Student's Book. Get students to ask and answer in pairs about Tom's routine. Check by asking questions to the class as a whole.

**5** Section 2. Get students to ask and answer in pairs about their own daily routines, following the same pattern. Check by asking a few questions, and then get students to ask you about your daily routine. (You may wish to make it amusing by giving wildly fictional replies.)

**6** Optional drill:

By this point, you should have a good idea of the students' ability to manipulate the structure. Add one or two rapid substitution drills **only if** they are having problems.

T: *he*

C: *What does he usually do?*

Continue: *you / we / she / they / Tom / Tom and Jerry*

**7** Optional drill:

T: *he*

C: *He usually arrives home at 9.30.*

Continue: *they / 8.45 / sometimes / she / often / 7.15*

**b** 16th April

- 1 Focus attention on the postcard. Get students to read it silently. Check address format. Ask: *What's the postcode?*
- 2 Explain the exercise. They are going to change Tom's notes into full sentences. Let them do this alone, or co-operatively in pairs. Check with the class. Check the countable / uncountable distinction: *There isn't any traffic. There aren't any shops. There aren't many houses. There is only one hotel. There is nothing to do.*
- 3 Ask students to describe the island. Ask: *Would you like to live there? Why? / Why not?*
- 4 Read this 'postcard' to the class. Ask them to rewrite it in note form. Read it two or three times, by which time they should have managed to write the notes.  
*Well, here we are on the island of Cornmoor. We arrived at 10.15 this morning. It's terribly quiet here. There aren't any cars, but there are good buses. There are a lot of small hotels. There aren't any restaurants. We're staying at the Sea View Hotel this week. We like this island very much indeed. There really isn't anything to do here, except sit in the sun.*  
Check. You could ask them to write the card (either in notes or transformed back into full sentences) for homework.

**c** 2nd July

- 1 Ask students to read the postcard silently.
- 2 Questions:  
*Which documents did he sign? Whose island is it now? Where's Tom living? How often does the ferry go to the mainland? (A: once a week) When does the Ferry go there? (A: every Friday) How often does Tom go shopping there? (A: once a month).*
- 3 Section 1. Focus attention on the questions. Get students to ask and answer them in pairs. Check carefully.
- 4 Check *once / twice / three times / ten times a week / a month / a year*. Write up a paradigm for them to copy.
- 5 Section 2. Point out the four small timetables. They do not need to read them closely. Get them to ask and answer in pairs using the same pattern as the sample sentences. Check with the class.

**d** 3rd August

- 1 Ask students to read the postcard silently.
- 2 Focus attention on the questions. Get students to ask and answer them in pairs. Check with the class as a whole. Add further questions: *Describe the rocks on the beach. Why is he sending some to Jerry?*
- 3 Point out that we can give short answers, e.g. *Yes, sometimes. No, hardly ever*. Write up these frequency adverbs: *always, usually, often, sometimes, occasionally, not often, rarely, hardly ever, never*. Ask: *Which ones do we use with 'yes', and which ones do we use with 'no'?* (A: The first five with 'yes', the rest with 'no').

- 4 Ask questions to elicit answers in the pattern: *Yes, often. / No, hardly ever*. e.g.  
*Do you ever go to the cinema / the theatre / football matches / dancing / shopping?*  
*Do you have coffee / cornflakes / orange juice / bread / eggs for breakfast?*  
*Do you watch TV / listen to the radio / play computer games / read / watch videos / go out in the evenings?*
- 5 Get them to ask *you* similar questions, then get them to ask and answer similar questions in pairs.

**e** 1st December

- 1 Ask them to read the final postcard silently.
- 2 OPTIONAL: Play the cassette with its reading of all five postcards.
- 3 Ask the discussion questions to the class as a whole. Open up the discussion to include other remote places, particularly similar places in their own countries (the Greek islands, the Amazon forest, the mountains of Japan, as appropriate).

## ◆ Postcard format

Check the beginnings and endings of the postcards. Get them to list the endings. Get them to write a short postcard for homework describing a holiday (real or imaginary) in a remote area of their country. This will work better if it is actually written on a card and posted – to the teacher or other students (or even to the authors, care of OUP, Walton St, Oxford. We probably won't reply, but the task has a genuine feel if they actually post the cards.).

**f** Questionnaire: Reading

- 1 Focus attention on the questionnaire. Get them to work in pairs and complete it for another student.
- 2 Check (and transfer to the 3rd person) by asking them about their partners' responses.
- 3 The answers could be collated (and made into graphs or bar charts) in groups. The class can discuss the results and the subject of reading in general. This is a chance to introduce the topic of graded readers in English, and to encourage them to try some.
- 4 The class could be asked to compile a similar questionnaire on writing. Get them to think about what they actually write during a week (shopping lists, phone messages, homework exercises, essays, formal letters, letters to friends, postcards, greetings cards, forms and official documents). They could do a survey of students in another class, again collating the answers.

## ◆ Workbook

The Workbook can be done in class or at home. Check exercise 11 orally. (The pronunciation rule in exercise 12 is the lengthening of the first vowel where a vowel-consonant-vowel combination occurs. *Have* is an exception.)

**Teaching points**

Guided conversation: shop situations.

Review of the past simple of regular and irregular verbs.

Past used in: complaints, conversation, and narrative.

Asking about the subject *v* asking about the object / indirect object:

*Who sold it to you? v What did she sell? v Who did she sell it to?* See Grammar summary for more details.

Infinitive for purpose: *went to do*

Description using *with*: *a lady with white hair*

Definite article: *The opera? No, the film.*

**Expressions**

*I'm afraid ... / of course / on my own / What? The opera? / It doesn't work. / Here you are. / OK, I'll get you another one. / Right.*

**Grammar note**

The overt focus of the unit is shopping situations, but it is also designed to revise and practise the past simple tense. Students should be helped to build up a generative framework with the past, i.e. if they know the present tense, and how to use the auxiliary *did*, they will be able to generate questions and negatives in the past, even if they have not

learned the past form of the verb. If they know the formation of regular verbs with *-ed*, they will be able to generate the affirmative of many verbs as well.

**Active / Known vocabulary**

*assistant / blouse / box / bread / cinema / dress / explosion / film / home / jeans / kettle / manager / May / moustache / receipt / role play / Saturday / shirt / shoes / size / skirt / television / trousers / water / Wednesday / weekend / year buy / carry / enjoy / explode / give / kick / plug in / switch on / watch / went to (do) (purpose)*

*afraid / electric / past*

*ago / before / on (Saturday) / yesterday*

*below / without quite*

*Oh dear / OK / on my own / wrong (What's wrong with it?)*

**Passive vocabulary**

*after / branch / concert / garage / Monday / opera / petrol / telly / work (=function)*

**Classroom vocabulary**

*electric toaster / give – gave / move / present (=gift)*

**Audio-visual aids**

Cassette.

**◆ Dialogue 1 (woman, assistant)**

**1** Focus attention on the picture. Check that the text is covered. Set pre-questions: *What did she buy? When?* Play the cassette. Check the answers. Play it again pausing for selective choral and individual repetition. Check *buy / bought* and *sell / sold*. Note tone of voice and intonation patterns – particularly the assistant's change of attitude.

**2 Drill:**

T: *I bought this dress here.*

C: *When did you buy it?*

Continue:

*She saw that new film.*

*They went to Paris.*

*The letter from Jerry arrived.*

*He died in New York City.*

*The assistant sold it to her.*

**3** Silent reading of dialogue 1.**4** Questions:

*What's wrong with the dress? When did she buy it? Has she got the receipt? Why can't they change the dress? Was there a receipt in the bag? Who sold the dress to her?*

**5** Paired reading of the dialogue.

**6** Check: *Who sold it to her? v What did she sell? v Who did she sell it to?* See the Grammar Summary for more detailed explanation. You may wish to run through the explanation in class. However, if students are coping without explanation, we would suggest avoiding it. The concept of subject, direct object, and indirect object may cause confusion, not enlightenment!

**◆ a The wrong size**

**1** Explain the activity. Ask them to read through the information given, marking problem words.  
**What? / Where?** Check *branch* (of a shop, bank, etc.).

**2** **When?** Check the time expressions carefully. You might wish to check days of the week and months quickly. If students have problems, write up a few abbreviated dates, e.g. 1/5. Point to the dates, students say *on May the first*. (Note that 1/5 is May 1st in most countries, but January 5th in the USA. Of course, you can write it whichever way your students are used to.) Add: 2/12, 3/4, 4/7, 5/11, 11/1, 21/6, 30/10, 23/9, 15/2, 31/8, 22/3. Ask a few students when their birthdays are.

**3** **Who?** Ask them to suggest other words to replace *with white hair / with a moustache* and make a list, e.g. *brown hair, blond hair, a beard, glasses, a hat*. Get suggestions to replace *the woman who was here on Saturday*, e.g. *the man who was here on Tuesday, the assistant who was here yesterday*.

**4** Get students to role play conversations in pairs, substituting freely from points 1 to 3 above. Encourage them to adopt positive roles, e.g. helpful assistant / aggressive customer, aggressive assistant / timid customer, both aggressive, both polite, etc. Get two or three pairs to act out their role play in front of the class.

**◆ Dialogue 2 (Lisa, Cathy)**

**1** Focus attention on the picture. Check that the text is covered. Set pre-questions: *What did Cathy do? What did Lisa do?* Play the cassette. Check the answers. Play it again pausing for selective choral and individual repetition. Point out that *enjoy, stay in, and watch* are regular verbs. Check the pronunciation of the *-ed* endings */-d/ enjoyed, stayed, /-t/ watched*.

**2 Drill:**

T: you

C: *What did you do last night?*

Continue:

*yesterday / she / they / on Saturday / he / on May 12th***3 Silent reading of dialogue 2.****4 Questions:***What did Cathy go to see? Did she see the opera or did she see the film? Did she enjoy it? Who did she go with? Did Lisa go out? What did she do? Is the customer angry?***5 Paired reading of dialogue 2.***enjoyed, stayed, happened; /-t/ switched, kicked, watched; /-id/ exploded, wanted. Write 1 -t, 2 -d, and 3 -id on the board. Call out regular verbs, students respond 1, 2, or 3.***2 Note word order: plug it in, switch it on, switch them off.****3** Get students to tell the story in pairs. Check by getting one or two pairs to retell the story to the class.**4** Section 2. Students role play the conversation in pairs. Focus here on fluency rather than accuracy. Get one or two pairs to demonstrate. Then intervene as the shop manager, and accuse the customer: *There's nothing wrong with the TV. You kicked it! You can't have any money from us, and you can't have a new TV...* Encourage students to continue the argument.**5** Optional homework. Ask the students to write out the story in the third person.**6** Play the cassette of all three dialogues again. Get them to mark the two apologies.**b I went to see Carmen****1** Explain the exercise (infinitive for purpose). Get students to ask and answer in pairs.**2** Check through asking individuals the questions.**c What did you do yesterday?****1** Check *go - went, meet - met*. Ask questions to a few individuals at random. Use question generators, e.g.T: *Did you go anywhere yesterday?* S1: *Yes, I did.* T: *Ask (S1) 'Where?'* S2: *Where did you go?* S1: *I went to the cinema.*T: *Ask 'What time?'* S3: *What time did you go?* S1: *At eight o'clock.* T: *Which film did you see?* S1: *Days of Thunder II.*T: *What was it like?* etc.**2** Get students to ask and answer the questions in pairs. Encourage them to extend the sequences beyond the examples into real conversations.**3** Get students to role play a parallel conversation to dialogue 2 in groups of three. Make sure the interrupting customer is suitably outraged (and finishes the sentence!).**◆ Dialogue 3 (man, assistant)****1** Focus attention on the picture. Say: *Point to the kettle.* (The other appliance is an electric toaster.) *Have you got an electric kettle? Ask him / her / me. What does an electric kettle do? Check that the text is covered. Set pre-questions: Was there anything wrong with the kettle? What? Play the cassette. Check the answers. Play it again pausing for selective choral and individual repetition. Check take - took and read /ri:d/ - read /red/.***2 Silent reading of dialogue 3.****3 Questions:***What did the man buy? When did he buy it? Does it work? What happened when the man took it home? Did he read the instructions? Was there any water in it? Has he got the receipt? Is he going to get a new kettle?***4 Paired reading of the dialogue.****d What happened?****1** Section 1. Go through the list of verbs, making sure that students know they can add other verbs if they wish. Check the pronunciation of the *-ed* endings: */-d/ plugged, carried,***◆ Extension****1** It is important for students to be aware that they can generate questions and negatives in the past, even if they haven't learned the past tense of a particular verb. Demonstrate this with a drill which moves from known to unknown verbs.T: *What did you see?*C: *I didn't see anything.*Continue: *What did you buy? / What did they sell? / What did he take? / What did they read? / What did they eat? / What did they drink? / What did they do? / What did they know? / What did they think? / What did they feel? / What did they get? / What did they understand?* etc.

Don't bother with an individual stage unless there are difficulties in this purely mechanical transformation; point out that they can do the exercise without knowing the past tenses of the verbs used.

**2** Ask questions, moving in a sequence as follows: *Did you buy anything last weekend? What did you buy? Where did you buy it? Who sold it to you? Describe her. That's a nice (watch). Was it a present? Who gave it to you? Think about last (Christmas, birthday, or other occasion when gifts are given in your country). What did you give your friend / brother / mother / father? What did they give to you? What presents did you get? Who gave (the pen) to you? What did you give to them?***3** Get them to make a list of presents that they gave and received on a recent special occasion. Get them to ask and answer questions as above in pairs.**◆ Workbook**

The Workbook can be done at home or in class. Exercise 10 is suitable for paired oral practice.

**Teaching points**

Present simple v present continuous:

*What does (she) do?* v *What is (she) doing?*

*Going to (future).*

Direct speech with *says*; speech markers ('...').

*too / also home / at home v to work / at work*

Understanding and giving instructions:

*What does (accept) mean?*

*telephoning / phoning / calling / ringing (with identical meaning)*

Listening: phone messages.

Reading: deducing meaning.

**Expressions**

*There's no reply. / on (her) way to (the shops)*

In **d** listening: *This is (Sheila Nesmith) speaking. / Thank you for calling. / End of message.*

**Grammar notes**

The present simple and present continuous tenses are a classic 'confuser' for students of English. It needs to be emphasized again and again that the question *What does she do?* refers to someone's job or general habits, *not* to actions which are taking place at the moment. Students are misled, particularly when looking at a picture, into talking about what they can see in the picture, rather than listening to the question. A series of board drawings of actions, with rapid questions, helps to emphasize the difference. (See teacher's notes below.) *Home / at home* is another classic problem area featured in this unit.

Note that the telephone instructions exercise is authentic, and the purpose of the exercise is to get them to guess or deduce the

meaning of the unnecessarily difficult words used on real payphones. They need not try to remember them! We have included a lot of vocabulary items which should be known from level one.

**Active / Known vocabulary**

*answerphone / bank / boss / boyfriend / breakfast / caller / chart / cleaner / company / electrician / end / engineer / garage / grandmother / housewife / instructions / kids / life / lift / machine / message / mother / payphone / phone box / reply / sales representative / shopping / son / supermarket / taxi / text / time / town / waiter / wife / window break / cannot / clean / complete / dial / phone / pull / push / ring / spoke / start / talk / telephone / use broken / busy / retired / worried after / today also / too their left (opp. right)*

**Passive vocabulary**

*accept / arranged / British Telecom / emergency / flat / follow on / handset / insert / lift (v) / miss / office / out / pick up / press / re-dial / try*

**Classroom vocabulary**

*future / mean (v) / speak / tick*

**Audio-visual aids**

Cassette: for listening, section **d**. The texts about the phone box are not recorded.

Flashcard sets are useful. Set 1: *jobs* for present simple: *What does (she) (do)?* Set 2: *actions* for present continuous: *What's (she) doing?*

**Oral explanation**

Note: This section can be used to introduce the lesson, or better, held back and used only if confusion occurs! Use board drawings (or flashcard sets; see audio-visual aids), e.g. draw a picture of someone sleeping, covered by bedclothes. Say: *This is (name of a famous sportsman / singer). What does he do? They should answer (e.g.) He plays tennis. They may answer He sleeps.* If they have a problem, draw more pictures showing different actions (face obscured), and say *This is ... (a famous person).* Then either *What does (she) do?* or *What is (she) doing?* Make sure that they respond appropriately.

**A day in the life of a ... phone box**

**1 OPTIONAL:** With stronger students, you may wish to avoid intensive step-by-step exploitation of the texts. Students could work in groups, reading one (or more) texts each, then telling the rest of the group about the contents of their texts. Then move on to **a** below.

**2** With most classes, we would suggest more systematic exploitation. First, read the introductory text aloud.

**Intensive exploitation**

**1 6.25 a.m.** Get students to read the text silently. Ask questions: *What's Michael's job? What does he do? Does he start work at 5.30? Ask 'When?' Is he telephoning his wife? Ask 'Who?'*

*Is he asking him about money? Ask 'What?' What's Michael going to do after the phone call?*

**2 8.40 a.m.** Get students to read the text silently.

Ask questions:

*Does Penny work in a department store? Ask 'Where?' Can she use the phone at work? What's she doing now? What's her boyfriend's name? Is she going to see him this afternoon? Ask 'When?' Is she going to be late? Is her boyfriend at home? Is Penny at work? What's Penny wearing? Describe her.*

**3 10.50 a.m.** Get students to read the text silently.

Ask them to correct these sentences:

*Roseanne's a window cleaner. She's on her way home. She usually does some shopping for her boss ... who lives in the next town. / She's singing to her now. She's asking what she wants from the post office. Her little girl is talking to her grandfather.*

**4 1.45 p.m.** Get students to read the text silently.

Ask questions:

*Does Mr Roberts work? Why not? Who is he phoning? How many phone boxes did he try? What was wrong with them? Who breaks them? Who is he going to phone? Does his son work in a shop? Ask 'Where?' Has Mr Roberts got a phone at home?*

**5 4.05 p.m.** Get students to read the text silently.

Ask questions:

*What is Azam doing? Why? Who's he going to phone? Why? What does Azam do? What kind of company does he work for?*

6 7.35 p.m. Get students to read the text silently.

Ask students to complete these sentences:

*Paul is ... / He's an ... / They arranged to meet ... / He's worried because ... / He's phoning ... / She phoned his house ... / He wasn't ...*

Ask: *What does he do? What is he doing?*

7 11.45 p.m. Get students to read the text silently.

Ask questions:

*What are Darren and Kevin doing? What do they do? Do we know the answer? (A: no). Who's waiting for them to finish?*

*Ask 'Why?' Are the taxis busy? What does Bob do? Does he finish work at 10.30? Ask 'When?' What are Sarah and Mike doing? What do they do? Do they need a taxi? Who are they going to phone? What are they going to ask her for?*

### a What does he do? / What is he doing?

1 Run through the example sentences. (If students have missed the intensive exploitation phases above, this will need checking very carefully.) Get students to ask and answer three questions about each of the texts: *What does (he) do? What's (he) doing? What's (he) going to do?*

2 Check by asking the questions to the class as a whole. If there are any problems with the concept, refer to **Oral explanation** above and use it to clarify the difference between present simple and present continuous.

### b Instructions

1 This is designed to help students cope with authentic material. It should not be exploited intensively. Get students to look at the instructions and to work individually to complete the multiple-choice exercise.

2 Check the answers by asking *What does (insert) mean? What does (lift) mean? What does (accepts) mean?* etc. Get them to note *What does (this) mean?* Ask: *How many words can you find that mean 'to phone'?* (A: call, telephone, ring).

3 Get one or two students to explain how to use a **British** payphone, in their own words.

### c Give instructions

1 Recap sequencing words for instructions: *first, then, next, finally*. In monolingual classes, ask students to work in pairs, and to compile notes on how to use a payphone in their own country. In multilingual classes, get students to compare how to use a payphone in their countries, in pairs or groups.

2 Get students to tell you how to use a payphone. Prompt with questions if necessary, e.g. *What do you do first? Do you pick up the handset, or do you put in the money? Do you put in the money before you dial or after you dial? Can you make a follow on call? What happens to unused coins? Does the phone box give you change? How much is a local call? Can you use phonecards in your country? Can you use them in the same phones, or are there special phones? Have you got any phonecards? Ask him / her / me.*



## Phone messages

1 Ask questions: *Do you often phone your friends? Do they often phone you? Do you leave messages for your friends? Do they leave messages for you? What does 'answerphone' mean? Have you got an answerphone?*

2 Read out the explanatory text. Say: *You're going to listen to the messages in a moment. Don't complete the message slips, just copy and complete this chart.* Write up:

	M or W?	Friend or not?
Caller 1		
Caller 2		
Caller 3		
Caller 4		
Caller 5		

Explain that 'M' means *man*, 'W' means *woman*. Play all five messages. Students complete the task. They write '?' for *I don't know*.

3 Play the cassette again, pausing after each message to allow students to write it down. Explain that you want notes, not full sentences, and that they can invent their own abbreviations.

4 Get students to compare their messages in pairs, and then to report back to the class. Note: the answer to number 2 is 'no message'. You could explain *rang off*.

5 If necessary, settle any disputed answers by playing the cassette again.

### Game

This is a version of the well-tried TV (and classroom!) game *What's my line?* Students may remember it from *Grapevine 1*. Unit 29. A student thinks of a job, and the rest of the class ask Yes/No questions until they can guess it. You can limit it to ten questions per contestant. The variation comes from the original TV game. The contestant first mimes an action associated with the job, then continues miming throughout the question phase. In this way, present continuous questions can be added to the practice, e.g. Computer game designer: *Are you typing? Do you work in an office? Are you a secretary? Are you using a computer? Do you often use computers in this job? Are you writing letters? Are you playing computer games? Do you design computer games?*

If students can't think of interesting jobs – but they usually can – you can supply ideas on scraps of paper, especially ones that can lend themselves to slightly misleading mimes, e.g. pianist in a symphony orchestra, football coach, newspaper boy/girl, hi-fi salesperson, cook, etc.

### Workbook

The Workbook can be done at home or in class. This unit is not designed for oral exploitation.

**Teaching points**

Introduction of past continuous tense: *I was doing it. You weren't doing it. Were they doing it?*

Past continuous contrasted with past simple:

*What was happening? v What happened?*

Sequence words: *first / next / then / finally*

Adverbs of manner: *slowly / quickly / suddenly*

Verb + preposition combinations (where there is no change of meaning in the main verb): *fell out / land on / went up / went down / turn off / threw out / wait for*

Song: for stress, rhythm, and catenation.

**Expressions**

*It was a beautiful day for ...*

**Grammar notes**

The past continuous has appeared in *Grapevine 1* but only with the verb *wear*. This was designed to preview its full introduction here. Manipulation is not usually a problem when students know the present continuous, and *was* and *were*. Meaning is more problematic, and the tense is introduced here to describe several simultaneous 'lengthy' actions. The past simple, in contrast, is used for a sequence of actions. Note: In Britain a *professor* is a very senior university teacher, *not* a school teacher.

**Active / Known vocabulary**

*air / balloon / band / bird / carnival / dog / flag / instrument / musician / sand / sun / village*

*beautiful / hot / pretty*

*describe / fall out / fell / land / miss / move / shine / sing / stand / threw / turn off / wave*

*down / out / over / up*

*finally / fortunately / quickly / slowly / suddenly*

**Passive vocabulary**

*(can't) bear / burner / care (n) / fight / float / fly / hate / main / mayor / procession / professor / ride / spire / through / too much / trouble / weather / worry (n)*

**Classroom vocabulary**

You will obviously generate other vocabulary items when students describe the large picture freely. We have not included possible items in the index. You may wish to check the pictures and note items that might be interesting before the lesson. Some are mentioned in the teaching notes, e.g. See **a** 2 below.

**Audio-visual aids**

Cassette: The song, *Hot Air*. The texts are not recorded.

A large picture or wallchart of a street scene, or any busy and crowded place where several actions are being performed simultaneously is useful for extending practice.

Note: Because the picture is so detailed, you will be able to adjust the lesson upward in difficulty considerably if you wish. We have deliberately kept the text and exploitation at a simple level. Throughout the lesson, pay particular attention to the unstressed *was* /wəz/ and *were* /wə/.

**◆ Introductory text / Large picture**

**1** Focus attention on the picture. Check that the text is covered. Say: *It isn't happening this year. What year was it?* Invite guesses (A: approximately 1910). Say: *What can you see in the picture?* Get students to tell you freely. Note key words on the board.

**2** Get students to read the text silently, then check by reading it aloud to them.

**3** Optional drill. Check: *was* /wəz/ and *were* /wə/.

T: *they*

C: *They were watching the procession.*

Continue:

*he / we / she / I / you / an old man / some children / it*

**a Questions**

With stronger classes, you may wish to begin with paired questioning, then question the class as a whole to check (i.e. reverse points 1 and 2). With weaker classes, it may be better to question the class first.

**1 Questions:**

*Where was the balloon? Who was in the balloon? Was it moving slowly, or was it moving quickly? What kind of day was it? Was it raining? Was the sun shining? Were the people singing? Were the birds singing? Was the professor singing? What was the professor wearing? (A: a top hat, a black tailcoat, a red waistcoat) What was he holding? (A: a telescope) What was the dog holding in its mouth? (A: a bone) What was the professor looking at? Where were the people standing? What were they watching? What were the musicians wearing? (A: a uniform, red jackets, blue trousers, red hats with a yellow feather in them) Which instruments were they playing? How many were playing drums / trumpets / trombones / saxophones / sousaphones (the large unusual horn) / cymbals / accordions / flutes / xylophones? to elicit (e.g.) *One was playing a flute / an accordion / a xylophone, Three were playing drums.* etc. *What were the children waving? Who was everyone waiting for?* (Note: everyone + singular verb.)*

Point out that all these things were happening at the same time.

**2** Students ask and answer the questions in the book in pairs.

**3** Drill: Correct these sentences. Check stressed words.

T: *The professor was holding a bone.*

C: *The professor **wasn't** holding a bone!*

Continue:

*The dog was holding a telescope. / The Mayor was playing a drum. / The musicians were singing. / The balloon was moving quickly. / The children were waving flowers. / A man was sitting on the church.*

## **b** What was happening?

As we have noted, this section could be extended almost infinitely! You will have to choose how far you want them to go into the picture. Fortunately, their level will dictate this!

### 1 Drill:

Check the question form with a rapid drill. Practise the unstressed *was* /wəz/ and *were* /wə/.

T: you

C: *What were you doing?*

Continue:

*he / they / it / she / the musicians / the professor / I / you*

2 Get students to ask and answer freely about the picture in pairs.

3 Get one student in each pair to close his/her book. The other student asks them questions about the picture, which they try to answer from memory, e.g.

*What was the professor wearing? Who was standing in the church door? How many musicians were playing trumpets? Where was the cat? What was it doing? Was anyone sleeping? Who? Who was sitting in a tree? Was the Mayor sitting in the back or the front of the car? Who was taking a biscuit from the plate? Even, with stronger classes: Where were the women who were drinking tea? etc.*

4 The students reverse roles.

5 This can be extended as a game, with the class divided into two teams. If time is short, save this activity until after the song in **e** below.

## ◆ Picture sequence 1–8

1 Focus attention on the sequence of pictures. Ask students to read the texts silently. (With weaker classes, you may also wish to read the texts aloud.)

2 Get students to look at pictures 1–4, check that the texts below are covered. Ask questions:

**Picture 1:** *What happened to the dog?*

**Picture 2:** *Did the dog land on the church roof? Ask 'Where?'*

**Picture 3:** *Did the balloon go up or down? Did it go up quickly or slowly?*

**Picture 4:** *Did the professor turn on the burner? Ask 'What?' ('Why?')*

Point out that you are using the past simple because the events happened one after the other, not at the same time.

3 Get students to look at pictures 5–8; check that the texts below are covered. Ask questions:

**Picture 5:** *Did the balloon go up or down? Did it go down slowly or quickly?*

**Picture 6:** *Did the professor throw out his hat? Ask 'What?' Did anything happen?*

**Picture 7:** *Did the balloon hit the band? Did it nearly hit the band? What did the sousaphone player do? (A: jumped into ...) What did one of the drummers do? (A: jumped through ...)*

**Picture 8:** *Did the professor land in the Mayor's car? Did he land on the Mayor?*

## **c** Questions

1 Get students to ask and answer the questions in the Student's Book in pairs.

2 One student in each pair closes his/her book, and writes a list from 1 to 8. The other student reads out one of the texts below the pictures. The first student tries to remember which number picture it refers to.

3 Optional grammatical explanation: You may wish to refer students to the Grammar summary at this point. You can explain the difference between simultaneous actions (past continuous) and sequential actions (past simple).

## **d** Tell the story

1 Check the sequence words, *first, then, next, finally*. (See also Unit 8 for giving instructions.) Note the adverbs used in the texts: *Suddenly, ..., Fortunately, ...* You could add *Unfortunately, ...* Point out *slowly* and *quickly* also. Remind the students of *good / well* and *bad / badly*.

2 Point out the number of verb + preposition combinations in this unit: *fell out / land on / went up / went down / turn off / threw out / wait for*. Suggest that they might wish to note them. You could do a simple matching exercise here (T: *threw* C: *out*). See also Workbook exercise 6, which could be done in class.

3 Get the students to retell the whole story in their own words.

## **e** Hot air

1 Play the song once through with books closed.

2 Play the song again, allowing students to listen and read.

3 Check vocabulary, especially *living without a care, can't bear ..., life without a care*. Get students to repeat some lines chorally and individually. Ask them what the complete chorus was. They can write it down.

4 Play the song again. This time students listen and sing. Hopefully, they might go out singing it!

## ◆ Extension

The team memory game in **b** 3–5 above might be best done at this point. (It could be varied by introducing other pictures on wallcharts if vocabulary load is not a problem. (The pictures in the Workbook could also be used here.) One team has their books closed, the other team has their books open. One student asks at a time, selecting a 'victim' from the other team to answer. Keep a score.

## ◆ Workbook

See extension above. The Workbook can be done in class or at home. Exercises 1 and 2 could be done in pairs, but you might feel that students need time to reflect on the structures while working alone at home. See the note on exercise 6 in **d** above.

Optional video component

### Teaching points

Past continuous with *when* and *while*, contrasted with past simple:

**While / When** *I was talking to her, the phone rang.*

*I was talking to her* **when** *the phone rang.*

*When* and *while* with present continuous, and the verb *to be*: *She rang when / while I was out. He can't go into the house when / while he's wearing his boots.*

*Maybe: Maybe it was Tom, maybe it was someone else.*

Separable two-word verbs:

*take (it / them) off put (it / them) in / on*

Forms of address: *Inspector, Police Constable, Lady (Alton), Tom, Mrs Vickers, ma'am* (in  listening).

Listening.

### Expressions

*It's obvious / Anyway, ... / Of course I (did) / I'm afraid not. / I am sorry*

### Grammar notes

This unit focuses on *when* and *while*. Avoid the over-simplification that *while* goes with the continuous tense, and *when* with the simple tense. The point is that *when* can go with both. *While* is restricted to use with the continuous tense.

### Active / Known vocabulary

*boot / carpet / earring / exercise / gardener / idea / inspector / Lady / police / policeman / spoon / table / vase / waste bin / watch*

*came / drop / forgot / gave / had / investigate / left / rang / remember / stole / think / took off / vacuum*

*clever / front / missing / valuable*

*inside / into / outside / past (five past ten)*

*anyway else (something else) maybe really us while*

### Passive vocabulary

*biscuit / constable / cup / drawing room / emerald / obvious / straight / sure / tea-break /*

### Classroom vocabulary

*apron / back / dialogue / grammar / sofa / space / summary / suspect / vacuum cleaner*

### Audio-visual aids

Cassette. OPTIONAL: Video cassette 1, *Inspector Grant investigates* + Video Activity Book.

The **optional video** can be used as back-up or initial presentation. If using the video with the Activity Book for initial presentation, you can miss out the Student's Book unit entirely. Throughout the lesson pay particular attention to the unstressed *was /wəz/* and *were /wə/*.

## ◆ Introduction / The large picture

Focus attention on the large picture. Say: *This is Inspector Grant, Police Constable Dickson, and Lady Alton. Ask them to describe the people and the room. Ask: What are they doing? What is Dickson going to do?* (He's taking a notebook out of his pocket.) Point out that it's a *drawing room*. A drawing room is the living room in large old houses.

### a The missing earring

1 Set pre-questions: *What's missing? How many people are there at the house?* Play the cassette; check that the text is covered. Check the answers.

2 Tell students to listen again, and to answer these questions (use the abbreviations on the board):

*What was Lady A doing when Mrs V arrived?*

*What happened while Lady A was talking to Mrs V?*

*When did Lady A remember her earring?*

*What was Tom doing while she was out?*

Play the cassette again, and check the answers.

3 Explain the use of *when* and *while*. You may wish to take the class through the first part of the Grammar summary. You could put the diagram on the board and do this orally.

Get students to read the dialogue silently.

Ask students to complete these sentences:  
*She was talking to the gardener when ...*

*While she was talking to Mrs Vickers ...*

*She was wearing her earrings when ...*

*While she was out she ...*

*Mrs Vickers was in the house while ...*

*Tom was working ...*

### 6 Questions:

*Can she find the earring? Is it valuable? Why did she call the police? When did she last see it? Where was she talking to the gardener? Who arrived? What time was it? How did she know? Who was late? When did the phone ring? Who answered it? Was she wearing the earring then? What did she do? Did she have a short conversation? Where did she leave the earring? When did she remember it? What time did she come back? Was the earring there? Who was in the house while she was out? Where was Tom? What would the Inspector like to do? So, who are the suspects? Check suspect, i.e. Who stole the earring, do you think?*

7 Either play the cassette again, pausing to repeat the key sentences, or get students to read the dialogue in pairs.

### b Mrs Vickers, the cleaner

1 Focus attention on the picture. Ask them to describe Mrs Vickers. *How old is she? What does she do?* (A: She's a cleaner.) *What's she wearing?* (teach *apron*) *What's the policeman doing?*

2 Play the cassette, check that the text is covered. Ask *What was Mrs Vickers doing when the policeman stopped her?* (Guess from the sound: *vacuuming*) *What did she do at the end of the conversation?* (A: switched on the vacuum cleaner again.) Note: accept *hoovering / Hoover* in British English. You could sidetrack and ask for other products known by brand names, e.g. *Scotch tape, Band aid, Hoover, Walkman, Kleenex, Xerox*. Though manufacturers dislike it, British

people can and do say things like: *I've bought a new Hoover. It's an Electrolux. / Can you xerox this on the Canon photocopier?* This points to the flexibility of English.

3 Play the cassette again, pausing for choral and individual repetition. Try and reproduce the policeman's inquisitive tone, and Mrs Vickers emphatic responses. We suggest asking questions after exploiting **c** below.

OPTIONAL: You could ask students to listen for a third time, underlining the stressed words in each sentence.

4 Silent reading of the dialogue.

5 Paired acting out of the dialogue.

### **c** Tom, the gardener

1 Focus attention on the picture. Ask them to describe Tom, and the house. Play the cassette.

2 Play the cassette again. Note Tom's accent and the resultant truncated responses, the way words like *was /wəz/* are nearly swallowed, and the dropped initial 'h' ('aving). Get students to repeat the sentences after you.

3 Silent reading of the dialogue.

4 Paired acting out of the dialogue.

5 Questions (about both Mrs Vickers and Tom):  
*Who do you think did it? Where was Mrs Vickers? What was she doing? What was Tom doing when Lady Alton went out? When does he always have his tea break? Where was he working while she was out? Why didn't he go inside the house?*

### **d** Any ideas?

1 Play the cassette. Play it again, repeating Grant's first speech only.

2 Silent reading of the dialogue / text.

3 Questions:

*Who did the Inspector think it was? What did Lady Alton give the policemen? What did Dickson do? What did he find?*

4 Then say *Dickson knows the answer, but do you?* Invite them to guess. Encourage the use of *Maybe ...*

### **e** What really happened?

1 Set the listening task (numbering the pictures in order from 1 to 6). Play the cassette. Check the answers.

2 Play the cassette again, pausing to note *I am sorry, ma'am*. Get students to imitate the stress. Then get students to complete the spaces in the exercise.

### **f** Questions

1 Get students to ask and answer the questions in the book in pairs.

2 Get students to retell Mrs Vickers' story freely.

### **g** Exercise

This exercise (including reading through the Grammar summary) could be set for homework. If it is done in class, check through the Grammar summary orally, but let students work quietly on the underlining exercise.

#### ◆ Extension

1 Ask students: *What were you doing at (nine o'clock) last night? Were you (watching TV)? When did you begin? When did you finish?* Do this with various times, then say: *Ask me / him / her / each other*. This introduces the optional game below.

2 Point out the forms of address used in the unit. Job titles are not often used as forms of address in English. Common ones are: *Inspector, Constable* (and other police and military ranks), *Doctor* and *Professor*. You don't address someone in English as *Teacher!* Even *Waiter!* (which is possible) is now felt to be rude. Compare *Lady (Alton)* with *Lord (Smith)* – both are aristocratic titles. Mrs Vickers calls Lady Alton *ma'am (madam)*, which, like *sir*, is old-fashioned. You can't call someone *Mr Peter* or *Mrs Karen* in English. There are more examples in the video.

#### ◆ Game

Describe an imaginary (and to avoid offence, obviously ridiculous) crime to the class – stealing £10 million, vandalizing something, etc. Say that it happened at a specific time the previous evening, and that the criminal was seen leaving the area with a copy of *Grapevine 2* in his / her hand. Maybe it was a male student, maybe it was a female student. Say that the students in this class are the prime suspects and Inspector Grant himself is coming to interview them. Say that you need to know where they were, e.g.

T: *What were you doing when it happened?*

S1: *I was watching TV.*

T: *Was anyone with you while you were watching TV?*

S1: *Yes, my brother.*

T: *When did you begin?*

S1: *Eight o'clock.*

T: *And when did you finish?*

S1: *9.15.*

T: *So, what were you doing at exactly 8.35?*

As you eliminate suspects (i.e. only those with cast-iron alibis), those students join you as part of the questioning team. Ask past simple questions with *begin* and *finish* about any continuous action they mention.

#### ◆ Workbook

The Workbook can be done in class or at home. Role play interviews could be developed based on the notes in exercise 1 and the statement in exercise 6. Exercise 8 should be set up and checked orally.

## Answer key

**This answer key may be photocopied for use with Grapevine 2 Check-back one.**

No other part of this publication may be photocopied without the prior written consent of Oxford University Press.

Please do not write on this answer key.

### Which verb?

- |          |          |
|----------|----------|
| 1 were   | 6 having |
| 2 come   | 7 'd     |
| 3 hasn't | 8 going  |
| 4 didn't | 9 went   |
| 5 'll    | 10 Would |

### Negative sentences

- 1 She hasn't got a watch.
- 2 He isn't going to take the photographs.
- 3 They don't like football.
- 4 He wouldn't like to play squash.
- 5 She won't be late for school.
- 6 The sun wasn't shining.
- 7 We didn't go to the cinema.
- 8 He didn't buy an electric kettle.
- 9 There wasn't a receipt in the bag.
- 10 That won't be good news.

### Past tenses

- |          |           |
|----------|-----------|
| 1 had    | 6 met     |
| 2 did    | 7 stole   |
| 3 bought | 8 dropped |
| 4 sold   | 9 broke   |
| 5 saw    | 10 put    |

### Question words

- |           |             |
|-----------|-------------|
| 1 How old | 5 Who       |
| 2 Why     | 6 When      |
| 3 Where   | 7 How often |
| 4 What    | 8 Which     |

### Adjectives or adverbs?

- |          |           |
|----------|-----------|
| 1 well   | 5 slow    |
| 2 good   | 6 quickly |
| 3 badly  | 7 bad     |
| 4 slowly |           |

### Something, anything, etc

something / everyone / somewhere / everywhere /  
someone / nothing / anybody

### Frequency adverbs

- |                |             |
|----------------|-------------|
| 1 always       | 5 often     |
| 2 usually      | 6 sometimes |
| 3 hardly ever  | 7 rarely    |
| 4 occasionally | 8 never     |

### Talking about grammar

- 1 an object pronoun
- 2 past continuous
- 3 an adverb
- 4 present simple
- 5 a preposition
- 6 the subject
- 7 the infinitive
- 8 an indefinite pronoun
- 9 future
- 10 an irregular verb

### Vocabulary

honeymoon  
bride  
flag  
curtain  
skirt  
step

### Pronunciation

- 1 near
- 2 give
- 3 note
- 4 here
- 5 hire
- 6 bread
- 7 age

### Expressions

- 1 The best man (Unit 5)
- 2 Edwina (Unit 3)
- 3 The computer (Unit 1)
- 4 Tony (Unit 4)
- 5 Tom (Unit 6)
- 6 Lady Alton (Unit 10)
- 7 Assistant (Unit 7)

**Teaching points**

Revision of *want* + infinitive and *would like* + infinitive, leading into preferences expressed by *would rather do* / *would prefer to do*.

*She'd rather do it. / He'd prefer to do it.*

*She'd rather not do it. / They'd prefer not to do it.*

Review of *would* / *wouldn't* in formulaic situations.

Infinitive with and without *to*.

*being*: (gerund of *be*): *You like being with people. / I was thinking of being (a singer).*

*really* / *actually* / *not really*

*How about ...? Why don't you ...?*

Lexical set: jobs Spelling: jobs, -er, -or endings.

**Expressions**

*Take a seat. / Come in. / Sit down. / Have a chair.*

*I see. (= understand) Let me see ...*

*How about ...? Why don't you ...?*

*(I) was thinking of (being a rock singer / film star).*

**Grammar notes**

This lesson familiarizes students with formulaic uses of *would*, i.e. they are using *would* freely in the given examples, without needing to be aware of the conditional. In fact, they should not worry about the conditional at all at this stage.

*want to do* / *would like to do* are revised, adding *'d prefer*, *'d rather*, noting that *rather* takes the infinitive without *to*. It is also important to get students to use *I'd rather not do it. / I'd prefer not to do it*, and to avoid *I wouldn't (rather / prefer to) do it*.

**Active / Known vocabulary**

*advice / adviser / Africa / age / animal / astronaut / career / chair / clerk / college / colour / cookery / cooking / detective / disco / driver / economics / family / footballer / game / General / interview / match / music / nurse / orchestra / politics / preference / prime minister / programme / record / rock (music) / science / score / seat / soldier / teacher / team / tennis / test / truck / van / writer*

*advise / change / interview / let / prefer / present / 'd rather / run / see (= understand) / sit*

*blue / famous / future / grey / large / orange / rich / small*

*How about ...? actually under*

**Passive vocabulary**

*advisory service / airline / ambitious / army / art gallery / artist / brain / choose / customs officer / deep-sea / defence / dinner / dislike (n,v) / Disneyworld / diver / economist / fisherman / geography / group / history / interest / jog / judge / law / lawyer / local government / mathematics / netball / operator / personality / private / professional / programmer / prosecution / reserve / secretary / smart / special / studies / subject / success / surgeon / symphony / tour guide / traffic warden / translator / travel agent / veterinary / wildlife*

**Classroom vocabulary**

*column / compare / example / form / infinitive / suggest*

**Audio-visual aids**

Cassette.

**◆ Oral introduction**

Talk about school subjects. Where appropriate, ask about their timetable in English: *When do you have Mathematics? Which days? What time? How many Mathematics lessons do you have a week?* etc. Otherwise / Then, ask: *What subjects do / did you like?* Try to feed the names of the subjects into the discussion.

**a Careers form**

1 Explain the situation. This is a form for school leavers. (Hence *Which subjects were you good at?*) However, they're going to answer it for themselves with true answers. Explain *interests* (noun), *interesting*, *boring*. Get students to work alone on the form.

2 Ask them to compare their form with their partner's completed form in pairs.

3 Ask students about their answers, and their partner's answers. Let them ask you about your schooldays: *Were you good at English?* etc.

**b Careers advisory service**

1 Explain the situation. Show students how to move a piece of paper so as to cover each text in turn, then play the introductory text followed by all six conversations, plus Mrs Page's final line: *I want to change my job!* Students listen. (The humour will be lost if this is presented bit-by-bit.)

2 Refer to the six pictures. For each picture ask: *What's he / she interested in? Would she / he like to (do whatever Mrs Page suggested). What would he / she like to be / do?*

Note: With stronger students you may wish to skip all (or most) of the intensive dialogue exploitation below. The transfer questions could be used later in the lesson, even if you skip the intensive exploitation.

**◆ Dialogue 1: Tracey**

1 Play the cassette again, pausing for selective repetition. Get students to read the text silently.

2 Questions:

*What does Tracey want to do? What job does Mrs Page suggest? What does she actually say? Does Tracey want to be a veterinary nurse? Ask 'What?'*

Transfer (+ Ask him / her / me / each other): *Would you like to work with animals? Why? / Why not? Would you like to work on a wildlife reserve?*

**◆ Dialogue 2: Mark**

1 Play the cassette again, pausing for selective repetition. Get students to read the text silently.

2 Questions:

*What's Mark interested in? What does Mrs Page suggest? What does she actually say? Would Mark like to work in a restaurant? Ask 'What?'*

Transfer (+ Ask him / her / me / each other): *Are you interested in cooking? Can you cook? Do you like cooking? Why? / Why not? Are you good at cooking? What's your favourite recipe? Would you like to work in a restaurant? Which job would you like to do in a restaurant? Would you like to be on television? Would you like to present a programme? What kind of programme?*

### ◆ Dialogue 3: Samantha

1 Play the cassette again, pausing for selective repetition. Check: *Isn't that right? How about a job in a record shop? and I was thinking of being a rock star.* Get students to read the text silently.

2 Questions:

*Where would Samantha like to work? What does Mrs Page suggest? What does she actually say? Does Samantha want to work in a record shop? What would she like to do? What does Samantha actually say?*

Transfer (+ Ask him / her / me / each other): *What about you? Would you like to work in a shop? What kind of shop? Would you like to be a musician? What would you like to play?*

### ◆ Dialogue 4: Darren

1 Play the cassette again, pausing for selective repetition. Get students to read the text silently.

2 Questions:

*What does Darren like doing? What does Mrs Page suggest? Would he like to drive a truck? Would he like to be a train driver? What would he prefer to be?*

Transfer (+ Ask him / her / me / each other): *What would you prefer to do – be a veterinary nurse, or work on a wildlife reserve? Work in a restaurant, or be on TV? Work in a record shop, or be a rock star? Drive a truck or a train? Or would you prefer to be an astronaut?*

### ◆ Dialogue 5: Paula

1 Play the cassette again, pausing for selective repetition. Get students to read the text silently.

2 Questions:

*What's Paula interested in? What does Mrs Page ask her? What would Paula rather do?*

Transfer (+ Ask him / her / me / each other). Ask all the questions in the transfer section to dialogue 4, substituting *would rather do* for *would prefer to do*. Add: *Would you rather work in a bank or in local government? Or would you rather be Prime Minister?*

### ◆ Dialogue 6: Spike

1 Play the cassette again, pausing for selective repetition. Get students to read the text silently.

2 Questions:

*Why does Spike want to be a judge? What does Mrs Page suggest? What does she actually say?*

Transfer (+ Ask him / her / me / each other): *Would you like*

*to be a policeman? Why? / Why not? Would you like to be a judge? Why? / Why not? Which would you rather be, a judge or a policeman?*

### c Interests and jobs

Give students time to work quietly to complete the matching exercise. Don't explain vocabulary. Check afterwards, explaining vocabulary items.

### d Make conversations ...

Students make conversations in pairs, based on the completed exercise in c. Run through the examples. Make sure they practise *would rather do* and *would prefer to do*.

### e Do and to do

1 Check through the explanation. Refer to the Grammar summary for Unit 11 if you wish. Get students to complete the questions working alone.

2 Get students to ask and answer the questions in pairs. Check with the class, asking individuals.

### f Personality test

1 Explain the task. They interview another student and complete the form. Don't explain vocabulary yet. Get students to interview each other in pairs.

2 Refer them to the score sheet (Interaction appendix, Section 2). Get them to work out their partner's scores. Discuss the results with the class, checking vocabulary by re-asking the questions. Ask: *Are the scores fair?*

### g Role play

Refer students to the Interaction appendix (Student A – Section 7, Student B – Section 12). Make sure they fold / cover the books so as not to see their partner's information. Get students to do the role play. Get one or two pairs to demonstrate. Cross refer them to each other's sections for homework – they should read through. They should use a dictionary for any problem words. (Avoid explaining them here.)

### ◆ Workbook

The Workbook can be done in class or at home. Exercise 4 can be done in pairs. Check exercise 8 orally.

**Teaching points**

Quantity. Countable and uncountable nouns.

*How much (is / was) there? How many (are / were) there?*

*There is / was not any / some / not much / a lot of / a little (milk).*

*There are / were not any / some / not many / a lot of / a few / a couple of (glasses).*

*What's it like (now / nowadays)?*

*What was it like (100 years ago / in those days / then)?*

*What will it be like (in 100 years' time)?*

*(harvest) time free (time)*

*any more different / different kinds of need*

Reading: factual text for specific information.

Reference: using dictionary definitions.

Lexical set: farming, animals.

**Grammar note**

The countable / uncountable distinction, which is central to this lesson should already be known. If there are problems, this will need checking before going into the distinctions in this lesson.

(See the Grammar summary for Unit 11.) Extra vocabulary used in the dictionary definitions is not in the index – but see

Redundant vocabulary below.

**Active / Known vocabulary**

*beef / building / bull / cat / cattle / century / cereal / cheese / chicken / cow / duck / egg / farmer / feed (n) / fertilizer / field / fruit / goat / hamburger / helicopter / kilo(gram) / kilometre /*

*kind / land / maize / market / meat / opinion / pesticide / plant / scientist / sheep / thousand / vegetables / wheat / winter / worker / world*

*belong / destroy / disappear / grow / laugh / sell*

*artificial / different / expensive / extra / fertile / organic / typical couple of / few / little / many / much*

*nowadays How much? / How many?*

**Passive vocabulary**

*agricultural / area / free / harvest / Ltd (limited) / rain forest / southern / spray / square kilometre*

**Classroom vocabulary**

*above / countable / fish / garden centre / mushroom / quantity / uncountable*

**Redundant vocabulary**

*bowl / chemical / crops / grain / insects / kill / made / oxen / produced / rice / substance*

**Audio-visual aids**

Cassette. The texts are recorded for optional use. However, the procedure suggested below does not necessitate use of the recordings. Flashcards, with pictures cut from magazines, will be useful in this lesson. Key vocabulary is illustrated in **d**, but flashcards would still be useful, and could be extended to other items.

**Note:** We suggest exploiting the three texts for general gist, moving on to sections **a**, **b**, and **c** to check the grammar, then returning to the texts for intensive work.

**◆ Oral introduction**

Focus attention on the three pictures, checking that all three texts are covered. Ask students to describe the pictures, helping with vocabulary as necessary. Point out that the pictures are of the same farm: 100 years ago, now, and in 100 years' time.

**◆ What was it like 100 years ago?**

1 Ask students to read the text silently, marking any difficult words. Explain that you will be coming back to the texts later in the lesson. Do not explain vocabulary.

2 Use word prompts (or better, flashcards), e.g.

T: *goats* (or flashcard) C: *There were some goats.*

T: *milk* C: *There was some milk.*

T: *aeroplanes* C: *There weren't any aeroplanes.*

3 Questions:

*Would you rather live on Greenhill Farm then or now?*

*What were farms like (in your country) 100 years ago?*

**◆ What's it like now?**

1 Ask students to read the text silently, marking any difficult words. Stress that you will be coming back to this text later. Do not explain vocabulary.

2 Go through the exercise in 2 above, either with words or flashcards, this time eliciting: *There are some ... / There is some ... / There aren't any ... / There isn't any ...*

3 Questions:

*What's the farm like now? Are farms like this in (your country)?*

**◆ What will it be like in 100 years' time?**

1 Ask students to read the text silently, marking any difficult words. Stress that you will be coming back to this text later. Do not explain vocabulary.

2 Questions:

*Will farms be different? How? Will they grow more things? Why?*

**a Dictionary definitions**

1 Focus attention on the dictionary definitions. Silent reading. Check meaning of C (countable), U (uncountable). Point out that some words can be either:

*There is some orange juice in the jug.*

*There are three orange juices (= glasses of orange juice) on the table.*

*There are some tomatoes (i.e. individual tomatoes).*

*There is some tomato (e.g. sliced, chopped tomato).*

Draw pictures (or even demonstrate with jug and glasses of water). Go on to:

*There is some pesticide on the land.*

*There are some pesticides (= different kinds of pesticide) on sale at the garden centre.*

Ask them to make 1) countable 2) uncountable sentences for these words: *fertilizer, cereal, fish, mushroom.*

2 Set the two tasks: *How many different kinds of cereal are there in the texts? How many different kinds of animal are there in the texts?* Let students work alone to find the answers. Check, listing them on the board.

## b Quantity

1 Focus attention on the chart. Point out *are a lot of / is a lot of* but *are a few / is a little*. You may find diagrams useful (see *Grapevine 1*, Unit 11).

2 Set the task: Underline the uncountable words in the texts. They should do this at speed, scanning the texts rapidly. Check through, noting the ones that can be countable or uncountable. (There are circumstances where most of them could be countable. *They sell twenty different cheeses at that supermarket. There are some lovely cold meats at this supermarket.*)

## c Greenhill Farm

1 Check through the example and explain the task. They can do this alone or co-operatively in pairs.

2 Check the answers. At this point, you could include the optional mechanical drills below. Point out that you are looking for the basic meaning, not the possibility of an unusual example, i.e. *meat* is uncountable in the drills!

3 Optional drill:

T: *milk*

C: *How much milk is there?*

T: *cows*

C: *How many cows are there?*

Continue (and extend if you wish):

*bulls / fertilizer / meat / machines / pesticide / maize / vegetables / cats / cheese*

4 Optional drill:

Check *There are a lot...* /ðeərə lɒt/ with elided /ɑ:/ sound.

T: *cows*

C: *There are a lot of cows.*

T: *milk*

C: *There is a lot of milk.*

Continue:

*animals / wheat / maize / chickens / machines / cereal*

5 Optional drill:

Check *There are a few...* /ðeərə fju:/ with elided /ɑ:/ sound.

T: *eggs*

C: *There are a few eggs.*

T: *meat*

C: *There's a little meat.*

Continue:

*horses / ducks / cheese / goats / milk / wheat / vegetables*

6 Repeat drill .5 with ... *isn't much / aren't many* ...

## ◆ Intensive work on the three texts

1 **Either** ask students to read the texts again quickly, **or** play the cassette at this point.

2 First text. Questions:

*Who did the farm belong to? How many (chickens / cows / bulls / goats / cats / dogs / ducks) were there? Were there many machines? What did the horses do? Were there a lot of horses? Why didn't they need artificial fertilizer? When did they need extra workers? Ask 'Why?' What did they sell at*

*the market? Were there many eggs? Was there much cheese? Did they often sell meat? Did they sell a lot of meat? Did the workers have much free time?*

3 Second text. Questions:

*Who does the farm belong to now? What kind of farm is it? Are there many cows? Are there a lot of beef cattle? Do they grow wheat any more? Which cereal do they grow? Why? Do they need artificial fertilizer? How much do they use? What's the aeroplane for? How many horses are there? Why aren't there any?*

4 Third text. Questions:

*What does Jade Moss do? I'm going to ask about her opinions. Nobody knows the future! Will there be many beef cattle? So, how much meat will they produce? How many kilos of cereal do you need to produce one kilo of beef? Will beef be cheap or expensive? What happened in the 1970s and 1980s? Why? How much forest disappeared every year? (Note: How much forest ... v How many square kilometres of forest ...) How many kinds of edible plant are there? (Note: Thirty basic plants account for over 95% of human plant consumption) How much wheat will they grow? Will they grow other cereals? Will they use much pesticide? Ask about fertilizer. Will they produce milk only from cows? Where will the animals live?*

## d How much? How many?

Set the task. Get students to ask and answer about the pictures in pairs, asking about: 1) 100 years ago 2) now 3) in 100 years' time. Check with the class.

## e 100 years' time?

Get students to prepare for the discussion in groups. Ask the groups to report back, then open it into a class discussion. If students are reticent, make it into a role play (TV discussion show), assigning definite roles: very 'green' scientist, the director of Casterbridge Farms, someone justifying the use of pesticides and fertilizer (to defeat hunger in the world), an ordinary consumer, a small farmer, a vegetarian, an owner of a hamburger restaurant, etc. Try and relate the discussion to the students' country, and changes in farming there over the last century. You could set a project: find out what is produced on local farms / in your country. Students could report back on this in subsequent lessons.

## ◆ Workbook

The Workbook can be done in class or at home. The exercises could be done co-operatively in pairs. None of them are designed for oral work.

**Teaching points**

Introduction of the present perfect tense, emphasizing the concept of the present perfect with the sequence: (She)'s going to do it. / (She)'s doing it. / (She) has done it. What have you done? Where has she gone? Who has closed it? Past participles of regular verbs: opened / closed / examined / placed and of irregular verbs: done / gone. Reference work: grammar, irregular verbs list (page 102).

**Expressions**

Welcome to ... / First of all ... / Come this way. / This is my (husband, Ron.) / He doesn't believe me. / You look worried.

**Grammar notes**

We usually avoid overt explanation of grammar in the Student's Book, preferring instead to leave it up to the teacher to decide whether or not to explain grammar. We feel that the introduction of the present perfect is an exceptional case, where the great majority of teachers will use overt grammatical explanation. We have therefore included a formal exposition in section **a**. This should be used to accustom students to referring both to the Grammar summaries in their books, and to other grammar reference books. Vocabulary is light, and additional activities at

a minimum in this unit. We would not claim that the sequence going to do / doing / done is in any way functionally useful, but we believe that clarity in explaining the concept of the present perfect outweighs general usefulness at this point.

**Active / Known vocabulary**

husband / magic / magician / result / show / sword / volunteer believe / close / done / examine / gone / has / 's (pres. perf. aux.) / have / 've (pres. perf. aux.) / place / welcome difficult / special / superstitious madam / sir carefully

**Passive vocabulary**

as / audience / studio

**Classroom vocabulary**

irregular / lucky / past participle / past simple / present perfect / regular / unlucky

**Audio-visual aids**

Cassette. A series of things that can be opened or closed in the classroom - boxes, bags, briefcases, books, tins, bottles, jars, etc.

**Note:** Optionally, you may wish to begin the lesson with the classroom demonstration of the structure, followed by the explanation in **a** Grammar note. The demonstration appears under **Dialogue: pictures 4-6**, and **Dialogue: pictures 10-12**. There are purely mechanical drills dispersed throughout the unit. This is always a problem area, and they are worth covering.

**◆ Dialogue: introduction**

- 1 Ask questions: *Do you ever watch magic shows on TV? Do you like magic shows? What kind of things do magicians do on TV?* Invite suggestions.
- 2 Establish the situation. Magicians often work with volunteers from the studio audience. Set pre-questions: *Find these pieces of information: 1) the date 2) the magician's name 3) the volunteers' names.* Check that the books are closed. Play the cassette (to *I'd like Ron to look at the box.*) Check the answers.
- 3 Play the cassette again, pausing for selective choral and individual repetition.
- 4 Get students to read the dialogue silently.
- 5 Questions: *What's the name of the programme? What's the date? Can you spell 'superstitious'? Can you spell 'volunteer'? What's her name? Is her husband's name Don? Ask 'What?' Is Ron going to go into the box? Why not? Who's going to go into the box? What would Tony like Ron to do? Does Tony Merlin know them, do you think? Why? / Why not?* (Obvious answer: No, because he doesn't know Ron's name. But is this a trick? Does he really know Ron's name?)
- 6 Check *superstitious*. Explain *lucky / unlucky*. In England they think that the number 13 is unlucky, and the number 7 is lucky. They think black cats are lucky, but walking under a ladder is unlucky. Many hotels don't have a thirteenth floor,

and don't have a room 13. Ask: *Is 13 lucky in your country? What numbers are lucky? / unlucky? Have you got a lucky number? Ask him / her / me. What things are lucky / unlucky in your country?* But don't get tied up in a long discussion here!

**◆ Dialogue: pictures 1-3**

Focus attention on the first row of pictures. Check that the text is covered. Play the cassette. Play it again, pausing for choral and individual repetition. Don't go into any explanation at this stage.

**◆ Dialogue: pictures 4-6**

- 1 Focus attention on the second row of pictures. Check that the text is covered. Play the cassette. Play it again, pausing for choral and individual repetition.
- 2 Demonstrate the same sequence in the classroom. Close the door very slowly, saying *I'm closing the door ... I'm closing the door ... I'm closing the door*. Close it with a sharp click, take your hand away, stand back, and say *I've closed the door*. Repeat the sequence, continually asking *Have I closed the door? ... Have I closed the door?* getting the class to respond chorally *No, you haven't*. Close the door with a click, stand away, say again *Have I closed the door?* to elicit *Yes, you have*. Repeat the sequence with a window, and a briefcase.
- 3 Drill:  
T: *I*  
C: *I've opened the door.*  
Continue: *he / they / she / we / I / he / you*

### ◆ Dialogue: pictures 7–9

1 Focus attention on the third row of pictures. Check that the text is covered. Play the cassette. Play it again, pausing for choral and individual repetition. Get them to repeat *He has /hæz/ placed the swords through the box ... He has /həz/ placed the swords through the box ... He's placed the swords through the box.*

Check: *He doesn't believe me! Ooh! That's difficult! You look worried, Ron.*

2 Demonstrate the same sequence in the classroom, miming the action of pushing the swords through the box.

### ◆ Dialogue: pictures 10–12

1 Focus attention on the fourth row of pictures. Check that the text is covered. Play the cassette. Play it again, pausing for choral and individual repetition.

2 Demonstrate the same sequence in the classroom (see pictures 4–6 above), this time using *opening / opened*.

3 Bring out a female student, and check through the same sequence, using: *She's going to open ... / She's opening ... / She's opened ...* Ask: *Has she opened it?* at various stages.

4 Bring out a male student, and repeat the above using *going to close / closing / has closed*.

5 Choose two students and get them to open two windows, repeat the sequence with *they*.

6 Choose a student to close the windows with you, repeat the sequence with *we*.

7 Get students to open and close doors, windows, boxes, bags, pencil cases, briefcases, etc. Describe what they are doing and get other students to describe what they are doing. At this point begin adding these items to the sequence: *What's (he) going to do? What are (they) doing? What have (we) done?*

Point out: *do / doing / did / done*

8 Drill:

T: *you*

C: *Have you opened the door?*

Continue: *she / we / they / he / I / Ron*

9 Drill:

T: *they*

C: *They haven't opened the door.*

Continue: *she / you / Tony / we / I / he*

### ◆ Dialogue: pictures 1–12

1 Play the cassette through again. Students listen.

2 Ask students to read the text silently.

3 Ask: *Where's Tina? Is she there? Where is she?*

### ◆ Grammar note: The present perfect

1 Explain the material orally, books closed, using the board as necessary. Check *do / did / done* and *go / went / gone*. Don't go into the problem of *go / went / been* until Unit 14.

2 Ask students to read the grammar note silently.

3 Ask questions: *What's the past participle of do / open / go / examine / close?*

Get students to turn to the Irregular verbs list (page 102). Discuss strategies for learning irregular past participles.

(5 a day? / sound or spelling groups? / mark them as they appear in the book?)

Point out two-change (*shoot / shot / shot*) and three-change (*go / went / gone*) verbs.

Ask them to work silently to find a past participle in the list with the same kind of spelling as *done / gone* (A: shone).

Emphasize that the list can be used for reference, and also for active learning.

### ◆ What have they done?

1 Drill:

T: *you*

C: *What have you done?*

Continue: *I / she / they / he / we / Tony*

2 Focus attention on the exercise. Get students to ask and answer in pairs.

3 Run through the exercise again to check with the class as a whole.

### ◆ Extension

1 The main problem in extending this unit is the restricted number of verbs available: *gone, open, close*; questions with *done*; and *place* and *examine*, which are here for contextualization, not usefulness). We suggest providing a variety of objects which can be opened and closed (boxes, bags, briefcases, books, tins, bottles, jars, etc.), and getting students to ask each other in pairs *What are you going to do? What are you doing? What have you done?* Point out that they should also keep an eye on other pairs, so that they can ask *What's (she) going to do? What are (they) doing? What has (she) done?*

Note that for demonstration / practice a tin and tin-opener are useful for producing a slow sequence.

2 Role play. Students come out and act out the role of an English TV chef. They are demonstrating how to cook a meal – and everything comes out of tins and jars! (Demonstrate yourself, trying to get in items like *First of all, ... / You don't believe me / But first, ...* etc).

### ◆ Workbook

The Workbook can be done in class or at home. Exercises 1 and 2 could usefully be done orally in pairs. Exercise 8 should be set up / checked in class.

**Teaching points**

The present perfect with *been* and *seen*.

Also more regular verbs plus *eaten* / *bought*

*yet* and *ever*:

*Have you been to the Chinese take-away (yet)?*

*Yes, I have. / No, I haven't.*

*Has she been to the Mexican take-away (yet)?*

*Yes, she has. / No, she hasn't.*

*They've been to the Mexican take-away.*

*He hasn't been to the Indian take-away (yet).*

*Have you ever been to New York?*

*Has she ever seen the Eiffel Tower?*

Nationalities: *-ish / -ese / -an / -ian / French / Greek*

*I think that (it's fish 'n' chips).*

Location: *in the middle of / between / next to / past / on the (left) /*

*towards / go up / turn (right) / walk along to / walk into*

*What's it called?*

Reading and understanding: following instructions for directions.

**Expressions**

*Excuse me, I'm looking for ... / on the way*

**Active / Known vocabulary**

*area / escalator / food court / group / health food / mall / map / middle / photo / stall / take-away /*

*been / bought / eaten / look for / seen / turn / visit*

*British / French / Greek / Indian / Italian / Japanese / Mexican more / true*

*in front of / left / opposite / past / right / towards*

*ever / yet several*

**Passive vocabulary**

*burger / chilli / dining / curry / fish / guide / meal / nut / omelette / palace / sauce / sushi / toilets*

**Classroom vocabulary**

*mark / previous / real / route / tour*

In pictures: *avocado / beans / chow mein / guacamole / kebabs / rice / salad / tacos / vegetarian*

**Audio-visual aids**

Cassette. A large map would be useful, as itineraries and journeys could be set up and practised.

Pronunciation note: Practise the unstressed forms of *have* /həv/ and *has* /həz/ in questions, and the unstressed *been* /bi:n/ rather than /bi:n/.

**◆ Introduction and plan**

1 Ask students about food (+ Ask him / her / me / each other): *What's your favourite food? Do you like foreign food? Do you like Italian / English / American food? What are some famous American meals? What about Italian / English / Chinese / French meals?*

Invite suggestions, focusing on nationalities they might know something about.

2 Focus attention on the plan of the food court. Ask them to read the text silently.

3 Read the text aloud to the class. Check the pronunciation of *mall* /mɔ:l/. This was the normal American pronunciation, while the British sometimes said /mæl/, like the famous London street. Recently the pronunciation seems to have crystallized as /mɔ:l/ in both areas. Check *several*. *Are there a lot of take-aways? Are there a few take-aways? Actually, there are several take-aways.*

4 Questions:

*What is a food court? Describe it. Look at the plan. What is the Indian take-away called? Ask him / her about the Mexican / American / Greek / Chinese / Japanese / French / Italian / English take-aways.*

5 Drill:

T: *It's from England.*

C: *It's English.*

Continue: *They're from Japan. / He's from China. /*

*She's from Mexico. / It's from Greece. / They're from Italy. /*

*He's from France. / She's from India. / It's from the USA.*

**a Where's the Japanese take-away?**

- 1 Check the instructions. Act out the two possible dialogues. Check *on the left / on the right*.
- 2 Get students to act out parallel dialogues in pairs. Get one or two pairs to demonstrate in front of the class.

**b Which is the English food?**

- 1 Check the instructions. Act out the dialogue.
- 2 Get students to act out parallel dialogues in pairs. For information, the contents of the photos are:
  - 1 Kebabs – Greek.
  - 2 Chow Mein – Chinese
  - 3 Sushi (raw fish) – Japanese
  - 4 Omelette – French
  - 5 Tacos – Mexican (with guacamole, made from avocados, chilli sauce and beans)
  - 6 Curry – Indian (with rice)
  - 7 Burger and fries (= Br. E. chips) – American
  - 8 Fish 'n' chips – English
  - 9 Pizza – Italian
  - 10 Salad with egg and beans – vegetarian health food
 Students should guess. Then explain vocabulary as necessary.

**c Where have they been?**

- 1 Ask students to read the instructions silently. Then check with questions:
 

*Did they come up or down the escalator? Did they turn left or right? Where did they stop first? What are they doing now? How many take-aways have they been to?*
- 2 Check the target sentences with choral and individual repetition, checking the unstressed *been* /bi:n/. Get the students to do the exercise in pairs.

3 Check with the class, using the drill below.

Drill:

T: *the Chinese take-away.*

C: *They've been there.*

T: *the French take-away.*

C: *They haven't been there yet.*

Continue: *English take-away / Indian take-away / Health food take-away / Japanese take-away / American take-away / Mexican take-away.*

### **d** Have they been to the Italian take-away yet?

1 Get students to ask and answer in pairs. Check by asking questions to the class as a whole.

2 Drill:

T: *they*

C: *Have they been there yet?*

Continue: *you / she / we / he / David / David and Sarah*

3 Check grammar: *been* is the past participle of *be*: *am, is, are / was, were, / been*. You could point out that in meaning it is sometimes easier to think of the sequence *go / went / been*, but this brings up the *been / gone* contrast which is covered later.

### **e** Where has he been?

1 Section 1. Get them to read the instructions silently. Check. Get students to ask and answer in pairs about Lee. Check by asking questions to the class as a whole.

2 Section 2. Students assemble the sentences in pairs. Check.

3 Section 3. Students assemble the sentences. Check *eat / eating / ate / eaten*, and *buy / bought / bought*. Ask questions about Lee to check.

4 Ask personalization questions (+ Ask him / her / me / each other):

*Have you ever eaten kebabs? Have you ever eaten Indian food? Do you like it? Have you ever eaten Mexican food? Would you like to eat Mexican food? Do you like health food? Are you a vegetarian?* etc. Extend to other known nationalities, using foreign foods popular in the students' country, adding vocabulary items.

### **f** Have you ever seen the Queen?

1 Teach *see / saw / seen*. Note that *been* and *seen* (like *done* and *gone*) are easy to learn together because of the spelling. Note *eaten*. Refer to the Irregular verbs list on page 102. Ask them to find some other past participles ending in *-en* in 20 seconds. This is for rapid reference practice, not for learning more past participles.

2 Ask the four sample questions. Explain the five categories – famous people, famous places, rock groups, films, TV programmes. Get students to work alone to compile short lists for each category.

3 Students ask and answer in pairs, using the lists they have compiled.

4 Students change partners and ask about their partner's previous partner in the third person.

5 Ask questions to the class as a whole (+ Ask him / her / me / each other). This can be done at some length.

### **g** Food court map

1 This exercise can be done orally with the class, or as a silent, individual phase, or as pair work. In any case, check with the class. Check *Enjoy your meal*. Note that in British English, there is no universal expression for this. *Enjoy your meal* is fine, but not used automatically every day. (Joke: People rarely enjoy their meals in Britain!)

2 Get students to make up similar descriptions in pairs, asking parallel questions at appropriate stages.

### **h** Have you ever been to ...?

1 Section 1. Explain the exercise, check *mark, route, tour*, and refer students to the Interaction appendix. The routes are deliberately similar, but not identical. (Most people will assume the other route is very different and therefore generate more 'no' answers).

2 Section 2. Get students to continue in pairs, this time asking about real places, and giving true answers. A world map would be a useful visual aid at this point.

3 Ask students about their partner's true answers.

4 Ask students about real places in the neighbouring area, making it as conversational as you can.

5 Get the students to 'interrogate' you to find out which places you've been to / seen.

### ◆ Role play

Ask students to work alone, and to list the three take-aways they would like to visit. In pairs they role play two people in the dining area, and ask each other which take-aways they have been to. This could be a game, the winner being the student who guesses the correct three take-aways first.

### ◆ Extension

Ask students to design a food court, choosing the name and nationality of each take-away, and listing some foods that they sell. Ask them to draw a plan.

### ◆ Workbook

The Workbook can be done in class or at home. You may wish to check exercise 7 (Nationalities) in class. Several of the items will be new. Check the categories: *-an, -ian, -ese, -ish, and 'other'*.

Optional video component

### Teaching points

Present perfect extended, with *for* and *since*.

Time words: *already / yet / never / (three) times*

*How long (have you) (been) (here)?*

*I've been (here) for (two days).*

*He's been (here) since (Monday).*

*I've already done it. / I haven't done it yet.*

*I've never been (to England).*

*I've been (there) once / twice / three times.*

*want (someone) to do (something): I want you to wear a hat.*

Irregular past participles: *found / had / heard / taken / told* plus more regular verbs.

### Expressions

*The story so far / Well ... / It doesn't matter. / Just (do) it, that's all. / Funny. / Oh dear, is that the time? / Nice to meet you. / What's the matter?*

### Grammar notes

In Br. E. *already* is used with the present perfect but not with the past simple. In Am. E. it can be used with both.

Vocabulary: we use the internationally understood *eraser*, rather than the traditional Br. E. *rubber*. In informal Am. E. *rubber* means *condom*, and as this fact has become well-known in Britain (through endless jokes), the word *eraser* has begun to replace *rubber* in Br. E. fairly rapidly.

### Active / Known vocabulary

*adult / aeroplane / alien / aspirin / bracelet / chain / Christmas / coat / (a) cold / cough / cousin / direction / drink / eraser / glass / glasses (spectacles) / hair-style / hat / headache / hour / influenza ('flu) / invention / March / nuclear power / planet / potato / rock 'n' roll / sister / space / spring / starship / throat / vitamin*

*became / found / heard / invent / learn / speak / taken / told / travel*

*important / last / sore*

*already / for / since*

*dear / goodbye / matter / please*

### Passive vocabulary

*3D (three dimensional) / accent / Earthmen / exactly / if / light / park (n) / so far / solar system / spoonful / than*

### Classroom vocabulary

*antennae / chart / period / point*

### Redundant vocabulary

*affected / alcoholic / avoid / cause / cure / dissolve / dosage / drowsiness / machinery / may (v) / mouth / operate / pastille / per / required / soluble / tablet / warning*

### Audio-visual aids

Cassette.

OPTIONAL: Video cassette 1: *My friend is an alien* + Video Activity Book.

The **optional video** can be used as back-up or as initial presentation. If using the video with the Activity Book for initial presentation, miss the work on the dialogues and begin on the right-hand page at **a**.

Pronunciation note: Practise the weak *for* /fə/, as in *for four years* /fə 'fɔ: 'jɜ:z/.

This unit contains a number of fluency drills in the early stages, which we would recommend doing. However, they can be skipped if you wish.

## ◆ The story so far ...

**1** Ask questions: *Have you ever seen films / programmes about people from space? What were the titles? List a few titles (E.T., Alien, Star Trek, Dr Who, Mork and Mindy ...).* Set the situation. Play the cassette.

**2** Questions:

*Where was he walking? Was he alone? Was it late or was it early? What did he hear? What did he see? What was the alien called? Where does Zardak come from? Where did Mr Kirk take him? Who did he tell? Did they become friends?*

## ◆ Dialogue: part one

**1** Focus attention on photos 1–3. Check the text is covered. Play the cassette. Play it again, pausing for selective choral and individual repetition. Include the drills below.

**2** Drill, check the weak *for*, /fə/ :

T: *I arrived two days ago.* C: *I've been here for two days.*

Continue: *He arrived 3 weeks ago. / They came 6 years ago. /*

*She arrived 5 hours ago. / We came 4 months ago. / The*

*plane arrived 10 minutes ago.*

**3** Optional drill:

T: *Have you seen anything yet?*

C: *No, I haven't seen anything yet.*

Continue: *Have you done anything yet? / Have you been anywhere yet? / Have you told anyone yet? / Have you eaten anything yet? / Have you seen anybody yet?*

**4** Optional drill:

T: *I*

C: *I've already told you.*

T: *He*

C: *He's already told you.*

T: *us*

C: *He's already told us.*

Continue: *She / them / I / We / him / They*

**5** Optional drill:

T: *you*

C: *I want you to do it.*

Continue: *him / He / them / her / We / She / us*

**6** Ask students to read part one silently.

**7** Questions:

*What does Zardak want to see? Does Mr Kirk want to go out? Has Zardak been out yet? How long has he been there? What has he done? What has Mr Kirk bought him? Does Mr Kirk usually wear a hat? Why does he want Zardak to wear a hat?*

Note: the silver things on Zardak's head are *antennae* (singular: *antenna*).

**8** Paired reading of part one of the dialogue.

## ◆ Dialogue: part two

1 Focus attention on photo 4. Check the text is covered. Play the cassette. Play it again, pausing for selective choral and individual repetition. Point out that Mrs Evans has a **Welsh** accent. Include the following drills.

2 Optional drill:

T: *you*

C: *How long have you been here?*

Continue: *he / they / she / it / we / Zardak*

3 Optional drill:

T: *He*

C: *He's been here since Monday.*

T: *Saturday*

C: *He's been here since Saturday.*

T: *We*

C: *We've been here since Saturday.*

Continue: *She / Tuesday / Thursday / They / Sunday / He*

4 Get students to read part two silently.

5 Questions: *Look at photo 4: What are Zardak and Mr Kirk wearing? Is Zardak Mr Kirk's cousin? Is he from California? Has he been there since Sunday? Ask 'How long?' Has he ever been to England before? What does he think of it?*

6 Paired reading of part two of the dialogue.

## ◆ Dialogue: part three

1 Focus attention on photos 5 and 6. Check the text is covered. Play the cassette. Play it again, pausing for selective choral and individual repetition. Check *once, twice, three times*, etc.

2 Optional drill:

T: *one*

C: *I've been there once.*

Continue: *four / two / several / three / one / a few*

3 Silent reading of part three.

4 Questions:

*Is Mrs Evans from California? Ask 'Where?' Has she ever been to California? Ask 'How many times?' Does her sister live in san Francisco? Ask 'Where?' Is her husband English? Has she lived there for thirty years? Ask 'How long?' Where does Zardak live? Has Mrs Evans heard of it? Have you heard of it? Is it really a small town in California? Has Zardak got an American accent? What kind of accent has Mrs Evans got? Look at photo 5: Who has taken his hat off? Look at photo 6: Who has taken his hat off now? What is Mrs Evans going to do?*

5 Paired reading of part three of the dialogue.

6 Play the complete cassette from the beginning.

## ◆ a Earth and Vecon: Now

Check the examples, noting the positions of *already* and *yet* in the sentences. Get students to work alone, making a sentences with *already* and *yet* for each of the examples. Then check through with the class.

## ◆ b For and since

Explain the difference between *periods of time* and *points of time*. Get students to work alone to complete the exercise. Then suggest that they compare their answers with the examples in the Grammar summary, and self-correct if necessary. Then check the answers orally with the class. This could be done in drill format:

T: *yesterday*

C: *since yesterday*, and so on.

## ◆ c Earth and Vecon: The Past

1 Let students study the chart, then act out the examples. Get students to ask and answer about the chart in pairs, following the form of the examples. Ask questions to check the answers.

2 Discussion. Ask students about aliens. *Do they believe in them? Why? / Why not? What do they think aliens are like? Do you think aliens have visited Earth?*

## ◆ d Questions

1 Check through the examples, then ask questions to several students (+ Ask her / me / him / each other).

2 Get students to ask and answer in pairs.

3 Check by asking about students' partners: *How long has Maria had those trainers?* etc. This might be a good time to check *this, that, these, those* quickly.

## ◆ e Coughs and colds

1 Note that the medicine instructions are **not** designed for intensive exploitation. Students only need to understand enough to enable them to complete the exercise. Do not explain vocabulary, simply mime / demonstrate *headache, cold, sore throat*, and *cough*. Focus on the sample conversation and get them to make three more conversations in pairs. Explain that they will need to get information from the instructions above.

2 Act out parallel dialogues with individual students.

3 Ask personalization questions:  
*Do you ever take vitamins? When? Which vitamins? Are vitamins good for colds? When do you take aspirins? Do you ever get a sore throat? What medicines do you take? Have you taken any medicine this week? When? Why? (As ever, don't force answers to personal questions!)*

## ◆ Workbook

The Workbook can be done in class or at home. Note that the jigsaw reading in exercise 10 uses new vocabulary – but this should not be taught. Exercise 8 should be set / checked orally.

**Teaching points**

This material can be used in a number of different ways:

**As extensive reading for pleasure**

We would recommend using it for extensive reading for pleasure with most classes. It can be done in class or at home. In this case, you will not need any teacher's notes. The material need not be checked or tested in any way.

**As extensive listening for pleasure**

Where you feel students will benefit from extra listening practice, the story can be used with the recording on the cassette.

**As reading comprehension material for revision**

With classes that need extra revision / consolidation material, the story can be used as comprehension material.

**Vocabulary**

As the stories are intended for reading / listening for pleasure, the vocabulary is not listed in the index. This unit deliberately includes a great deal of vocabulary, much of it highly 'guessable', e.g. *laser, litre, fax, exhibition, hologram, marine, robot, tonne*, etc. Much of it should have appeared in level-one courses, e.g. *head, autumn, summer, singer, ice cream*, and much of it previews later units, where some items reappear, e.g. *problem-22, permission-33, museum-21, government-29, domestic-35*. The stories should appear difficult on the surface,

but students will be surprised by how much they can understand. For reference, the extra items are:

*archaeologist / area / autumn / billion / break / calendar / capital / chef / collection / composer / copy / cupboard / discovery / earthquake / exhibition / fax (facsimile machine) / fingerprint / goal / government / guitar / head / hologram / ice cream / ketchup / landing-place / laser / league / leap year / litre / meteorology / mistake / museum / permission / port / problem / recycling / robot / salt / singer / smuggler / stadium / strawberry / street value / summer / sunlight / symphony / temperature / terminal / tobacco / tomato / tonne angry / authentic / bio- / careful / classical / coastal / deep-frozen / direct / domestic / exciting / high / illegal / marine / popular / southern / urban*  
*arrest / discover / including / kill / release / replace / return / sank / spend (time) / woke / won*  
*bottom / top carefully*

In class: *home / away / draw by the sea*

**Expressions**

*Happy birthday to you / by (Ravel) / by mistake*

**Audio-visual aids**

OPTIONAL: Cassette. The material is recorded and appears between Units 15 and 16.

Note: The football results have been recorded so as to form a predictive listening exercise. These might be interesting to use whether the class is using the material for listening or not.

**◆ As extensive reading for pleasure**

Reading for pleasure is best done with no pressure or fear of checking or testing. We would suggest that students work alone and read the stories with no checking by the teacher. This, however, would be a good time to check on how to read extensively. Remind students not to stop for difficult words, but to read on to the end of the stories. They should mark difficult words with a pencil, and look them up only after completing all the stories. You might wish to play the recording through at the beginning of a subsequent lesson.

**◆ As extensive listening for pleasure**

If you have a listening centre, tell students to listen to the cassette, then read the stories, then listen and read. There will be no need for the work below. Note that the questions are not for intensive exploitation. We would suggest actively doing the football results section with all classes where the focus is listening.

**Expensive Car!**

Check the date of the Newsfax – 30 February 2295. Focus on the picture; check that the text is covered. Ask students to describe the car.

Ask them to listen for these facts: *The make of the car / The price of the car / The model year*. Play the cassette.

Ask questions: *How long have petrol engines been illegal? How much petrol has the museum got?*

Play the cassette again, students listen and read. Discuss: *Do you think petrol will become illegal? Why? / Why not?*

**2 Tobacco smugglers arrested**

Explain *smuggler*. Discuss the headline. What do they think the story will be about? Try to elicit the word *illegal* from the previous text.

Play the cassette. Stop, and simply ask: *What happened?* Play the cassette again; students listen and read. Discuss: *Do you think tobacco will become illegal? Why? / Why not?*

**3 Exciting discovery in the Pacific**

Discuss the headline. *What do you think they have discovered?* Say the story is about California. Ask students to list places that they have heard of in California, e.g. Disneyland, San Diego (excluding Vecon from Unit 15!). Set the task: They will listen to the cassette and tick any of the places on their list that they hear in the recording. Play the cassette. Ask if they ticked any place names. Compile a list of the places mentioned on the board: *Hollywood, San Bernadino, Los Angeles, San Francisco, Sacramento*. Ask: *Which places are by the sea?* Set pre-question: *Which places disappeared?* Play the cassette again. Check the answers. (A map of the USA would be useful – note that San Bernadino and Sacramento are a good way inland now!) Finally, just ask *What happened?*

**4 Happy birthday to you**

Play the cassette. Ask questions:

*Who was Jason Michael? How old is he? Where does he live? When was he famous? What was his job? What happened to him?*

Play the cassette again; students listen and read.

**5 The first February 30th!**

Explain the concept orally (referring back to the date of the Newsfax). Say: *There will be 360 days in the 12 months. The other 5 days will be holidays*. Ask: *What dates would you choose for the holidays? What would you call them?* Get them all to note some ideas.

Then play the cassette, students check whether their suggestions match those on the tape or not. Discuss: *Is this new calendar a good idea? Why? / Why not?*

### 6 Music hologram reviews

Get students to tell you what a hologram is. Then ask them to list different kinds of music (*jazz, rock, pop, classical, easy listening, blues, folk*, etc.). Tell them that the Orlando Rock Symphony has recorded some 20th century classics. Get students to suggest some titles (remembering that the 20th century begins in 1901). Play the cassette. Then let students read the text silently. Ask what they know about Hiroshi Suzuki. (If students know *Bolero* by Ravel, they might point out that there's (a) no guitar in it (b) it pre-dates electric guitars. Point out that in 2295 Ravel and Michael Jackson will seem like contemporaries. Also *Thriller* is the famous Michael Jackson song – it was written by Rod Temperton.)

### 7 Hats that grow on you

Focus attention on the picture. Play the cassette. Ask students to describe the bio-hat. Ask: *What will the bio-jacket be like?*

### 8 Football

Play the cassette, stopping before the results. Explain: *home win (H), away win (A), and draw (D)*. Say that you often know the result by the announcer's voice **before** he finishes reading. Point out the use of downward and upward inflection in this. Set the task. You are going to play the results, pausing the tape before the final figure. When you pause the tape, they write down *H, A, or D*.

Afterwards get students to practise reading the results, trying to show by their voices what the result is. (They could draw up their own lists of teams and imaginary results.)

### 9 Food and drink

Play the cassette once. Set pre-question: *What was the number he put in by mistake?* Play it again. Students note the answer. Ask: *What went wrong with the recipe?*

Check long numbers, breaking them into pairs: *double five, double nine, nine eight*, etc.

### 10 Weather report

Write these times on the board: *13.00 / 16.45 / 18.00*.

Say that they are going to listen and note the weather report for these times. Play the cassette. Check. Ask: *What will happen at 19.00?*

## ◆ As reading comprehension material for revision

Note: Activities from the extensive listening section should be integrated with this section. Read through them first. Many of them can be done as pre-reading exercises as well as pre-listening exercises. Below we only list **extra** reading-based activities.

### Pre-activity based on the whole unit

Check the date of the Newsfax – 30 February 2295.

List the headlines on the board. List three typical words for each story. Ask them which headlines they go with (e.g. *1 petrol, engine, litres 2 illegal, policemen, fight*).

### 1 Expensive Car!

As in Listening .1. Silent reading replaces cassette.

### 2 Tobacco smugglers arrested

As in Listening .2. Silent reading replaces cassette.

### 3 Exciting discovery in the Pacific

As in Listening .3. Silent reading replaces cassette. Add: Correct these sentences, e.g. *Archaeologists have discovered an old film star's bottom. / It was eighty kilometres from the desert town of San Bernadino*. etc.

### 4 Happy birthday to you

As in Listening .4. Silent reading replaces cassette.

### 5 The first February 30th!

As in Listening .5. Silent reading replaces cassette. Check the 12 months orally. Do a quick review of dates: Write up 11/2/91. Students say *11th February 1991*, etc.

### 6 Music hologram reviews

As in Listening .6. Silent reading replaces cassette. Ask them to write a track listing (as on a cassette / CD inlay) of their top twelve *Classics of the 20th Century*.

### 7 Hats that grow on you

As in Listening .7. Silent reading replaces cassette.

### 8 Football

As in Listening .8. Use the cassette if at all possible for the results only. Set check questions about scorers, e.g. *Who scored the first goal for Swindon? What time was that? How many goals did he score?* Then deliberately introduce *she* for some scorers, and say that football in 2295 is a unisex sport. Ask them how many players there are in each team in 2295.

### 9 Food and drink

As in Listening .9. Silent reading replaces cassette.

### 10 Weather report

Close question throughout with *What time will it (rain)? What will the weather be like at (17.00)*. Check *seventeen hundred* orally. Get them to translate times from the 12-hour clock to the 24-hour clock and vice versa.

### Post-activity based on the whole unit

Ask them to list words from the Newsfax which are the same (or very similar) in their own language.

Ask them to note ten words that they would like to remember. Ask them to list ten words that they think they will never see again.

## ◆ Workbook

There are no Workbook units for the **Story for pleasure** sections.

**Teaching points**

Present perfect with present time words:

*today / this (week / month / year / morning etc).*

The language of mathematics:

Adding:  $3 + 6 = 9$

*Three plus six equals nine. / Three plus six is nine.*

Subtracting (Taking away):  $9 - 3 = 6$

*Nine minus three equals six. / Nine take away three is six.*

Multiplying:  $3 \times 6 = 18$

*Three times six equals eighteen. / Three multiplied by six is eighteen.*

Dividing:  $18 \div 6 = 3$

*Eighteen divided by six (equals / is) three.*

*most / fewest: Which month were the most / fewest students born in?*

*each: They each played six games. Each of them won the same number of games. They won three games each.*

Instructions: *Use a calculator. Enter a number. Add three, then take away four.*

Revision of months and dates: *was / were born.*

**Grammar notes**

This lesson is designed to teach the language of mathematics in English. It will involve considerable pair and group practice. The teacher should be circulating, asking questions: *Who's got the answer? Have you found the answer yet? Who's finished? Have you finished yet?* etc. As well as practising a much ignored area of the language, the lesson may serve to change the 'pecking

order' in a given class. After three linguistically challenging units (13,14,15), this unit gives the student who is mathematically rather than linguistically biased a chance to shine. Note the abbreviations: Br. E. *maths*, Am. E. *math*.

**Active / Known vocabulary**

*birth / birthday / calculator / (a) call / compact disc (player) / cooker / decimal point / draw (n) / example / flat / graph / orange juice / June / March / mathematics / middle / November / October / pencil / price / quiz / refrigerator / sale / September / washing machine / zero*  
*add / ate / divide / drunk / equal / made / multiply / pay / save / subtract / take away / times / try / won / written*  
*minus / plus normal / possible altogether / each*  
*fewest / less / most against / by / off our*

**Passive vocabulary**

*alarm clock / chess / clear / diagonal / enter / itself / prime number / set*

**Classroom vocabulary**

*bar chart / pattern / pie chart*

**Audio-visual aids**

The unit is not recorded. A few calculators, or even one calculator, would be a very useful aid. In many situations you can ask students to use their own calculators (one per group), or ask them at the end of the previous lesson to bring calculators for Unit 16.

Note: As this is a cross-curricular activity, you may wish to involve the maths teacher in school situations. The maths teacher might like to check over some of the *mathematical* points during a maths lesson.

3 This could be extended as a game, in groups or with two teams, students asking until someone gets it wrong. Restrict it to numbers below 99.

**a The calculator**

1 Focus attention on the picture. Get students to work alone to complete the boxes. They should ignore the other functions on the scientific calculator in the picture. Check, writing the symbols on the board.

2 Write up these anagrams of the words in **a**. Ask students to unscramble them: *slup* (plus) / *ozre* (zero) / *snimu* (minus) / *plituym* (multiply) / *laqsue* (equals) / *viidde* (divide) / *realc* (clear). Check.

**b Adding**

1 Go through **Add the diagonals** orally, checking the pronunciation. Then get students to do the other sums orally in pairs. Discuss the answers. Explain *pattern*. Ask if they found any patterns in their answers.

2 Ask a few questions, e.g. *What's eight plus five? What's thirty-two plus seven?* Note that they could reply with *equals* or *is*. We would either use a formal style: *Eight plus five equals thirteen*, or an informal style *Eight and five is thirteen*. Note that we do not use *are* in these calculations, because we mean *the sum* (singular) *is thirteen*. Get students to continue in pairs.

**c Subtracting (Taking away)**

1 Check the examples orally. Note again that *is* could replace *equals*. Ask a few questions as in **b**.2 above. Get students to quiz each other in pairs.

2 Go through the instructions, explaining *save* and *sale*. Get students to do the exercise in pairs, noting down their savings on each item. Check by asking pairs *How much will they save altogether?*

3 Get students to role play Mr or Mrs Scrooge talking to the shop assistant. They ask the price of each item, the assistant tells them what it was, then how much they will save. The assistant must persuade them to buy it. This should be fairly free – encourage them to improvise and stretch their English.

**d Multiplying**

1 Run through the examples orally. Note *multiplied by*. If you exploited *Newsfax* in class, compare *Bolero by Ravel* and *by mistake*.

2 Get students to do the exercise in pairs. Calculators really will help here! Don't say anything about it. Just watch as the patterns begin to emerge. Get them to do the same with 74. Ask: *What's the pattern?* Tell them to check  $148 \times 3$  and  $148 \times 6$ . Ask: *Did you know this before the lesson?*

## e Dividing

Check *divided by*. Go through the explanation of *prime number* orally. Go through the instructions. Get students in pairs to try adding one to, or taking away one from, prime numbers, then dividing by six. Ask: *Does it work?*

## f The day and month of your birth

- Section 1. Go through the instructions. Get students to try it out in pairs.
- Get students to circulate asking questions. This might work best if done in groups in a large class. They only ask within their group. Compile the results from each group to give a class result. Explain the difference between a *graph* (a single line), and a *bar chart* (shade in the number for each month to result in a series of vertical bars). If students are interested, add the possibility of a *pie chart*. This is a circle (like a round apple pie in a dish) divided into sections (like slices of pie).
- Ask: *Which month were the most / fewest students born in?*

## g House number and age

Get students to work on this in pairs without checking the instructions orally. The check will be whether it works or not.

## h How many?

- This might work best if done in groups in a large class. They only ask within their group. Compile the results from each group to give a class result. Check the pronunciation of *read* as a past participle, /red/. Check /ri:d, red, red/. Remind them that they can refer to the list of Irregular verbs on page 102. Note that they will be asking *Have you ...?* to each student.
- Check by asking students questions about themselves and their partners, e.g. *Have you made a telephone call today, Carlo? You were working with Maria and Paul. Has Maria made a call today? What about Paul? Gina, have you drunk orange juice today? No? Yoshi, you were working with her. What has she drunk today? How many people have listened to music today? Put your hands up. Ali, count them. How many people have played tennis this year? Anna, have you ever played tennis? Have you ever played (chess)? Has Pierre written a letter this week? Has he written one this month? Have you read a book this week? What was it? Did you enjoy it? Has Toni bought a pencil this month? Have you been to the cinema this week? / month? / year? / ever?*
- Again check *Which things have the most / fewest people done?*
- If necessary, quickly test past participles:  
T: *drink*            C (or S): *drunk* (or *drink / drank / drunk*)
- Check the use of present time words with the present perfect. Refer students to the Grammar summary.

## i Maths quiz

Note that the answers can be found in the Interaction appendix, Section 8.

1 Get students to do the exercise in pairs or groups. Then they look up the answers and discuss them.

2 Check *each / each of them*.

*He played six games. She played six games.*

*They each played six games.*

*Each of them won three games. / They won three games each. / They each won three games.*

Note the positions of *each* in the sentences. Don't go into this too far – in our experience students at this level will not produce *each* actively in speech. They simply need to understand it passively. Comparison with *every* tends to lead to confusion. (Further reference for teachers: *Practical English Usage* by Michael Swan (OUP), sections 189 and 190.)

3 Many students will know similar puzzles to the ones in . Invite them to ask the class. (e.g. *There are 7 days in a week, and 52 weeks in a year. 52 x 7 = 364. Why are there 365 days in a year?*)

### ◆ Extension: Class quiz

Say: *I'm going to divide the class into two teams.* (In large classes groups will be preferable or the activity will take too long.) Point out *divide something into two / three*. Get each team or group to compile a mental arithmetic test, one question for each of the opposing team. Impose a strict control over difficulty!

Rules:

- Restrict to numbers below 99.
- All divisions and subtractions must result in whole numbers (no fractions).
- They can only multiply and divide by numbers under ten.
- Questions and answers must be in full sentences, e.g.  
Q: *What's eighteen divided by two?*  
A: *Eighteen divided by two equals (is) nine.*
- OPTIONAL: The answering team chooses the person to answer after the question has been asked. Each person can ask and answer only one question.
- If a question breaks these rules, the point goes to the other team.

### ◆ Workbook

The Workbook can be done in class or at home, though we would recommend doing the discussion problem in exercise 10 in class. We have not given the answer in the Workbook (or here!). The fun is in trying to work it out. They might still be searching for the answer weeks later.

**Teaching points**

Present perfect contrasted with past simple.

*Have you ever seen a ghost? Yes, I have. / No, I haven't.*

*When / Where did you see it? Who was with you? Were you afraid? What did you say?* etc.

*been v gone:*

*She's been to London v She's gone to London.*

Reasons with *because*: *Why haven't you done (your homework)?*

*Because I didn't have any time.*

Revision of *who* in relative clauses with the present perfect:

*Have you heard about the man who's been to outer space?*

Listening: extensive listening with simple tasks.

Guided writing practice. Address format.

Song: for stress, rhythm, and catenation.

**Expressions**

*Dear ... / Have you heard about ...?*

In Listening: *What do you mean, '(Yes)'? / Doris who? / I don't know really. / (What did he do), then?*

**Grammar notes**

The contrast between present perfect and past simple is a particularly important area, and one which gives most students

problems. Section **a** should be done very thoroughly, and provision should be made to extend work on this section if necessary.

**Active / Known vocabulary**

*abroad / accident / aunt / baby / China / concert / excuse / finger / ghost / handbag / holiday / hooligan / hospital / men / mouth / prison / Scotland / souvenir / UFO / university / whale / zoo*

*died / have a baby / hear / lose / lost / marry / met / robbed / sat / thought / understand / win*

*best / funny / hungry*

*against / next to just / nearly*

**Passive vocabulary**

*boat / chorus / feed (v) / hurricane / killed / outer space / pet / race / relative / shot / though*

**Classroom vocabulary**

*multiple-choice*

**Audio-visual aids**

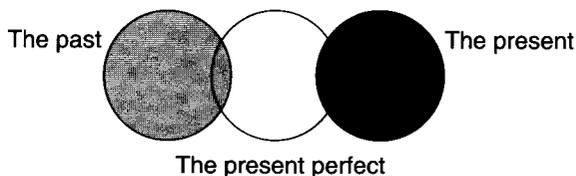
Cassette. The listening passage in **c**, and the song in **f** are both recorded. If possible, take in a newspaper.

**Introduction**

Students often find it hard to understand the relationship of the present perfect to the past and present tenses. There are two classic visualizations which you could use on the board to introduce the lesson.

**1** Draw a river. The left bank is the past, the right bank is the present. Draw a bridge across the river, and label it *present perfect*.

**2** Draw two circles, with a gap between them. The left one is labelled *past*, the right one *present*. Draw a circle in the middle which overlaps both the other circles, and of course covers the gap. Label it *present perfect*.



To be fair, neither of these will help students to **use** the present perfect, but they do give them a psychological boost. The usual reaction is 'Ah, now I understand!' (They probably don't, but they feel secure.)

**a When? Where? Who? What?**

**1** Focus attention on the flow chart. Act out: *Have you ever seen a ghost? – No, I haven't. Say: Stop. End of conversation!* Point out that if the conversation continues, it will probably switch into the past as we ask questions. *Have you ever ...?* means 'in your whole life until now', We ask *When ...?* *Where ...?* *Why ...?* *Who ...?* etc. questions in the past simple.

**2** Get students to go through the flow chart orally in pairs, acting out a conversation.

**3** Check the two **apparently** different uses of *been* with the verbs *be* and *go*: *is / was / been* and *go / went / been*.

**4** The students will do pair work on the chart. There are two ways of doing this:

**Either** go through the procedure one verb at a time. Ask questions to the class about ONE of the four examples given for each verb (+ Ask him / her / me), then get students to ask and answer about the other three examples in pairs. Check with the class.

**Or** ask questions to the class about one example of each of the verbs in one question session (+ Ask him / her / me), then get students to ask and answer in pairs about all the other verbs, in one long pair work session. Check with the class. In both approaches, use the questions listed in .5 below.

**5** Questions:

**see / saw / seen:** Use the sequence in the flow chart, but elicit genuine answers.

**is / was / been:** *Have you ever been on television? Ask him. Ask her. (Until you get an affirmative. If you don't get one, say Ask me and lie if necessary!) Ah, when were you on television? What programme were you on? Why were you on television? Did you enjoy it?*

**go / went / been:** *Have you ever been to a zoo? Ask him. Ask her. Ah, when did you go to a zoo? Where did you go to a zoo? Which zoo did you go to? Which animals did you see? Do you like zoos? Why? / Why not?*

**meet / met / met:** *Have you ever met a famous person? Ask her. Ask him. Ah, who did you meet? When did you meet him / her? Where did you meet him / her? Did he / she speak to you? What did he / she say?*

**buy / bought / bought:** *Have you ever bought a pet animal? Ask her. Ask him. Right, what did you buy? Who did you buy it for? When did you buy it? How much was it? Have you still got it? What's its name?*

**6** Whichever exploitation method you use, try to round off this section with genuine discussion. The students should have given true answers throughout, and you should focus on two or three things which have come up for detailed exploration.

## b Been and gone

- 1 Go through the example. If one student is absent, this will be an ideal way of giving a genuine example: *Is Maria here? Oh, where has she gone? The dentist's? She's **gone** to the dentist. Hmm. Have you **been** to a dentist this year / month? etc.*
- 2 Get students to work individually (or co-operatively in pairs) on the exercise. Check the answers with the class.

## c Martin and Barry

- 1 Explain the task carefully. They're going to listen for the three sentences, and they have to notice what tense the next speaker uses when he asks a question. Play the conversation through once. Students listen. Ask what the next questions were.
- 2 Play the cassette again, this time pausing to highlight the three questions, which are in the past simple.
- 3 It may be tempting, if there is time and students are enjoying the conversation, to go through again pausing to ask comprehension questions. However this is not essential. The listening in points 1 and 2 will be enough.

## d This year

- 1 Go through the instructions, and ask students to read the example silently.
- 2 Set the task: They write sentences about their families. They will use the present perfect for this.
- 3 Pair work. They compare sentences in pairs, then ask questions in the past simple to elicit more information from each other.

## e Write a letter

- 1 Note that space has been left for students to write their address and the date at the top of the letter. Point out that the English style for this is:
 

Flat 2, The Hollies,	(Flat number & name)
135 Talbot Street,	(House / building number & street)
Green Hills,	(District of the town)
Tadcaster,	(Town)
Dorset TD6 8PV,	(County & postcode)
England.	(Country)

However, point out that on the letter they should write their own address in the style of **the country they are writing from**, not in the national style of the language they are writing in. They will only need to use the English order here if they are writing **from** England. (On the envelope you use the style that the local post office prefers, i.e. if you are writing **to** England, you should use the English order on the envelope.)
- 2 Discuss the letter and invite suggestions. It is probably better if they actually write it at home.

## f Have you heard the news?

- 1 A good 'prop' for this section would be a folded newspaper. Play the song once through, books closed.
- 2 Play it again; students listen and read.
- 3 Tap the newspaper, if you have one, and say to one side of the class: *A man's been to outer space.* Then turn to the other side: *Have you heard about the man who's been to outer space?* Continue saying things first to one side, then the other. Select a student to ask the *Have you heard ...?* question to the other side. Keep looking at different pages of the newspaper, saying, e.g.
 

*Look at this! A runner's won every single race!*  
*Well! A girl from this town has gone to Hollywood.*  
*Terrible news. These children haven't got any food.*  
*What a terrible story about the whales!*  
*Look here. They were shot against a wall.*  
*Very worrying report here about trees.*  
*Oh dear. I feel sorry for the parents in (wherever).*
- 4 Check vocabulary. (If you wish, go through the song doing repetition for stress, rhythm, and catenation practice.) Finally, get students to sing along with the recording.

## g Excuses!

- 1 Focus attention on the *Multiple-choice excuse form*. Let students read it silently.
- 2 Ask them which excuse they liked best. Ask them to work in groups to think of two more excuses. (Group work here should start students laughing, and they will tend to encourage each other to make more creative excuses.) Get groups to report back on their excuses.
- 3 Get the class to vote for the best excuse.

### ◆ Extension: The rumour

This is a well-known activity, sometimes known as *Chinese Whispers*. Whisper a piece of information to one student, using the formula *Have you heard about the (man / woman / thing) who / that ...?* The student has to pass it on. When the whisper has been round ten or more people, get the latest recipient to report it back to you. It will have changed. This can be extended in groups, or by starting one rumour off in two different directions.

### ◆ Workbook

The Workbook can be done in class or at home. Exercise 5 lends itself to oral practice in pairs. Note that exercise 7 is a task reading exercise – they should not try to understand every word. They should simply complete the matching task. Exercise 8 extends reference skills, and is worth checking in class.

**Teaching points**

*made of / made in:* It is / was made of (wood). They are / were made of (metal). It was made in (Japan). They were made in (England).

Materials: metal / wood / plastic / cotton / wool etc.

look / feel / taste / sound / smell + adjective:

It looks good. / It sounds bad.

Two-word verbs:

throw (it) away / turn (it) down / try (it) on

Gradation of adjectives from awful to fantastic.

Could ...? for requests.

Listening for specific information.

**Expressions**

... love / Here you are / Pardon?

Interjection noises: ugh! / ergh! / hmm / oh / uh / mmm...

**Grammar notes**

*made of / made in* are very easy examples of the passive in English. You can teach this lesson perfectly well without discussing the concept of the passive, or you can use it as a chance to preview the passive. It depends most on your students' level of grammatical awareness in their own language. We wouldn't introduce the concept of passive here unless students were aware of it already in L1.

Note: *was / were born* appeared in Unit 1.

**Active / Known vocabulary**

anorak / bath / bit / camera / cardigan / cassette player / china / chocolate / cigar / coffee / cotton / hair dryer / factory / fur / gold / jacket / leather / metal / nylon / paper / plastic / polystyrene / portable stereo / salesman / shower / smoke / stone / tape / teapot / toy / Walkman / wood / wool  
cost / could (request) / made (in) / made (of) / smell / sound / taste / throw away / turn down  
awful / disgusting / fantastic / marvellous / pretty (good) / warm / wrong

like / look like    pardon

**Passive vocabulary**

antique / ashtray / bargain / bottom / caviar / collar / difference / fur coat / hood / keyboard / lego / Norway / serious / Taiwan / volume

**Classroom vocabulary**

classroom

In pictures: saucepan / lego brick / wall / bar of gold / reel of cotton / ball of wool / nylon stocking / pop sock

**Audio-visual aids**

Cassette: The listening passage in **a**, and the four conversations in **e** are recorded. Realia: Bring a selection of items made of different materials into class for this lesson. See also **Game** below.

**◆ The picture**

1 The picture is very rich, and much time could be devoted to it. Use it to review *who* (relative) from Unit 17. Say: *I can see a man who's smoking a cigar*. Ask students to make as many similar sentences as they can in pairs. Check with the class, explaining vocabulary.

2 If you wish, students could continue in pairs, quizzing each other: *Can you find the woman who's wearing sunglasses?* etc. (or keep this for the end of the lesson).

**a The salesman**

1 Say: *Look at the man who's smoking a cigar*. Then focus attention on the listening exercise. Ask them to read through the exercise silently.

2 Play the cassette. Students tick the appropriate boxes.

3 Check by asking questions: *What's he selling? What's it made of? What does it look like? Where was it made? What does it feel like? What does it look like? How much does he want for it? What does the collar feel like? What's the collar made of?*

4 Play the cassette again for consolidation.

**b What's it made of?**

Focus attention on the small pictures at the bottom of the page. If you have realia, check the items with real things. Give examples, and invite more examples from the class. See if they can find examples of everything in the classroom. Don't be afraid to add *brick, glass, concrete*, etc. if needed.

Vocabulary note: The items are *a saucepan, a spoon, a child's building (Lego) brick, a newspaper, a wall, a bar of gold, a reel of cotton, a ball of wool, a nylon stocking / pop sock, a leather bag*.

**c Where is it made?**

1 Go through the example. Ask about a few of the things in the list. Then get students to ask and answer in pairs.

Answers: Sony, Yamaha, Minolta – Japan / Nestlé's, Swatch – Switzerland / Chanel, Bic, Lacoste – France / Ferrari, Benetton – Italy / IBM, Kodak – USA / Volvo – Sweden / Philips – Holland / Lego – Denmark / Grundig – Germany / Oxford books – England.

2 Invite students to ask about other things. They ask the rest of the class: *Where is Fuji film made? Where are Apple computers made? Where are SEAT cars made?* Note that makes of cars will generate a lot of examples. Ask about three or four cars to give them the idea.

3 Students may point out that (e.g.) European Ford cars are made of bits from England, Belgium, Spain, and Germany, or that an Apple computer is actually made in Ireland, Taiwan, and America. Discuss.

**d Ask and answer**

Pair work. Encourage students to look at their possessions to find out what they're made of, and where they're made. Realia brought into the classroom can extend this. Check with questions to the class. Make sure that students shift from singular to plural, and present to past correctly. If there are difficulties, improvise one or two substitution drills.

## e Match the conversations

Explain the matching exercise; point out the white squares to fill in on the picture. Check that the dialogues are covered. Play the cassette right through. Give students time to write in their answers, encourage them to skim through the printed dialogues at speed to check. Don't give the answers here – give them as you exploit each of the conversations below. Demonstrate the 'five senses'.

### ◆ Conversation 1 (A and B)

1 Play the conversation again. Students listen. T: *Can you find A and B? What do they look like? Describe them.* Play it again, pausing for selective choral and individual repetition. Note *Ugh!* and *Ergh!*

#### 2 Drill:

Note: Focus on separable two-word verbs, but you are giving more passive awareness of *taste*, *look*, etc.

T: *This coffee tastes disgusting.*

C: *Throw it away!*

Continue: *These biscuits taste awful! / This cheese tastes bad! / Those apples taste terrible! / That meat smells bad. / This milk tastes funny. / These grapes look old.*

#### 3 Optional drill:

T: *It looks like tea ...*

C: *But it doesn't taste like tea!*

Continue: *It looks like coffee. / They look like aspirins. / It looks like lemonade. / They look like throat pastilles.*

#### 4 Silent reading of conversation 1.

#### 5 Questions:

*What does her drink taste like? What does his drink taste like? How does it smell? What are the cups made of?*

#### 6 Paired acting out of conversation 1.

### ◆ Conversation 2 (C and D)

1 Play the conversation again. Students listen. T: *Can you find C and D? What do they look like? Describe them.* Play it again, pausing for selective choral and individual repetition. Note *Hmm* and the use of *love*.

#### 2 Silent reading of conversation 2.

#### 3 Questions:

*How much is the teapot? Is it made of English china? Does it look old? Is it an antique? Was it made in England? Ask 'Where?' Ask 'When?'*

#### 4 Paired acting out of conversation 2.

### ◆ Conversation 3 (E and F)

1 Play the conversation again. Students listen. T: *Can you find E and F? What do they look like? Describe them.* Play it again, pausing for selective choral and individual repetition. Check: *Turn (the volume / it) down.*

#### 2 Silent reading of conversation 3.

#### 3 Paired acting out of conversation 3.

### ◆ Conversation 4 (G and H)

1 Play the conversation again. Students listen. T: *Can you find G and H? What do they look like? Describe them.* Play it again, pausing for selective choral and individual repetition. Note *Mmm* and *Uh*. Check *try something on*.

#### 2 Drill:

T: *This anorak looks good...*

C: *... can I try it on?*

Continue: *These trousers look nice / This jacket looks good / Those shoes look good / This coat looks warm.*

#### 3 Silent reading of conversation 3.

#### 4 Questions:

*What does she want to try on? How does it look? How does it feel? Where was it made? What are the winters like there? Is it fur on the hood? Does it look like fur? What's it made of? Does she want to buy fur? Why not, do you think? If you want to extend discussion on the use of fur in clothing (which is much opposed in England), you could do so. Do you like clothes that are made of fur? Why? / Why not? Would you wear a fur coat? Compare with leather shoes / factory farmed animals. Explain trapping.*

#### 5 Paired acting out of conversation 4.

## f What does it look like?

1 Run through the examples. Point out the chart showing the gradation from *awful* to *fantastic*. Compare *pretty good* with *pretty cold* in conversation 4. At this point you might want to explain that the verbs for the five senses take adjectives in these examples, **not** adverbs: *It looks good / bad*, not *It looks well / badly*.

2 Get students to ask and answer in pairs / groups. Check by asking the class as a whole.

## g Role play

Set the role play, referring back to the picture. (Point out the teapots in the van and compare them with the one in conversation 2.) Students role play in pairs. Get one or two pairs to demonstrate.

### ◆ Game

Put several dry substances on a tray (coffee, tea, sugar, chocolate, orange, apple, etc). Blindfold students, and get them to smell individual items on a plate, guessing what they are from their smell (and taste, if you like). A sound effects record can be used for *sound like* as well.

### ◆ Workbook

The Workbook can be done in class or at home. Set up and check exercise 8 orally.

**Teaching points**

Comparative and superlative of shorter adjectives, with *-er* and *-est*: *long / longer / longest* etc.  
 Spelling rules: *heavy / heavier nice / nicest big / bigger*.  
 Irregular comparisons: *better / best worse / worst*  
 Superlative: *This is the highest. / This is the best.*  
 Comparative without *than*: *This is the better or This is the best.*  
 Comparative with *than*: *This is better than that.*  
*How tall? / How high? / How long? / How big?*  
 Abbreviations: metric measurements.  
 Peripheral reading (the strip at the bottom).  
 Cross-curricular content: physical geography.

**Grammar notes**

See also Grammar summary for Unit 19. Note that unlike most other course books, we work from superlative to comparative, not vice versa. Superlatives are more frequent, and there is no question about the choice of word. We then teach comparatives with *than*, again the choice of word is indisputable. When teaching comparison of two things without *than*, we follow modern grammars in allowing both *This is the best* and *This is the better*. **But note that the latter does not appear in print on the page.** For students the rule can be very simple: always use the comparative form before *than*.

**Active / Known vocabulary**

*actor / actress / America / Asia / office building / cathedral / fact / form / Germany / group / hair / hit / Holland / Japan / lake / miss / office / person / river / singer*  
*compare / vote*  
*brave / fast(est) / favourite / high / loud(est) / tall / worst*  
*cm (centimetre) / kg (kilogram) / km (kilometre) / km/h (kilometres per hour) / m (metre) / metre*  
*north / south bottom / left-hand*  
*only than*

**Passive vocabulary**

*Australasia / chance / cheetah / cooling tower / giant / Poland / radio mast / sq (square)*

**Classroom vocabulary**

*better / worse*

**Audio-visual aids**

There is no recording for this unit. Realia: sets of three things of different sizes (pens, rulers, books, etc.) would be useful.

**Introduction**

- 1 Give students a few moments to look at the left-hand page. Simply let them glance at the facts. They can discuss them briefly in pairs.
- 2 Briefly revise large numbers – write some on the board (19,000 / 3,785 / 32,500 / 14,444 / 624 / 15,350 etc.) and select students to say them out loud. Watch for the position of *and*. Refer back to Workbook 2A, Unit 16, exercise 6 if there are any difficulties.

**The highest mountains**

Demonstrate the four-line dialogue. Get students to repeat the names of the mountains (though pronouncing them as they would in L1 would be fine). Then get them to ask and answer in pairs about the mountains. Check by asking the questions at random to the class.

**Higher and higher**

Point out the example. Draw two rough mountain outlines on the board. Label them. Say: *Now we're talking about only two mountains.* Get them to make comparisons in pairs.

Write up a chart (which you can add to throughout the lesson).

Adjective	Two	More than two
<i>high</i>	<i>higher (than)</i>	<i>the highest.</i>

Point out that when you use *than* you must use the comparative (*-er* form). When you don't use *than*, you can say *It's the higher* (old grammar books), or *It's the highest*. Most people say this.)

**The longest rivers**

Note: The length of rivers differs from reference book to reference book, as does the title of 'longest river'. (The problem is, which tributary do you measure?) Other references may put the Mississippi-Missouri or Amazon as first. We have checked a number of very recent references, but even these disagree. You may have to point this out.

- 1 Focus on the instruction. Get students to ask you. See if they can work out the answer to *How long is it?* for themselves.
- 2 Students ask and answer in pairs. Check back with questions to the class.

**Longer and longer**

- 1 Students ask and answer about the rivers, using *longer than*. Make it very clear that they are only talking about two rivers at a time.
- 2 Add *long / longer (than) / the longest* to your chart.

**The tallest buildings**

- 1 Check that we use *high* for mountains, but *tall* for buildings and people. Ask the three sample questions.
- 2 Students work in pairs asking and answering about the buildings.
- 3 Check by asking questions to the class: *Which is the tallest (cathedral, office building, etc.) in the world?* and *Where is it? How tall is it?* for each example.

*best actor! Do you think that New Kids on the Block are better than U2? You've put 'Jason Donovan is the worst male singer!' I like him.* etc.

## **k** Class survey

Compile a class survey. The easiest way to do this with a large class is to get them to work in groups, then for each group to announce its results to the class. They can then be totalled.

## **l** People that you know ...

We would suggest doing this as a whole-class activity, though it can be done in pairs or groups. Ask questions round the class. You can get students out to measure them against each other if there are disputes. Note that we have only chosen positive qualities (with the possible exception of *shortest*, and in adult classes *oldest*). Words like *fattest*, *heaviest*, *ugliest* are to be avoided!

## ◆ Extension

**1** Use realia to check through the main points again. This is the point where you can show two rulers, and say *Which is the longest?* or two books for *Which is the biggest? / heaviest? / longest?* (i.e. has the greatest number of pages). Compare students' possessions. The use of the superlative for comparing two things without *than* is very common indeed in spoken English, so much so that the use of the comparative often sounds pedantic in these kinds of example.

**2** Ask a few questions in a conversational way, focusing on student's opinions rather than the form of the sentences. You can mix the use of *best / better* for comparing two things in a natural way.  
*Which do you think are best, LPs, cassettes or CDs?* (e.g. They choose CDs.) *And which are better, LPs or cassettes? Why? Do CDs sound better? Do LPs have better covers? Are cassettes cheaper? What's the biggest city in the world? / your country? / the USA? Is New York bigger than Los Angeles? What about drinks? Which is better, Coke or Pepsi? Sprite or 7-Up? Which is better, video tape or video disc? Have you ever seen video disc? Which is the best TV station in your country? Why do you think it's better than the others?* (Note: In the last example we are comparing one thing with several other things, using *than*, so the rule is that we use the comparative form.) *Do you think coffee is better than other hot drinks? Which is your favourite sport? Which is the best sport on TV? Do you think (American food) is better than (Italian food)? Why? Why not?*

**3** Refer students to the Grammar summary for Unit 19.

## ◆ Workbook

The Workbook can be done in class or at home. Note that exercise 5 (About me ...) is a natural extension of section **1** above. Students can write the exercise, then report their answers orally to the class. They are dealing passively with more difficult constructions, e.g. *The best book I've ever read is ...*, but they are not expected to produce these (yet).

## **f** Taller and taller

- 1 Get students to make comparisons about two buildings at a time using *taller than*. Check with the class.
- 2 Add *tall / taller (than) / tallest* to your chart.

## **g** The biggest lakes

- 1 This time, simply say *Do exercise g in pairs*, without any help or instruction. They should have established the pattern by now. Check briefly with the class.
- 2 Add *big / bigger (than) / the biggest* to your chart. Compare with *stop / stopping / stopped* – doubling the consonant.

## **h** Reading

- 1 Refer students to the wavy strip of text at the bottom. Ask them to look at it silently for a few moments. Don't explain any vocabulary.
- 2 Get students to ask and answer freely in pairs.
- 3 Check by asking a few questions to the class. Check abbreviations: *km/h* (kilometres per hour), *kg* (kilograms). Note: Both pronunciations of *kilometre*, /kɪ'lɒmɪtə/ and /'kɪləmi:tə/, are acceptable in English.
- 4 Add *heavy / heavier (than) / the heaviest*, and *large / larger (than) / the largest* to your chart, noting the spelling rules.

## **i** Quiz

- 1 Go through the instructions. Each student in the pair should take a turn at being the question-master. This quiz could be extended into group or whole-class activities, led by the teacher.
- 2 It is likely that some students will know more 'superlative' facts (i.e. the **longest** river in (Spain), the **oldest** building in (Japan), etc.) as part of their general knowledge. Encourage them to tell the rest of the class.
- 3 Optionally, you could ask students to research three or four more superlatives for homework. (The obvious sources are atlases, and the local edition of *The Guinness Book of Records*.)

## **j** Vote for your favourites!

- 1 Focus attention on the voting form. Explain *hit* and *miss*, as in *hit record*, and *miss* – a record or film that didn't sell well. Let students study it silently. Then get them to complete the form individually. They needn't stick to 'of the year' for actors and actresses if they are not regular film / TV fans. Let them put a question mark if they really can't think of one.
- 2 Check the irregular comparisons *good / better (than) / the best*, and *bad / worse (than) / the worst*. Add them to your chart.
- 3 Get students to compare their forms in pairs. Encourage them to discuss them, e.g. *Oh, I don't think Tom Cruise is the*

## Optional video component

## Teaching points

Comparative and superlative of longer adjectives, with *more*, *most*, *less* and *least*.

*This is more / less expensive than that.*

*This is the most / least expensive.*

Syllables *got (1) forgot (2) forgotten (3)*

*More / less: This is £50 more / less than that.*

*Before: I've never bought a car before.*

Two-word verbs: *turn (it) upside-down / give (it) back*

## Expressions

*I'm a fair man. / Of course ... / That was different. / How many miles has it done? / very old v quite old / I can't take less than that.*

## Grammar notes

See the note to Unit 19. For comparison with *than*, the comparative form with *more / less* is obligatory with adjectives of three or more syllables: *This car is more expensive than that car*. When we are comparing **without** *than* (even when there are only two things), we tend to use the superlative in spoken English: *There are two cars. This one is the most expensive*. In this example, while *more expensive* would be acceptable (and indeed obligatory in older grammar books), it sounds stilted nowadays.

## Active / Known vocabulary

*bargain / CD player / condition / engine / length / mile / mistake / owner / petrol / radio / speed / Sweden / width*  
*give back / paid*  
*better / brown / careful / cheap(er) / comfortable / economical / fair (opp. unfair) / false / least (superlative) / less (comparative) / light (e.g. light blue) / modern / more (comparative) / most (superlative) / popular / safe / second-hand / silver (colour) / top (speed) / wide*

## Passive vocabulary

*air-conditioning / anti-lock brakes / c.c. (cubic capacity) / comfort / economy / estate (car) / guide / hatchback / model / m.p.h. (miles per hour) / ratings / safety / saloon / turbo / turn upside-down / upside-down*

## Classroom vocabulary

*comparative / extras / rest (of) / superlative / syllable*

## Audio-visual aids

Cassette.

OPTIONAL: Video cassette 2: *One Careful Owner* + Video Activity Book.

The **optional video** can be used as back-up or as initial presentation. If using the video with the Video Activity Book for initial presentation, miss the work on the dialogues (a to d) in the Student's Book. Even if presenting from the Video Activity Book, you will find the Student's Book chart

e **Four cars** useful.

Note that students will refer forward to e **Four cars** in sections a, b, and c.

Remember that some students will have no interest whatsoever in cars. They are, however, an ideal subject for comparison because they have age, speed, comfort, price, and dimensions to compare. Concentrate on the comedy and the sales techniques, and avoid getting bogged down in the facts about the cars.

a **What about a Volvo?**

1 Focus attention on pictures 1–3. Explain that the brown car is an Allegro, and the blue car is a Volvo. Check the text is covered. Play the cassette. Play it again, pausing for selective repetition, chorally and individually. Focus on things like *You prefer big cars, then?* and *Well, I don't know really*, rather than the examples of comparatives. Explain that *I'm a fair man* does not mean he has blond hair!

2 Explain the use of *more / less* with longer adjectives. Say: *There are three very old cars. They're all expensive. The first is £900, the second is £1,000, and the third is £1,100. The third is more expensive than the second, and more expensive than the first. The first is less expensive than the second, and less expensive than the third.*

3 Ask students to read the dialogue silently.

4 Questions:

*How many cars has Mr Pratt bought before? Which is more*

*expensive, the Allegro or the Volvo? What colour is the Allegro? What's happened to the numbers? What was the price on the car? What is it now? Do you think that Terence is a 'fair man'? Do you think that £566 is less than he paid for the car?*

5 Focus attention on the exercise. Point out the comparative chart in e **Four cars**. Explain that we use *more* and *less* with adjectives of three or more syllables. Explain *syllables*. Give the example *got (1), forgot (2), forgotten (3)*. See Workbook exercises 4 and 5 if you wish to consolidate this now rather than later. Then ask: *Which three adjectives in the list have three or more syllables?*

6 Let them study the chart for a moment. Check *wide / long / economical / safe*. Get them to compare the Allegro and Volvo in pairs using the chart in e. Check with the class.

7 Drill:

T: *The Allegro's expensive ...*

C: *... but the Volvo's more expensive.*

Continue: *The Allegro's fast ... / big ... / comfortable ... / long ... / expensive ... / wide ...*

8 Get students to act out the dialogue in pairs. Encourage them to improvise.

b **The best car here**

1 Focus attention on pictures 4 and 5. Explain the concept of extras on cars. Ask them if they can think of any extras. List them on the board. Tell them to listen to the cassette, and note any extras which are listed on the board **and** mentioned on the cassette.

2 Check the text is covered. Play the cassette. Check the answers to 1. Play it again, pausing for selective repetition,

chorally and individually. Explain that we use *most* and *least* with adjectives of three or more syllables. Write up: *more / most ... less / least*.

### 3 Drill:

T: *The Saab's good.* C: *Yes, it's the best car here.*

Continue: *The Saab's fast / comfortable / nice / wide / expensive / modern*

4 Ask students to read the dialogue silently.

### 5 Questions:

*What extras has the Saab got? How fast is it? Does Mr Pratt know what a turbo is? Does Terence? Do you? Is it the cheapest car or the most expensive car? What was the price? What's the price now? (Refer to the chart in **e**) – it's £12,000). What does 'kids' mean? Did the kids change the numbers? What do you think? Why does Terence say 'That was different.'*

6 Focus attention on the exercise. Point out the comparative chart in **e** **Four cars**. Get students to work in pairs, making superlative sentences about the Saab. Check with the class.

7 Get students to act out the dialogue in pairs. Encourage them to improvise.

## **c** Something smaller?

1 Focus attention on pictures 6 and 7. Set pre-questions: *Listen for 1) the old lady's age 2) how many miles the car has done 3) the price.* Check the text is covered. Play the cassette. Check the answers. Play it again, pausing for selective repetition, chorally and individually. Note the difference between *It's very old* and *It is quite old, but ...* Get students to repeat them. Add other examples: *It's very slow / uncomfortable / small*, getting students to respond with *It is quite ..., but ...*

2 Read out Terence's statements about the Mini. Ask the class to call 'True' or 'False' (or if you prefer 'Rubbish!')

3 Ask students to read the dialogue silently.

4 Say to the class:

*Tell me about the Mini. Tell me about the owner.*

5 Refer students to the exercise, and to **e** **Four cars**. Get them to do the exercises in pairs, then check with the class.

6 Get students to act out the dialogue in pairs. Encourage them to improvise.

## **d** A bargain?

1 Set the task. Give students a moment to look through the sentences. Play the cassette. Play it again, pausing to check the answers.

2 Ask students to improvise the scene in pairs **without** referring to the Listening appendix.

## **e** Four cars

1 The students have been using this chart throughout the lesson, but as a reference source only. At this point check anything that they still don't understand, e.g. *c.c. (cubic*

*capacity)* and *m.p.h. (miles per hour)*. Note: one mile = 1.6 km. Miles are still used in the USA and GB. (Though GB is planning to change, it will remain popular usage for many years to come.) Check 4.62 = *Four point six two*.

2 Ask a few specific questions, e.g. *How long is the Saab? How wide is the Volvo? How fast is the Allegro?* (Note: *It can do 85 miles an hour.*) *How old is the Saab? How much is the Volvo? How big is the Volvo's engine?*

3 Get students to note the *How ...?* questions. Ask individuals to generate similar questions from the chart.

4 Fast scanning exercise. Each student writes down three numerical facts from the chart. Their partner then has to find each number on the chart, and ask the question which it answers, e.g. **S1** writes: 4.80m **S2** asks: *How long is the Volvo?*

## **f** Compare the cars

1 Section 1. Explain the exercise. Get students to ask and answer in pairs. They should generate additional questions as in **e** 2 and 3. Then check with the class.

2 Section 2. Explain the exercise. Get students to ask and answer in pairs. Then check with the class.

3 Refer students to the Grammar summary, and give them time to read it.

4 Briefly discuss the cars. *Which one would you rather have? Which one would you most like? Which one would you least like? Why? Which is the best car for an old person? / a student? / a businessman? / someone with a large family? Why? What are the most important things about a car for you – speed? safety? comfort? economy? looks? (= appearance)*

5 Ask them to number these five qualities from 1 (most important) to 5 (least important), and to compare their list with another student's. Get them to report on their lists, e.g. *Speed is least important to me, and looks are less important than economy.*

## **g** Role play

This role play should be totally improvised. They could use the chart if they wish, but we would suggest working with books closed, and making up the facts if need be. They can be given time to compile a list of facts about their imaginary car. Encourage the customer to have a definite role, e.g. nervous, elderly person; young person looking for a really fast car; a parent with several young children, etc. Get a few pairs to demonstrate at the front of the class. Set up a 'car' with chairs and a table, so that the salesperson can get the customer to sit in for a demonstration. There is no reason why the car salesperson *has* to be like Terence Fox – they could be helpful and honest.

## ◆ Workbook

The Workbook can be done in class or at home. Exercise 10 can be used for discussion in class.

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**Answer key**


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**This answer key may be photocopied for use with Grapevine 2 Check-back two.**

No other part of this publication may be photocopied without the prior written consent of Oxford University Press.

Please do not write on this answer key.

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**Which verb?**

- |           |          |
|-----------|----------|
| 1 rather  | 6 been   |
| 2 prefer  | 7 seen   |
| 3 belongs | 8 have   |
| 4 has     | 9 made   |
| 5 going   | 10 feels |

---

**Negative sentences**

- 1 She hasn't been to London.
- 2 They haven't gone to the bank.
- 3 I haven't seen Michael Jackson.
- 4 It isn't made of metal.
- 5 It doesn't look like fur.
- 6 He didn't buy a souvenir.
- 7 They'd prefer not to live in the USA.
- 8 She'd rather not work in a hospital.
- 9 It hasn't been here since Friday.
- 10 It wasn't made in Greece.

---

**Past participles**

- |           |             |
|-----------|-------------|
| 1 been    | 7 met       |
| 2 seen    | 8 heard     |
| 3 bought  | 9 gone      |
| 4 drunk   | 10 broken   |
| 5 brought | 11 had      |
| 6 written | 12 finished |

---

**For and since**

- |         |          |
|---------|----------|
| 1 since | 7 for    |
| 2 for   | 8 since  |
| 3 for   | 9 since  |
| 4 since | 10 since |
| 5 since | 11 for   |
| 6 for   | 12 since |

---

**Time words**

- 1 ever
- 2 yet
- 3 already
- 4 since
- 5 for
- 6 never

---

**Mathematics**

- |     |     |
|-----|-----|
| 1 ÷ | 4 = |
| 2 x | 5 + |
| 3 - |     |

---

**Talking about grammar**

- |                   |                |
|-------------------|----------------|
| 1 present perfect | 5 uncountable  |
| 2 superlative     | 6 comparative  |
| 3 passive         | 7 an adjective |
| 4 don't use       |                |

---

**Quantity**

- |            |               |
|------------|---------------|
| 1 any      | 5 a few       |
| 2 are      | 6 a           |
| 3 a lot of | 7 a couple of |
| 4 some     | 8 many        |

---

**Comparisons 1**

- 1 least
- 2 more
- 3 less
- 4 most
- 5 more
- 6 most

---

**Comparisons 2**

- 1 better
- 2 biggest
- 3 cheaper
- 4 cheapest
- 5 smaller
- 6 best

---

**Pronunciation**

- 1 sword
- 2 bull
- 3 police
- 4 fruit
- 5 leather
- 6 to

---

**Expressions**

- 1 Mrs Page (Unit 11)
- 2 The magician (Unit 13)
- 3 Mr Kirk (Unit 15)
- 4 Assistant (Unit 18)
- 5 Customer (Unit 18)

**Teaching points**

Guided conversation: describing towns and cities.

*Do you live in the country? / a town? / a village? / a city?*

*Where is your town?*

*Are there any (mountains) near your town?*

*What do people do in your town?*

*What things are made in your town? / produced in the country?*

*What can people do in your town?*

*What's the population? / How big is it?*

*How old is your town?*

*What's the oldest / best-known / most famous building?*

Points of the compass: *south-east*, etc.

*How far is it to / from (London)?*

Relative clauses with *which* and *where*:

*There are two rivers which run through the town.*

*There is a station where you can get trains to London.*

*The Constable's House, which is next to the castle, is one of the finest Norman buildings in the country.*

*too* (passively): *The shops are old. The cinema's old, too.*

Extension of simple passives (cf. *made in*): *It was built ... / Things are produced ...*

Reading for specific information. Abbreviations.

Guided writing practice: a postcard.

Cross-curricular content: geography.

**Expressions**

*Here I am ... / Thank goodness! / Best wishes*

**Background note**

Though it is not vital, you may wish to point out that the Saxons arrived in England in the 6th century from Germany. They were strongest in the south, where Christchurch is situated. The Normans arrived from Normandy in France in 1066 and

conquered England. The town of Christchurch gets its name from the Priory. When they were building it, there was a strange carpenter who never ate with the workmen, and never collected his pay!

**Active / Known vocabulary**

*area / beach / description / geography / golf / history / hundred / information bureau / museum / population / railway / road / sports centre / square / st (street) / station / tourist / traffic built / produced*

*best-known / boring / early / east / far / full / interesting until several its through How far?*

**Passive vocabulary**

*boundary / compass / furniture / golf course / harbour / housing estate / Norman / pedestrian precinct / ruin / sandy / Saxon / tourism / tower / warehouse / within*

**Classroom vocabulary**

*abbreviation / comparison / project*

**Audio-visual aids**

We would recommend using the text about Christchurch for silent reading. However, the text has been recorded for those teachers who might wish to use the cassette in class, or to listen to it before the lesson.

A distance chart which features the town you are in would be helpful with **e** **How far?** (from motoring atlases, organizations, guide books, etc.)

Optionally, you could bring in brochures / maps of other towns (written in English) for pair / group work. A guide or map of the town you are in would help, especially if one is available in English.

**a About your town**

**1** This section should be self-explanatory. Students should work in pairs, asking and answering questions. Where both are from the same town, they should ask alternate questions. Circulate, supplying them with vocabulary as needed for their answers. We suggest that you pause after each of the three sections, and ask the questions to individuals to check progress. Check *best-known*. Focus on fluency in this activity, and try to maintain a light conversational tone. This means that you should follow up points of interest as they arise.

**2** Where all students are from the same town, you could draw up a list of facts on the board. Where they are not, you could note facts about two or three of their towns.

**b Christchurch**

**1** Note that the text about Christchurch is not designed for intensive exploitation. Ask students to read the text silently and at speed.

**2** Ask them to look at the photo (Christchurch from the air) and the map. *How many of the places can you find?* They will not be able to find all of them. The purpose of the exercise is to get them looking at an authentic map.

**3** Refer them to the facts about Christchurch next to the text. Ask them to find the abbreviations (which are: **Pop / MD / T / Sq. / EC / Wed. / i / h (9h) / St.**). Note that we usually use a

full stop after abbreviated words. Ask them what abbreviations they can remember from Units 19 and 20 (cm, m, km, km/h, kg, m.p.h., c.c., £).

**4** Ask them to skim through the text and to find words which mean: a kind of church (priory); an old, broken down building (ruin); a shopping street without cars (pedestrian precinct); an area with many modern houses (housing estate); a large industrial building where things are stored or sold (warehouse); inside (within).

**5** Ask questions (but no more than those suggested below). They shouldn't read the text again before you ask the questions. Ask a question, and let them skim through for the answer. They raise their hands (but don't shout out) when they find each answer.

*How old is Christchurch? When was the Priory built? Why is it famous? Is it the longest church in Europe? When was the castle built? How many rivers are there? What kind of shop can you find near the church? Where can you find more modern shops? Where do trains go to from Christchurch?*

**6** Briefly examine these two sentences:

*There are two rivers which run through the town.*  
*There is a station where you can get trains to London.*

Point them out to the class. There are two optional transformation exercises below. But do explain: *The Constable's House, which is next to the castle, is one of the finest Norman buildings in the country.* This is a non-defining relative clause, which they will be able to understand, but which we would not expect them to generate.

**7 Optional transformation:**

T: *There are two rivers. They run through the town.*

S: *There are two rivers which run through the town.*

Continue: *There's a church. It was built in the 11th century. / There's a shopping centre. It's a pedestrian precinct. / There's a castle. It was built in the 12th century. / There are some interesting shops. They are near the church.*

**8 Optional transformation:**

T: *The town has a station. You can get trains to London from there.*

S: *The town has a station where you can get trains to London.*

Continue: *The town has an airport. You can get planes to Paris. / The town has a harbour. You can hire boats there. / The town has a shopping centre. You can find nice shops there. / The town has two rivers. You can see many water-birds there.*

**c My town**

- 1 Ask students to work alone to complete the exercise, then get them to compare their answers in pairs.
- 2 Discuss the answers. If they're all from the same town, they can agree / disagree. The same is true if they write about another town where they are all studying at the moment.

**d Comparisons**

Look back at the facts about Christchurch. Ask: *What's the population of Christchurch?* Ask each student to write five sentences comparing their home town with Christchurch. Get them to pool their sentences in pairs or groups. Then get pairs / groups to report back to the class.

**e How far?**

- 1 Refer again to the facts about Christchurch which give distances to other towns. Go through the example. Get them to ask and answer about Christchurch in pairs.
- 2 Get them to ask and answer about their home town(s) in pairs. Point out that they needn't give exact distances. Suggest they use *about*, e.g.  
**A** *How far is your town from Madrid?*  
**B** *My town is about 120 kilometres from Madrid.*  
**A** *And how far is it from Barcelona?* etc.

**f Where is it?**

- 1 Books closed. Draw a simple compass on the board with the abbreviations: N, NE, E, SE, S, SW, W, NW. Point to abbreviations, students call out *south-east*, etc.
- 2 Refer back to the text about Christchurch. Again they skim the text to answer your questions: *Where is Dorset? Where are the housing estates? Where are the warehouses and factories?*
- 3 Indicate the compass, put students in pairs, and refer them to the Interaction appendix. (Student A: Section 5, Student B: Section 23). Student A has to answer Student B's questions.

So Student B might say *Where's Sherborne?* Student A finds it on the map and answers *It's in the (north-west) of Dorset.* Student B should mark the approximate locations on his / her map. Then Student A asks about the towns on his / her list, Student B answers, and Student A marks them on his / her map.

4 If students are interested, there are some very typical English places names here. Towns with *-mouth* in their name are on the *mouth* of a river. *Borne* or *bourne* is an old word for a small river or stream; *-church*, *-bridge*, *-wood*, and *-port* are self-explanatory. *-ham* means a small village, and is a Saxon word; *-bury* is related to *-borough* and means town.

**g What do people do?**

Read the text aloud. Then get students to read it silently. Ask the questions in the text extensively around the class. Check: *What things are produced in the country around your town?*  
 Compare: *made / produced.*

**h A postcard from Christchurch**

- 1 Ask students to read the postcard silently.
- 2 Set the first writing exercise. What they are doing is giving opposite opinions to the ones expressed by Roland.
- 3 The second writing exercise (about your town) is best left for homework. Suggest that the homework should be done on a real postcard. They can post them to each other, or to you if they wish. (It gives the task a sense of reality.) They could even send them to us care of OUP. We won't reply, but we will read them!

**i Project: Describe your town**

This project can be as simple (one sheet of paper) or as complex (several pages written over a whole term) as you wish. Suggest they look for information in guide books, libraries, and local museums (where applicable).

**◆ Extension**

You could give out a series of guides written in English and get students to compare them in pairs. You could ask them to find out five facts (and no more) about the town.

**◆ Workbook**

The Workbook can be done in class or at home. The map can be used for oral practice, giving directions. Students could develop other route descriptions (cf. exercises 2, 3, and 4) for their partners to follow in pairs. Exercise 6 could be extended by asking specific questions about Dingley. Check exercise 7 (approximation) carefully.

**Teaching points**

Ability (the present):

*I can do it. / I can't do it. / Can you do it?*

Ability (the past):

*I could do it. / I couldn't do it. / Could you do it?**Could with the five senses, remember, and understand.**He could run faster than anyone in his class.**able to in place of can / could:**I'm able to do it. / I was able to do it.**Was able to contrasted with could.**Later: two weeks later, six years later**in (seven days)*Two-word verbs: *come out of / pick (it) up / take (it) off***Expressions***Hi / (That cat's) no good / At last ...***Grammar notes**

See Grammar summary for use of *could* and contrast with *was able to*. The contrast is fairly subtle, and in communicative terms the 'wrong' choice would cause few problems. Don't labour the difference.

Note: When talking about TV and radio, the Br. E. spelling is *programme*, the Am. E. spelling *program*. However, in computing both Br. E. and Am. E. use *program*.

*He could run faster ...* uses the comparative of an adverb, but as it is exactly the same as the adjective, this will cause no problems. Do not point out that it is an adverb.

**Active / Known vocabulary**

*cartoon / comic / floor / fun / goal / guitar / high school / magazine / mouse / parcel / piano / problem / robot / second / Spanish / store / studio*

*able to / catch / caught / check / come out of / could (ability) / dance / eaten / lift / pick up / practise / program / spell / taught / teach / translate*

*strong(er) hard (adv) / later (your) own at last*

**Passive vocabulary**

*calculation / goalkeeper / local / mail / mathematical / mousehole / mousetrap / tail / tutor / weights / woke up*

**Classroom vocabulary**

*abilities / laces / spelling / tie*

**Audio-visual aids**

Cassette. *You can be stronger* and *Smokie and Squeak* are recorded, and are highly entertaining. We strongly suggest using the cassette, even though these could be presented via silent reading.

Note: The cartoons are a pastiche, and in our experience will not be seen as childish by older students. They are based on classic examples. Listen to the recordings!

**◆ Robot advert / Can you play the guitar?**

1 Introduce the topic with a few questions: *Do you ever read comics? Ask 'Which ones?' Do you like comics? Do you like old comics? This is a page from an old comic.*

2 Ask students to read *Tony Inc.* and *Can you play the guitar?* silently.

**◆ a What can you do?**

1 Section 1. Ask students to list the things that the robot can do: *It can speak, it can translate English, it can translate French.* etc.

2 Section 2. Get students to ask and answer in pairs about their abilities. *Can you swim / dance / speak French?* etc. Check by asking questions to the class as a whole.

3 Section 3. Refer back to *Can you play the guitar?* Ask the questions to the class. Find out which musical instruments the class can play. (Refer back to Unit 9 and ask about the band in the picture if few instruments are forthcoming!)

**◆ Spelling quiz**

1 Refer students to the spelling quiz. Let them study the past tenses for 30 seconds, then they close their books. Call out the present tense, they write down the past tense. Note spelling: *bought / thought, taught / caught.*

2 Ask them to look quickly at the list of Irregular verbs on page 102. Can they find another past tense with a *-ght* ending? (A: fought)

3 Briefly ask students to spell a few words: *Can you spell: could / busiest / multiply / comfortable / colour / highest / through / laugh?*

**◆ You can be stronger (cartoon)**

1 Focus attention on the cartoon strip. Play the cassette. Students listen and read. Note: Donna says on the tape *Do you wanna dance?* which shows the pronunciation clearly. In rock song lyrics they often actually write *wanna* for *want to* (and *gonna* for *going to*). We don't here, but practise saying *Do you wanna dance? I'm gonna be strong. I wanna be stronger. I'm gonna practise every day.* There are famous pop songs called *Do you wanna dance?* and *I'm gonna be strong.* Warn students that they shouldn't write it, though.

2 Get students to read the cartoon silently.

3 Questions:

*Whose class was Donna in? Which school were they at? Where did Ricky see the advert? Ask 'When?' When did the parcel arrive? What was in the parcel? Could Ricky lift the weights? How often did he practise? Was Donna at the High School dance? What did she say to Ricky? What was the problem?*

4 Play the cassette again for consolidation.

## b You can be stronger

Demonstrate the mini-dialogue. Get students to ask and answer in pairs. Check with the class. Refer students to the paradigm in the Grammar summary if you wish.

## c When could you do it?

1 Demonstrate the dialogue. Check /kod, kudnt/. Get students to ask and answer in pairs. If they get stuck, put some prompts on the board, e.g. *speak / walk / read / write / speak (a foreign language) / play (the guitar, etc.) / swim / dance / cook / play (football, chess, etc.) / ride a bike / drive / do algebra / do up your own laces (demonstrate) / tie your own tie (demonstrate) / wash your own hair / make your own dinner.*

2 Check by asking questions in a similar sequence to the example dialogue, adding verbs from .1 above.

3 Get students to ask you the questions – much more entertaining than asking each other!

4 Use these drills to demonstrate how easy *could* is to manipulate!

T: *they* C: *They could swim.*

Continue: *he / you / we / I / she / it / they*

5 Drill:

T: *dance* C: *He couldn't dance.*

Continue: *they / swim / she / spell / we / dance / I / he*

## ◆ Smokie and Squeak (cartoon)

1 Focus attention on the cartoon. Play the cassette. Students listen.

2 Play the cassette again, students listen and read. You can make use of the music on the tape, pausing in musical sections and saying *What's happening now?* Get students to repeat key lines chorally and individually: *She could see Smokie, but Smokie couldn't see her. Squeak couldn't move it ... but she was able to move Smokie's tail. Smokie couldn't take the mousetrap off! At last! Smokie was able to get the cheese!*

## d Smokie and Squeak

1 Refer students to the Grammar summary for Unit 22. Ask them to read through it silently, then go through explaining it to them. Go through the examples for *was able to* carefully, then ask questions about them: 1) *Could she open the door? Why not? Who helped her? What happened then?* 2) *How many times did he take his driving test? Could he pass it? What did he do? Did he take his test again? What happened? Begin the sentence: 'At last ...'*

2 Ask them to re-read *Smokie and Squeak* silently.

3 Ask the questions in **d** to the class. Note that the numbers refer to the frames of the cartoon strip. Say: *Look at picture 1. What has happened to the cheese? Can the cat hear? Can the cat understand?*

*Look at picture 2. What did Smokie do? Why? (A: Mice like cheese. You will need to explain that the plural of mouse is mice.)*

*Look at picture 3. Where was Squeak? What could she smell? Where was the cheese?*

*Look at picture 4. Which hole did Squeak come out of? Could Smokie see her? Could she see Smokie?*

*Look at picture 5. What was on the floor? Could Squeak move it?*

*Look at picture 6. What about Smokie's tail?*

*Look at picture 7. Could Smokie take the mousetrap off his tail?*

*Look at picture 8. So what was Squeak able to do?*

Check the answers carefully. Focus on the two *was able to* examples. In both there was a problem. Someone tried again, or did something different. They went around the problem.

4 Get students to ask and answer the questions in pairs.

5 Drill:

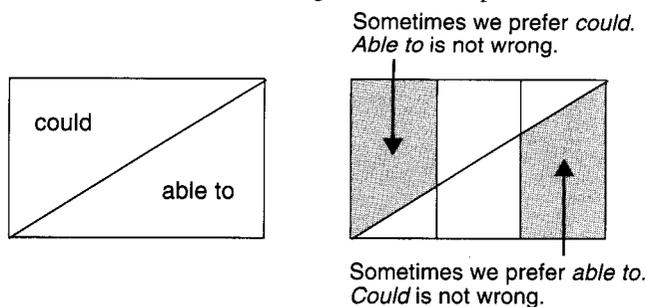
T: *I*

C: *I was able to do it.*

Continue: *we / she / you / they / it / he*

## e Could and was able to

1 You might wish to use these diagrams to get across the point that *could* and *was able to* have different emphasis, rather than different meaning. Build them up on the board.



Point to the first rectangle. Say: *Sometimes we use 'could', sometimes we use 'able to'.* Draw the second identical rectangle, insert the vertical lines and shade in the segments. Point to the left-hand shaded segment, *Sometimes we prefer 'could', (point to the small triangle below it) but 'able to' isn't wrong.* Point to the right-hand shaded segment and say: *Sometimes we prefer 'able to', (point to the small triangle above it) but 'could' is not wrong.* Point to the middle unshaded segments. *But very often there is no difference at all between 'could' and 'able to'.*

2 Focus attention on the exercise. Point out that here you are looking for the difference in emphasis. Give students plenty of time to complete the exercise working individually.

3 Get them to compare answers in pairs, and modify as necessary, before checking with the class as a whole.

## ◆ Workbook

The Workbook can be done in class or at home. In exercise 4, students are asked to write five sentences only. This activity could be extended into oral discussion. Compare exercise 7 with **e** *Could and was able to* in the Student's Book. Check the sounds in exercise 8 orally. These sounds appeared in Units 15 and 18. Note: In the cartoons in exercise 9, only the fifth example is an 'inseparable' use of *take off*.

**Teaching points**

Purpose: *She went / came to get some money.*

Purpose with *for*: *She went for some money.*

Reason with *because* + verb: *She went to the bank because she wanted to get some money.*

*All / all of them; both / both of them: They were all in the garden. / All of them were in the garden. / Both of them liked flowers. / I want you both to listen to me.*

*None of them: None of us knew the answer. / None of them were in the maze.\**

*Either ... or / Either of them: I think it was either Simon or Davinia. / Really? I don't think it was either of them.*

*Neither ... nor / Neither of them: I'm sure it was neither Miss Maple nor Mrs Carpenter. / I'm sure it was neither of them. / Neither of them were in the maze.\**

*One of them / some of us / three of you etc. interested in Listening. Writing notes.*

**Expressions**

*sixteen hundred hours (16.00) / Poor fellow! / Poor Charles! / It gave me quite a fright.*

**Grammar notes**

\* You can use either a singular verb or a plural verb after *none of* and *neither of*. Both are perfectly correct. In traditional grammars, a singular verb was preferred because *none* means *not one*, and *neither* means *not either*. However, descriptive grammars follow what the majority of native speakers say in

conversation, and prefer a plural verb. We have followed them and used a plural verb. If you prefer a singular verb (and many people do), then teach it, pointing out that our text is a conversational example, but do explain that both possibilities are correct.

**Active / Known vocabulary**

*army / body / bridge / bush / fight / fountain / fright / party / gate / greenhouse / gun / lawn / lie / Lord / member / officer / path / patio / pond / position / reason / Reverend / shed / shot / sneeze (n) / stream / thunder / truth / wall / widow / widower / wound*  
*collect / knew / ran / return / sent / sneeze (v)*  
*angry / dangerous / horrible / interested in / purple / rare / wooden*  
*both / either / neither behind / out of*

**Passive vocabulary**

*allergic / author / bullet / (golf) club / fellow / forehead / gunshot / Major / maze / miniature / oak / orchid / society / specimen / Tibet*

**Classroom vocabulary**

*copy / hobby / motive / murder / shoot / suicide / suspect*

Note: the botanical names in the illustrations of orchids are Latin. They can be ignored.

**Audio-visual aids**

Cassette.

Note that the listening passages are integral to the lesson.

**◆ The picture**

Ask students to look at the picture. Ask: *How many of these words are new? Which ones didn't you know? What can you see on the patio? How many seats are there in the garden? Where is the bridge? Is the greenhouse large or small? What's the shed made of? Have you ever been in a maze? Ask 'When?' Ask 'Where?' Where's the gate? Is it made of wood or metal?*

**◆ Texts: left-hand page**

1 Ask students to read the introductory text silently.

2 Questions:

*Was it summer or winter? Who was having a party? How many people were at the house? What happened at four o'clock? What did everyone do? Who went into the maze? What did they find there? Where was the bullet wound?*

3 Ask students to read about the six people silently.

4 Questions:

*How old is Major Rhodes? Ask and answer in pairs about the other people. Is Major Rhodes married? What does he want to do? Who does he like? How long has he known Membury? What sport does he play? Is Fisher married? What's his hobby? What has he come to do? Where has Simon been? Why was he there? Is he rich? What does Miss Maple do? What does she write about? What does she think of Membury and Fisher? Why not? Does Mrs Carpenter look 45? How many times has she been married? What happened to her husbands? Who is she interested in? How many brothers and sisters has Davinia got? Why does she sneeze a lot? Who is she in love with?*

**◆ a Lord Membury**

1 Refer students to the notes about the six people. Say: *What do you know about Lord Membury?* Explain that they should write **notes** (not full sentences) about him, listing as many facts as they know. Point out features of the notes on the left-hand page (no subject pronouns, single words, dropped articles). This is a sample of the sort of list they should end up with:

Age: 65. Widower. One daughter. Owner of the house. Often plays golf. Collects rare orchids. Member of the Orchid Society. Rich – sent Simon to Tibet. Doesn't want Davinia to marry Simon. Interested in Mrs Carpenter?

2 Get them to compare their notes in pairs, then report back to the class. Check that they have all the information above, in note form. Ask about the facts, e.g. *How do you know that he was 65?* (A: Because he was in the same class as Major Rhodes at school).

**◆ b  Where were they?**

This listening section is central to the unit. Explain the students' task in . They only have to mark the positions on the picture. (Suggest MR - Major Rhodes, etc.) Play the cassette once through. They complete the task.

**◆ c  Why were they there?**

Get students to copy the chart (or they could write in the book). This time they have to note the location in writing, and also the reason why they were there. Play the cassette again, pausing after each speaker, to give them time to write notes. Ask what their notes were, but don't comment or correct facts yet.

### d Reasons: He went to do it.

Go through the example in detail: *He went to Tibet. He wanted to find a rare orchid. ... He went to find a rare orchid.* Get students to ask and answer the questions about Major Rhodes and the Reverend Fisher in pairs. Check the answers with the class. (*He went to get some golf clubs. / He went to see the new orchid.*)

### e Reasons: He did it because ...

- 1 Go through the examples with *because*. Refer students to the Listening appendix for Unit 23, and ask them to read the statements silently.
- 2 Get students to ask and answer the questions in pairs.
- 3 Ask the six questions to the class.

### f True or false?

- 1 Check through *both, neither* in the classroom context, getting students to repeat key sentences: *Look at Maria and Anna. Both of them are wearing (blue dresses.) They're both wearing (blue dresses). Neither of them are wearing (brown shoes).* Get students to give you similar examples. Indicate a student and yourself. Say: *Both of us are wearing (watches).* Indicate two students, look directly at them: *Neither of you are wearing (ties).* Get students to offer more examples.
- 2 Go on to *all / none* in the same way: *All of us are in the classroom. None of you are standing up.* Indicate a group *All of them are sitting near the window.* etc. Invite students to offer more examples.
- 3 Continue with *one of (us), some of (you), two of (them)* in the same way: *One of us is wearing a (green tie). Two of them live in (XYZ). Some of you were late this morning.* Invite students to offer more examples. Keep this reasonably brief – you don't want to lose the context of the story, and it will be amply practised in the Workbook.
- 4 Set the true or false exercise. Students work alone to complete it.
- 5 Let them compare their answers in pairs.
- 6 Go through the answers with the class. When there is a 'false' answer (e.g. Lord Membury and Major Rhodes: *Neither of them were interested in flowers*), ask for a true sentence, i.e. *One of them was interested in flowers.* This exercise is helping to reinforce the facts of the story. Keep the focus on the story rather than the structures.

### g Who did it?

Let us note now that we are not going to give the answer. There is no 'right' answer. The class will have to sort out an explanation for themselves. If **after much discussion** they do want a definitive answer from you, choose one of the four in the Interaction appendix and insist that it's right.

- 1 Students work in groups of four. Note: If you prefer this to be done in pairs, each student can look at two sections – obviously one student in a group of three would look at two

sections. Refer them to the appropriate sections of the Interaction appendix. (Choose the strongest student for Section 15, which requires transformation from 2nd to 1st person.) They each have to read one set of opinions about the murder. The four sets of opinions include several possibilities.

- 2 Students role play four police officers, discussing the murder. Each student has to present his / her ideas. They should try not to simply read the opinion. They should try to present the facts in their own words. They can add other ideas if they wish, but they should initially role play someone with that opinion. Each student has to convince the other group members that his / her ideas are right. They should listen carefully to the other opinions, but should not be allowed to read the other three texts in class. (They probably will read them after the lesson.) The interaction texts should not be exploited by the teacher.
- 3 Each student in the class should now know four different arguments. Open up into a class discussion of the murder. Ask students to add other arguments. Miss Maple and Mrs Carpenter haven't been accused yet, and suicide hasn't been considered. See if students can come up with convincing motives and scenarios for Miss Maple, Mrs Carpenter, and suicide.
- 4 Optional written homework. Students write a confession given by one of the suspects. They can choose whichever one they want. They could even write Membury's suicide note. There is a limit to how much time can be spent on any context, but you might like to assemble the various confessions in a file, which students can pass around and read outside class.

### ◆ Extension

If students are interested in this murder story, it might be a good time to recommend graded readers for use outside class. There are a lot based on murder stories!

### ◆ Workbook

The Workbook can be done in class or at home. Note that the structural points in this unit are fairly easy at a passive level. and that the unit has focused more on content than structure. If you wish to redress the balance, the Workbook will do so. The picture can be used for extensive oral practice, describing the people and the rooms, as well as for practising *both, neither, none, all*, etc. Exercise 5 can be extended into a quiz – students work in pairs, asking each other questions on the same pattern.

**Teaching points**

Obligation: *had to / have to*

1) Past: *I had to do it. / He didn't have to do it. / What did they have to do?*

*Did they have to do it? Yes, they did. / No, they didn't.*

2) Present: *I have to do it. / You don't have to do it. / She doesn't have to do it. / What does he have to do? / What do you have to do?*

*Do you have to do it? Yes, I do. / No, I don't.*

3) Present perfect: *I haven't had to do it. / He hasn't had to do it. / Have they had to do it?*

Permission with *can* and *could*: *She could go to church on Sundays. / Nadine can see her friends in the evenings.*

*except: She couldn't go out, except on Sundays.*

*make: make fires / make beds*

Revision: adverbs of frequency.

Topic: school subjects.

**Grammar note**

This is the first of a series of three units on the areas of obligation, permission, and prohibition. We have deliberately started with *have to*, because students can't go wrong with *have to*, and can adapt it to use in all tenses. Be careful not to let *must*, *mustn't*, etc. slip into the lesson!

**Active / Known vocabulary**

*art / bath / beginning / cook / drama / education / exam / fire / housework / jewellery / kitchen / make-up / maths / obligation / rule / servant / subject / uniform*

*began / catch (a bus) / had to / has to / have to / make beds, fires / study / tie (hair) back*

*national / religious back / downstairs by hand*

**Passive vocabulary**

*canteen / core / curriculum / follow / foreign / foundation / Latin / packed (lunch) / PE (physical education) / pupil / RE (religious education)*

**Classroom vocabulary**

*tie (n)*

**Audio-visual aids**

Cassette. The texts are recorded for those teachers who wish to use them (or to listen before the lesson). This unit can equally well be done without using the recordings.

Note: Practise the pronunciation of the *f* sound in *have to* throughout, e.g. /'hæftə/ in *I have to go now*, and /'hæftu:/ at the end of a sentence, as in *No, she didn't have to*.

**◆ Daisy**

1 Ask students to look at the series of pictures. Read the text aloud to them (or optionally, use the cassette). If you read aloud, you needn't read it word-for-word – you can add comments as you go along if you wish. This gives the presentation a more personal touch.

2 Let students read the text silently.

**◆ a True or false?**

Refer students to the true or false exercise. Ask them to work alone to complete it. Get them to compare their answers in pairs, then check through with the class. Note: *She had to go to church on Sundays* is false. She **could** go to church on Sundays – they gave her permission – but she didn't **have to** go.

**◆ b Daisy's job**

1 Refer back to the pictures. Ask: *What's she doing?* for each of them. Note *make the fires* and *make the beds*. Ask: *Did you make your own bed this morning, or did someone make it for you?*

2 Ask Yes/No questions to elicit *Yes, she did / No, she didn't* about the text. (Having learned *have* as an auxiliary, students will have a tendency to reply with *had / hadn't*. Make sure that they are clear that the answer is *did / didn't*.)

*Did she have to get up at six o'clock? Did she have to get up at five o'clock? Did she have to make fires in the bedrooms? / in all the rooms? Did she have to clean the doors? Did she*

*have to clean the floors? Did she have to drink hot water upstairs? Did she have to take hot water upstairs? Did she have to go to bed? Did she have to make the beds? (and continue if it hasn't become clear!)*

3 Refer students to the ten questions in the Student's Book. Get them to ask and answer them in pairs.

4 Check by asking the questions, adding others:

*What was her job? How old was she when she started work?*

*Did she have to get up at four o'clock? Ask 'What time?'*

*What did she have to do first? What did she have to do next?*

*Did she have a vacuum cleaner? Why did she have to take hot water upstairs? Did they have hot water taps upstairs? What did she have to do before the family came downstairs? When did she have to make the beds? Where did she have to work in the afternoons? Who did she have to help? How often did she go to bed before eleven? How often did she go outside the house? What could she do on Sundays? Could she see her family or friends? How much did the family pay her? Would you like her job?*

5 Note *except*. Give examples: *I get up at seven o'clock, except on Sundays. I get up at ten o'clock then. Everybody here is sitting down, except me. I'm standing up.* etc.

**◆ c Then and now**

1 Go through the examples. Check *housewife / housewives, knife / knives, life / lives, wife / wives*. Get students to suggest sentences about the past in pairs, with *had to / didn't have to*. Remind them of Greenhill Farm (Unit 12). Say: *What do your grandparents say about the past? Did they have to get up earlier than you? Did they have to work harder? Did they have to start school earlier? Did they have to work more days a week? Which things did they have to do **by hand**? (Check *by hand*.) List domestic appliances: vacuum cleaners, coffee*

machines, washing machines, automatic dryers, etc.) *Did they have to study computer science? Did they have to learn foreign languages?*

2 Students role play a grandparent and a grandchild in pairs. The grandchild asks questions about the past, the grandparent answers and tries to add more information about the past.

3 Get pairs to report back to the class. Get students to think about times in the past (1900, 1800, 1000, etc.) and make sentences about things people *had to do / didn't have to do*. You could discuss the role of women in the past, farm workers, factory workers, children, etc.

### ◆ Nadine

1 Ask students to look at the photographs of Nadine /'neidi:n/ and read the text about her day at school. Optionally, you could then play the cassette.

2 Questions:

Point out that the answer to direct questions with *have / has to* will be with *do / does*: *Yes, she does. / No, she doesn't. / Yes, I do. / No, you don't.*

*Is Nadine sixteen? Ask 'How old?' Does she look older? / younger? Is she a pupil at a school in Oxford? Ask 'Where?' Does she have to catch the bus at 8.50? Ask 'When?' Does she have to do homework every day? Where is she doing her homework? Do you do your homework on the bus / train? What does she have to wear to school? What's her uniform like? (A: white blouse, dark green skirt, and sweater) Do you like it? What's the boy's uniform like? (A: green jacket, white shirt, school tie) Do you like it? Would you like to wear uniform like them? Can she wear jewellery at school? Is she wearing jewellery? What's she doing in the fourth picture? What's the teacher saying? Is Nadine wearing make-up? Is her friend wearing make-up? (A: Yes.) What's the teacher going to say to them? Has she tied her hair back in the fourth picture? Look at the next picture. Does she have to tie her hair back? Why, do you think? Does she have lunch in the school canteen? Why not? What kind of lunch does she have? Why? What's she doing in the picture?*

3 Optional drill:

T: *you*

C: *What do you have to do?*

Continue: *they / she / we / he / the pupils / the teacher*

### School rules

1 Get students to read the instructions. Ask them to think for a while and to make a list of sentences. They can do this in pairs if they wish.

2 Discuss school rules with the class as a whole. (Army rules for conscripted soldiers is another possibility.) Compare the rules with the rules at Nadine's school.

### What do you have to do?

1 Ask the questions, making the difference clear between *Do you do it?* and *Do you have to do it?*

2 Get the students to ask and answer in pairs.

1 Focus attention on the reading text and chart. Ask students to read it silently.

2 Point out *Schools have had to follow it* – the present perfect form of *have to*. Ask: *What have schools had to do since 1989? What are the core subjects? What are the foundation subjects?*

3 Optional drill:

T: *they*

C: *Since then, they've had to do it.*

Continue: *I / she / we / schools / he*

4 Ask the questions at the foot of the page. Discuss the school timetable and the importance of different subjects.

5 *How long have you had to do it?*

Ask students when they started at this school or in their present job. Say: *Since you've been at this school / had this job, what things have you had to do? So how long have you had to do these things?* Get them to make answers with *for* and *since*.

### ◆ Project

Optional project: Working in English, draw up an ideal school timetable for you, based on a set number of lessons. They choose which subjects are to be taught and for how many lessons each. You could ask them to decide whether any lessons are better in double lesson slots. If students take this seriously, it can lead to much discussion.

### ◆ Role play

Refer back to the role play in  2. They role play grandparent and grandchild again, but this time they will be working with the past and the present. The grandchild can talk about the things that they have to do now. The grandparent can compare these things with his / her childhood, e.g.

Grandchild: *I have to go to school five days a week.*

Grandparent: *That's nothing! I had to go to school six days a week.*

Grandchild: *I have to do homework for an hour every night.*

Grandparent: *That's nothing! I had to do homework for three hours every night.*

### ◆ Workbook

The Workbook can be done in class or at home. Exercise 1 is designed purely for matching. It should not be explained or exploited intensively. Exercises 3 and 4 could be done cooperatively in pairs. Exercise 8 (sound discrimination) should be set up / checked orally.

## Optional video component

## Teaching points

Obligation with *must* / *needn't*:*I must / needn't do it.**Must I do it? Yes, you must. / No, you needn't.*Prohibition: *I mustn't do it.**Can I do it? Yes, you can. / No, you mustn't.*Rules: *Do not (leave litter). / Always do this. / Never do that. /**Stay on the path when you are crossing fields.*  
*on foot*

## Expressions

*Can I have your attention, please? / Any questions? / Let's check our watches. / Good luck.*

## Grammar note

The Grammar summary makes the difference between *must*, *mustn't*, and *needn't* clear, and we suggest that it is used. Don't worry about the possible differences between *must* and *have to* in this lesson. They will be explored in Unit 26.

## Active / Known vocabulary

*application / appointment / birthday card / can (tin) / cheque / cigarette / club / coin / control / country / executive / foot / hairdresser / head / hill / hitch-hiker / instructor / senior (manager) / motorway / object / (pen) top / point / route / suit / survival / tent / toilet paper / value / vet / weather climb / contact / continue / cross / decide / explain / must / mustn't / needn't / offer / pick / repeat / report / survive / throw empty / ill / outdoor / ugly / wild (flower)*  
*across / outdoors / straight on foot good luck*

## Passive vocabulary

*attention / barn / checkpoint / course / diary / dry-cleaner / hitch-hike / include / king / leaflet / litter / match / overnight / pollute / queen / rucksack / still / vaccination /*

## Classroom vocabulary

*counter / exact / imagine*

## Audio-visual aids

Cassette. The listening sections are integral to this lesson.

OPTIONAL: Video cassette 2: *Survival* + Video Activity Book.

The optional video can be used as back-up or as initial presentation. If you are using the video with the Activity Book for initial presentation, miss the work on the Listening exercises in **a** and **b**. You can still use **Outdoor Survival Courses advert** below, and sections **c** to **e**. If there is any time-gap after an initial video presentation, do the listening exercises as a review, but exactly as they are in the Student's Book, without using the additional activities suggested below.



### Listening 1: The route

- 1 Focus attention on the picture of Anita, and ask them to read the questions through silently. Then play the cassette.
- 2 Note that *must* is like *can* and *could* (a modal, if you wish to use the terminology), and that the question form is *When must they report at Checkpoint A?* Get students to try asking and answering the questions in pairs. Remember that *must* is an entirely new item at this point, but give them the chance to deduce the meaning, and to try to use it.
- 3 Play the cassette again, pausing to check the answers to the questions.



### Listening 2: The rules

- 1 Focus on the second picture of Anita telling them the rules. Set the listening exercise, giving them a moment to look at the sentences.
- 2 Play the cassette. After hearing it once, students should try to complete the gap-filling exercise.
- 3 Play the cassette again, pausing as necessary to let students self-correct the exercise.
- 4 Say: *Close your books. What are the rules of the exercise?* Try to elicit all six rules from the class, listing them on the board if you wish. Then clean the board before doing 5 and 6 below.
- 5 Drill:  
Contextualize the drill. Role play Anita, looking at a list, and saying the prompt to herself: *Hmm. Rule 1 – travel on foot ...* Then give the class line: *You must travel on foot!* in a loud voice as if Anita has turned and said the rule to the group.  
T: *travel on foot*  
C: *You must travel on foot!*  
Continue: *use your tents tonight / stay in pairs / report to me at Checkpoint A / report to me at Checkpoint B*

## Outdoor Survival Courses advert

1 Establish the situation, and point out the advert for Outdoor Survival Courses for Executives Ltd. Tell them that 30 miles is about 50 kilometres. Ask students to read it silently.

## 2 Questions:

*Well, can you survive outdoors for 24 hours in cold winter weather? Ask him / her / me. Have you ever done it? Ask him / her / me. Ask 'When?' Ask 'Why?' Can you walk 50 km across the hills? Ask him / her / me. Have you ever walked 50 km? Ask him / her / me. Ask 'When?' Have you walked more than 50 km? What is the longest distance that you have ever walked? Can you climb rocks? Can you cross rivers? Explain tent. Have you ever slept in a tent? Ask him / her / me. Was it during the winter? Was it during the winter on top of a hill in England?*

## 3 Questions on the text:

*Where are the courses? How far are they from Bristol? Are they two miles from the airport? Ask 'How far?' Which motorways is it close to?*

## 4 Personalization questions / discussion:

*Would you like to go on this course? Ask him / her / me. Have you ever been away on a course (or school trip)? Where? When? What happened? Have you been on a survival course? What do you think happens on a survival course? Discuss.*

**6** Reproduction from prompts:

Students give answers that match the set of rules they have learned from both listening exercises.

T: *travel on foot*

S: *You must travel on foot.*

T: *hitch-hike*

S: *You mustn't hitch-hike.*

Continue: *take any money with you / use your tents / report at Checkpoint A / sleep in a building / report at Checkpoint B / stay in pairs / sleep in a barn / sleep in an empty house / buy any food / sleep in a hotel*

**7** Drill (to demonstrate that *must* is the same in all persons):

T: *I*

C: *Must I do it?*

Continue: *we / she / the executives / he / Anita / they / you*

**8** Go through the rules in .6 above as questions with *Can they ...?* and *Must they ...?*, getting students to give short responses with *Yes, they must. / No, they mustn't.*  
*Must they stay in pairs? Can they take any money with them? Can they hitch-hike? Must they use their tents tonight? Must they travel on foot? Can they sleep in a building, like a barn or an empty house? Must they report to the checkpoints?*

**c** **Walking in the country**

**1** Explain the activity. They read the list of rules, close their books, then ask and answer with a partner.

**2** Ask the class to reproduce the rules using *must* and *mustn't*. Explain vocabulary at this point.

**3** Let students look at the leaflet. Say the sentences below; students correct you using *must / mustn't*. Notice that, as they progress, your sentences deviate further from the rule as written – but students still give the basic rule.

T: *I never close gates behind me.*

C (or S): *You must close gates behind you.*

Continue:

*I don't stay on the path when I'm crossing fields.*

*I sometimes drop matches.*

*I often leave litter.*

*I like picking wild flowers.*

*Once I wrote my name on a tree.*

*My dog loves the country. He runs after the sheep.*

*I wash up my cooking things with detergent in the stream.*

*I play my portable cassette player in the country. It's very, very loud!*

*I always throw my drink cans in a pond.*

*I leave plastic bags in the fields.*

**d** **The survival game**

Establish the rules of the game. It can be played in pairs or in groups. Get students to play the game. Circulate, checking what's happening. (T: *What have you thrown?* S: *I've thrown a two, etc.')* After they have played, say: *Why do you miss a turn on squares 6, 12, and 13?* to elicit *You miss a turn because you mustn't sleep in a barn / buy food / take any money with you / hitch-hike.*

**e** **Must and needn't**

**1** Optionally refer students to the Grammar summary for silent reading. Check through it orally.

**2** Explain the exercise and go through the examples. Point out that *needn't* is functioning as the opposite of *must*. It shows that there is **no** obligation to do it today. Get students to work through the exercise alone.

**3** Get them to compare their answers in pairs, then go through checking. There are not always 'right' answers, as students have to decide on the priorities for themselves, e.g. *Go to the bank. Get money.* They might say: *I must go to the bank to get some money.* or they might say: *I've got a little money. I needn't go to the bank today. I can go tomorrow.* In other examples, it is clearer that they should choose *must*, e.g. *Suzy's birthday is tomorrow. I must post her birthday card today.* But even here, students could reason *Suzy's birthday is tomorrow. But I'm going to see her tomorrow. I needn't post the card. I can give it to her.* Encourage this sort of discussion of the answers.

**4** Ask: *Why must (he / she) buy a new dictionary? Is he / she good at spelling? How do you know? Spell 'dictionary'.*

**5** Go through some of the points again, getting students to give short responses with *Yes, I must* or *No, I needn't*, e.g. *Must you take the dog to the vet today? Must you go to the bank today? Must you post the cheque to the book club today?*

**6** Get the students to continue this in pairs.

**◆** **Extension: Things to do**

Ask students to write their own list of things to do. Check that they write notes (see Unit 23) rather than full sentences. They can then make true sentences based on their lists. Ask questions: *Must you (do that today)?* Students reply *Yes, I must* or *No, I needn't. I can do it tomorrow.*

**◆** **Workbook**

The Workbook can be done in class or at home. Exercises 3 and 4 could be done orally in class. Note that the jigsaw reading in exercise 5 should not be exploited intensively. The students simply do the task and the short word-deduction exercise.

**Teaching points**

This material can be used in a number of different ways:

**As extensive reading for pleasure**

We would recommend using it for extensive reading for pleasure with most classes. It can be done in class or at home. In this case, you will not need any teacher's notes. The material need not be checked or tested in any way.

**As extensive listening for pleasure**

Where you feel students will benefit from extra listening practice, the story can be used with the recording on the cassette.

**As reading comprehension material for revision**

With classes that need extra revision / consolidation material, the story can be used as comprehension material.

**Vocabulary and expressions**

As the story is intended for reading / listening for pleasure, the vocabulary is not listed in the index.

For reference, the extra items are:

*adventure / blood / coast / coffee shop / crew / crocodile / explorer / forecast / helicopter / hunter / idiot / jet / jungle / knee / leaves / lemonade / manual / rain / reef / sea-bird / season / shark / sky / storm / swimmer / toast / triangle / wages / wind / yo-yo*  
*burn(ed) / collect / cough / forgotten / grab / jump / light / lost / sat / shout / told / wash onto*  
*broken / certain / flat / frightened / lucky / normal / thirsty / wet heavily G'day in the dark*

**Audio-visual aids**

OPTIONAL: Cassette. The material is recorded and appears between Units 25 and 26.

Note that another unrelated *Crocodile Preston* story appears in *Grapevine 1*. If students have done *Grapevine 1*, you can begin by asking them what they remember of the story. You may wish to mix activities from the listening exploitation and the reading comprehension exploitation. As the story has a strong narrative, it need not be exploited too intensively.

**◆ As extensive reading for pleasure**

Reading for pleasure is best done with no pressure or fear of checking or testing. We would suggest that students work alone and read the story with no checking by the teacher. This, however, would be a good time to check on how to read extensively. Remind students not to stop for difficult words, but to read on to the end of the story. They should mark difficult words with a pencil, and look them up only after completing the whole story. You might wish to play the recording through at the beginning of a subsequent lesson.

**◆ As extensive listening for pleasure**

If you have a listening centre, tell students to listen to the cassette, then read the story, then listen and read. There will be no need for the work below. Don't ask questions about the story intensively.

**1 Paragraphs 1 and 2 (to ... I've got an idea.)**

Explain briefly who Crocodile Preston and Ray are. Say *We're going to hear about their breakfast. What do you think they're going to have?* Invite suggestions. Tell them to listen to see if they were right.

Play the cassette. Check the answers. Note that Croc has an Australian accent, and *G'day* (Australian English: *Good day*). Play it again. Ask: *Who paid for Ray's breakfast? Why hasn't Croc got any money?*

**2 Paragraphs 3, 4, and 5 (to I'm thirsty.)**

Pre-question: *They talk about drinking two things, and another drink is mentioned. List the three.*

Play the cassette. Check the answers (*sea water, the blood of sea-birds, lemonade*).

Play the cassette again. Ask questions: *Where have they gone? Why? What sort of things are in Ray's book? Can you drink sea water? / the blood of sea-birds? / lemonade? Would you like to?*

**3 Paragraphs 6 and 7 (to ... looked pretty angry.)**

Play the cassette. Ask students to describe the storm and what happened to Croc and Ray.

Play it again, ask: *Who saw the rock? Did they listen to the weather forecast?*

**4 Paragraphs 8 and 9 (to ... told the sharks?)**

Set pre-questions: *How big was the island? How far was the boat from the island? Why couldn't Croc swim to the boat?*

Play the cassette. Check the answers.

Play the cassette again. *What has Ray brought with him? What does it say about sharks?*

**5 Paragraph 10 (to ... look at your book again?)**

Set pre-questions: *What did they have to do? Could they do it? Why not?* Play the cassette. Check the answers.

Play the cassette again. *What do they need to light a fire? Why can't they light a fire in the dark? Who heard the helicopter first?*

**6 Paragraph 11 (to the end.)**

Play the cassette. Ask: *How did Croc start the fire?*

7 Play the whole cassette through, books closed.

8 Ask students to read the story silently for homework.

**◆ As reading comprehension material for revision**

Note that you can add activities from the listening exploitation above, and that you can optionally use the cassette after each section of silent reading.

**1 Paragraph 1 (to ... happened like this ...)**

Ask students to read the text silently. Ask questions: *Where was the boat made? Ask 'When?' What was the boat called? Whose boat was it? When did they lose it?*

**2 Paragraph 2** (to ... *I've got an idea ...*)

Ask students to read the text silently. Ask questions: *What did Croc have for breakfast? Ask about Ray. Who is Sheila? What does Croc do? What does Ray do? Why hasn't Croc got any money? Has Ray paid for yesterday's breakfast yet? Has he paid for the day before's breakfast?*

**3 Paragraph 3** (to ... *I'll do it.*)

Ask students to read the text silently. Ask questions: *What does Ray want to do? Where is the Great Barrier Reef? Was there anything to do in Woonawarra? Have you heard of Woonawarra? Ask about Queensland. Ask about the Great Barrier Reef.*

**4 Paragraphs 4 and 5** (to ... *I'm thirsty.*)

Ask students to read the text silently. Ask questions: *What was the weather like? What was Ray doing? Where was he sitting? What's Ray's singing like? Why did Croc ask about the book? What kind of book was it? Ray talks about the titles of three chapters in the book. What are the three titles? What information is there about surviving in open boats? Why does Croc want a can of lemonade?*

**5 Paragraph 6** (to ... *and we jumped.*)

Ask students to read the text silently. Ask them to correct these sentences:

*One minute the sky was black and the sea was green.  
The next minute a boat hit them.  
The sky went grey.  
The boat was going up and down like a helicopter.  
Water was coming over the sides of their shoes.  
Then the engine fell off.  
Ray was singing something, but Croc couldn't see him.  
The wind sounded like a vacuum cleaner.  
Croc didn't feel the rock but he saw it.  
The boat hit Croc and stopped.  
Then he saw someone in the distance.  
'Come in, Ray,' he shouted, 'the water's lovely.'  
We've got to swim away from it.  
The water was above his eyes in the boat.  
He hit Ray, and they fell in.*

**6 Paragraph 7** (to ... *looked pretty angry.*)

Ask students to read the text silently. Ask questions: *Was the island a long way away? What did the storm do? Why were they lucky? Why was Ray angry with Croc? Why didn't Croc do anything? Did Croc listen to the weather forecast? Did Ray?*

**7 Paragraph 8** (to ... *Then I saw them.*)

Ask students to read the text silently. Ask questions: *What do you know about the island? What do you know about the Australian Queen? Why does Ray say 'You'll have to swim out to the boat?'*

Note: *You'll have to do it.* Future form of *have to*.

**8 Optional drill:**

T: *you*

C: *You'll have to do it.*

Continue: *they / he / we / I / she / you*

**9 Paragraph 9** (to ... *told the sharks?*)

Ask students to read the text silently. Draw a triangle on the board. Draw a square. Check. Ask questions: *What were the black triangles? (Teach fins if you wish.)*

*Where did Ray sit down? How did Ray sit down? What was in his pocket? What does the book say about sharks? Is Croc going to swim to the boat? Are you frightened of sharks? Have you seen any of the 'Jaws' films?*

**10 Paragraph 10** (to ... *at your book again?*)

Ask students to read the text silently. Ask questions: *What did they have to do? Can you light a fire without matches? What do you need? How do you do it? Can you do it in the dark? Why not? Did they find the things that they needed? How did they get a piece of glass? What was wrong with the leaves? Could Croc light them? What did Ray hear?*

**11 Paragraph 11** (to the end.)

Ask students to read the text silently. Ask questions: *Did Ray think it was funny? Did the helicopter crew think it was funny? How do you know? Does Ray laugh when Croc tells the story now? How did Croc start the fire?*

**12** Play the cassette through once.

### ◆ Additional vocabulary work

**1** Ask students to look through the text, and find the past tenses and past participles of these verbs:

*burn / cough / forget / grab / light / lose / sit / tell*

They should draw up a chart, with three columns labelled *Present / Past / Past participle* and write all three forms of the verbs in. They should refer to the Irregular verbs list on page 102 while they are doing this. Ask them which of the verbs are regular. Note that *burn* has a regular and an irregular version in the past. Croc uses the regular version. Ask them to find another verb in the Irregular verb list that can be regular or irregular in the past (*learned / learnt*). Note that as both versions are correct, it's easier to learn the regular version (but they shouldn't be surprised to see the irregular version).

**2** Ask students to divide these words into two lists:

List 1: Words I want to remember.

List 2: Words I can forget after this lesson.

*blood / yo-yo / wages / triangle / crew / toast / reef / season / explorer / manual / rain / leaves / knee*

**3** Note the spelling: *leaf / leaves* (cf: *knife / knives, wife / wives*) and *knee*. Ask them to look in the Vocabulary index. Ask: *How many words begin with kn-?*

**4** Ask them which of these words are adjectives in the story: *flat / heavily / broken / blood / lucky / idiot / frightened / thirsty / rain / wet / normal*

### ◆ Workbook

There are no Workbook units for the **Story for pleasure** sections.

**Teaching points**

Rules, regulations, prohibition, and obligation.

Comparing and contrasting *must* and *have to*.

Thought: *Hmm, I must get a haircut ...*

Order from someone else: *You have to get a haircut!*

*had to / have had to / will have to:*

*I had to do it yesterday. / I've had to do a lot of homework this week. / I'll have to give you a parking ticket.*

*have got to: I've got to do it. (= I have to do it.)*

Orders / Instructions: *You mustn't do it. / You can't do it.*

*allowed to / not allowed to.*

Rules, regulations: *You're not allowed to do that.*

*We weren't allowed to do that. She was allowed to go home early.*

Song: for stress, rhythm, and catenation.

**Expressions**

*I'm starving / Move on / I'm only doing my job / I see /*

*Understand? / Home sweet home / (You're) in trouble / Do what I say.*

**Grammar note**

See the comprehensive summary chart on obligation, lack of obligation, and prohibition in the Grammar summary. See also the notes on *must* and *have to*. Do not over-stress the differences (cf. *could / was able to*). Most often we choose one or the other for the sake of variety.

**Active / Known vocabulary**

*bedroom / daughter / guard / haircut / law / light / meal / notice / parking ticket / prisoner / regulation / rule / sign / traffic warden / visitor / way*

*allowed / hate / have got to / move on / park / prohibited / steal / wash*

*clean / short / strict / tidy*

**Passive vocabulary**

*avenue / bonfire / cell / clean-air / colonel / prison officer / seaport / sergeant / starving / sweet / WPC (Woman Police Constable) / zone*

**Classroom vocabulary**

*external / internal / order / paragraph*

**Pictures and signs**

*No waiting / Keep off the grass / No dogs (except guide dogs) /*

*No trespassing / Silence / Give way*

Plus symbols for: *No through road / No U-turns / One-way street.*

**Audio-visual aids**

Cassette. The four dialogues and the song are recorded.

**◆ Introduction**

1 Either play the cassette or ask students to read the introduction silently.

2 Say: *What's the father's name? How old is he? What does he do?* Get them to ask and answer about the other three.

They can guess Howard and Janet's ages.

**◆ Dialogue 1 (Mr Strict)**

1 Set pre-questions: *When's lunch? When's dinner?* Play the cassette. Check the answers. Play it again, pausing for selective choral and individual repetition. Focus on the ways in which *Yeah, yes* and *sir* are said, noting the pausing.

Repeat all the examples with *must*. Get students to imitate.

2 Silent reading of the first dialogue.

3 Get students to act out the first dialogue in pairs.

Encourage them to add other times / numbers. Get one or two pairs out to demonstrate. Act it out with one student as the prisoner, and yourself as the guard.

**◆ Prison rules**

1 Go through the examples, explaining *internal* and *external obligation*. Point out that we are not always making this distinction. Often they mean the same, and we tend to alternate in a list for variety. It is very subtle, and not a 'black and white' distinction. You could use the diagram from the teacher's notes for **e** Unit 22 (*could / was able to*), simply substituting *must / have to* for *could / was able to*. Take care with *f* in /'hæftə/ and /'hæftu:/.

2 Situation. You're at a party. You want to go home. Which sounds more polite?

A *Oh, sorry. I have to go now.*

B *Oh, sorry. I must go now.*

As ever in English, you can make either sound more polite by changing your voice, but *have to* will usually sound more polite: I don't want to go, but there's an external obligation.

3 Get students to suggest some things that a prisoner has to do every day. List them, e.g. *get up early / make his/her bed / clean the cell / make (number plates, mail bags) / listen to the prison officers / stay in the cell / be polite / work / go to bed early*, etc.

4 Drill:

Turn the suggestions you have listed into a drill.

T: *Right, 29875! You must clean your cell!*

C: *He has to clean his cell.*

Continue using the prompts that the students volunteered in .3 above. Show that the order is with *must*.

**◆ Dialogue 2 (Mrs Strict)**

1 Set pre-questions: *Where are they? What's his job?* Play the cassette. Check the answers. Play it again, pausing for selective choral and individual repetition. Focus on *can, can't, have got to, not allowed to*, and *I'll have to*. Point out that *have got to = have to*, and that *'ll have to* is the future.

2 Silent reading of the second dialogue.

3 Questions:

*What does the sign say? What's his job? What kind of car is it? (Remember Unit 5!) Who is he waiting for? Why has he got to wait there? Do you think that he can read the sign? What is the law about parking here? What's she going to*

give him? Will she really **have to** give him a parking ticket? (A: No, of course she won't have to. She's saying I'll have to... to make him think: It isn't her fault. It's her job.) Are there traffic wardens in your town? Do drivers like them? Why? / Why not? Do they 'move on' wedding cars?

4 Get students to act out the second dialogue in pairs. Get one or two pairs out to demonstrate.

### **b** It's the law

1 Go through the examples. Again the difference is one of emphasis: 1) Talking about a rule: *You aren't allowed to...*  
2) An order: *You mustn't...*

People often use the former, as *You mustn't...* sounds very strong. Note that we often prefer *You're not...* to *You aren't* with *allowed to*. It sounds stronger. Remind them that they always have both forms of contraction available. Check this with a rapid drill.

T: *We aren't*

C: *We're not*

Continue: *He isn't / They aren't / She isn't / You aren't*

2 Get them to make five sentences, working alone, about the signs. Check through with the class.

3 Get students to list five things that aren't allowed in their country. Get them to compare lists in pairs, and report back to the class.

4 Drill:

T: *You mustn't (drink and drive!)*

C: *No. You're not allowed to (drink and drive).*

Use the items students have listed in .3 as the basis of your prompts in this drill.

### ◆ Dialogue 3 (Sgt Strict)

1 Play the cassette. Check the answers. Play it again, pausing for selective choral and individual repetition. Focus on *Do I have to?* and *Understand?* (= *Do you understand?*)

2 Silent reading of the third dialogue.

3 Get students to act out the third dialogue in pairs. Get one or two pairs out to demonstrate. Encourage them to be as dramatic (and loud) as they can.

### **c** Army regulations

Go through the grammar note. Get students to make sentences about Jones's day in pairs. Check.

### ◆ Dialogue 4 (WPC Strict)

1 Play the cassette. Check the answers. Play it again, pausing for selective choral and individual repetition. Focus on the tone of voice of the woman. Ask: *Does she like WPC Strict?*

2 Silent reading of the fourth dialogue.

3 Questions:

*Who lit the bonfire? Why are bonfires prohibited? Do you think that this is a good idea? Are there clean-air zones in*

*your country? Where? What are people not allowed to do in them? Are there any laws about cars and clean air? What are they? Does the woman have to put the bonfire out now? Do you think WPC Strict is fair? (In the sense of fair in Unit 20, not the colour of her hair!) Why? / Why not? Do you think it's a good law? Why? / Why not?*

4 Get students to act out the fourth dialogue in pairs. Get one or two pairs out to demonstrate.

### **d** Home sweet home

1 Focus on the picture and the rules. Explain that *Home sweet home* is an old saying. Point out the meaning of *strict*. Ask students to read through the rules.

2 Get students to work through the exercise in pairs. Then check through carefully with the class as a whole.

3 Ask the questions at the end of the exercise. Get students to discuss the rules of school / job and home. They can say which they agree / disagree with.

4 Refer students to the Grammar summary in the appendices. Ask them to read it silently, then to ask you about any problems. The chart at the end of the Grammar summary is important. You may find it's worth writing it on the board for students to copy. This will help to fix it in the mind better than a simple reading.

### **e** Rules and regulations

1 However you time the lessons on this unit, be sure to leave room for the song! Get students to cover the text, but they can look at the signs if they want. Play the song.

2 The song has a rap format, and is therefore easy to sing along with, even for the non-singers in the class. Get students to read the lyrics silently.

3 Focus on the signs surrounding the song. Ask students 1) what they mean 2) where they would see them.

4 Play the song again. Students listen and read.

5 Ask: *What rules and regulations is the singer singing about?* Get them to discuss them.

6 Play the song a third time. Students sing along.

7 If students have the nerve, get some to try actually 'rapping' the lyrics. Others could keep a rhythm accompaniment going. (This will be noisy!)

8 With classes who are interested in rap music, you can get them to write some raps for homework. It's surprising how well students at an elementary level can do this.

### ◆ Workbook

The Workbook can be done in class or at home. Note that it reviews Units 24–26 in an overtly structural way, and it will be worthwhile checking exercises 5, 6, and 7 in class. The punctuation work in exercise 8 is on speech marks, and is worth checking carefully.

**Teaching points**

Comparison: *as ... as / not as ... as*

Adjectives with *as ... as*:

*This one is / isn't as (long / good) as that one.*

*These ones are / aren't as (bad / big) as those ones.*

*much / many with as ... as*:

*He hasn't got as (much water / many glasses) as her.*

*There isn't as much petrol as there was before.*

*There aren't as many people as there were before.*

Adverbs with *as ... as*:

*I can't run as (fast / well) as (her / she can.)*

Revision: *It looks bigger / longer etc.*

*the same as: This line is the same length as that line.*

Similes: *as strong as a horse / as brave as a lion*

Adjectives and adverbs: general review.

Adjectives and nouns: *long / length; high / height; far / distance; big, small / size.*

Listening.

Cross-curricular content: perception, geometry (mathematics, art, science).

**Expressions**

*(Can you) believe your eyes (?) / Roll up!*

**Grammar note**

This unit has a clear teaching point (*as ... as*), but perhaps just as important is the extension of the language of mathematics (see Unit 16). The work here on perception crosses several curricular boundaries.

**Active / Known vocabulary**

*banana / carnival / chips / circle / death / dollar / gentleman / ice cream / lemonade / letter (a,b,c) / line / lion / litre / prize / record / rectangle / sausage / shape / teeth / winner*

*choose / jump / ride*

*easy / fat(ter) / horizontal / parallel / perfect / pink / thin(ner) / yellow / vertical*

*far / further*

*as ... as each exactly on the left / right*

**Passive vocabulary**

*boxing / boxing ring / contest / contestant / doughnut / fighter / hurt / javelin / mighty / Olympics / pancake / railway lines / rider / Roll up! / woollen*

**Classroom vocabulary**

*adverb / board pen / discuss / fun-fair / spend (time)*

**Audio-visual aids**

Cassette for the listening in section .

Note: As this begins with a cross-curricular activity, you may wish to involve other teachers in a school situation. The work here on perception crosses into mathematics, science, and art. Teachers of other subjects might like to follow up some of the points in their own lessons.

The material in the Interaction appendix (Section 21) is part of the initial contextualization in this unit. Go through it carefully before the lesson.

**  Can you believe your eyes?**

1 Focus attention on the instruction  at the foot of the left-hand page. Ask students to discuss the problems in pairs or groups. Do **not** allow students to refer to the Interaction appendix at this stage. Circulate, helping with vocabulary, without giving solutions to the problems.

2 Get pairs or groups to report back to the class. Listen to their opinions, but do not comment.

3 Refer students to the answers in the Interaction appendix, Section 21. Give them time to read through the answers silently, then get them to give alternate solutions to each other in pairs, i.e. Student A gives the odd numbered solutions, Student B the even numbered solutions.

4 Go through the twelve problems and their solutions, by asking questions:

**Q1** *Which one looks thinner? Is she thinner? Why does she look thinner? Why does Pam look fatter?*

**Q2** *Do the lines look the same? Which line looks longer? Is it longer?*

**Q3** *Which circle looks bigger? The one on the left or the one on the right? Is it bigger?*

**Q4** *Which one looks larger? Is it, in fact, larger than the other one?*

**Q5** *Are the pink lines parallel? Do they look parallel?*

**Q6** *Which line looks longer? Is it longer?*

**Q7** *Are the distances the same, or are they different? Do they look the same?*

**Q8** *Can you see it both ways? Which way did you see it first? Was it inside, or was it on top?*

**Q9** *Which shape looks bigger to you? Is it bigger?*

**Q10** *Does line B look as long as line A? Is it as long as line B?*

**Q11** *Do the purple lines look straight? Are they straight?*

**Q12** *Is the blue shape a perfect circle? Does it look a perfect circle? Is the green shape a perfect square? Does it look a perfect square?*

5 Encourage the students to try the problems on family and friends outside the lesson. They can do this in L1 (but they will have to read it in English ... and maybe translate it for their friends.)

** What a record!**

1 The next four sections are all based on a carnival context (Br. E.: *fun-fair*). Note: the American / international *carnival*, or British *fun-fair* might be very different from the concept of a carnival in students' countries. Ask: *Have you ever been to a carnival? Ask 'Where?' Ask 'When?' Ask 'How often?' Do you like carnivals? What kind of things can you see at carnivals / fun-fairs?* Focus attention on the picture of the eating contest. Ask: *What's happening here?* Get them to guess.

2 Read out the introductory text. Refer students to the *as much as / as many as* exercise. Explain the example. Check countable / uncountable. Get students to work in pairs to make sentences, referring to the lists for Dan and Hubert.

3 Check through, getting pairs to offer example sentences. If there is any hesitancy about the use of *as much as* / *as many as*, introduce a quick drill:

T: *hamburgers*

C: *Dan didn't have as many hamburgers as Hubert.*

Continue: *lemonade / bananas / chicken legs / cheese / chips*

4 Note: *Hubert ate as many pancakes as Dan.* = *They both ate the same number of pancakes.*

*Hubert drank as much milk as Dan.* = *They both drank the same quantity of milk.*

Write up number and quantity. Get students to make more sentences comparing them. (They can simply reverse Hubert / Dan to make sentences with *same*.)

5 Finally, get students to decide on the winner.

### **c** The Mighty Samson

1 Focus attention on the Mighty Samson poster. Get students to look at it. Ask questions: *How brave is he? How strong is he? How hard can you hit him?* Get answers from individuals, then get students to repeat the questions and answers chorally.

2 Focus attention on the exercise. Let students study it and complete it individually. Check the answers. Note that it is possible to answer *I can run as fast as that.* etc.

3 Use the exercise as an oral drill with choral and individual phases.

4 Ask questions around the class (taking care not to offend): *Can you run as fast as her? Can you lift as much as him? Can you jump as high as I can? Can you run as fast as he can? Can you lift as much as she can? Can you eat as much as him? Can you walk as far as me?*

Grammar note: You have used *her / him / me* and *she can / he can / I can*. You needn't point this out, unless students ask. Both versions are acceptable nowadays.

5 Refer to *as brave as a lion, as strong as a horse*. Get them to suggest other similes (e.g. *as white as snow, as black as the night, as cold as ice*). They should make them up. Point out that some are idioms in English. See if they produce any of the common English ones.

### **d** Wall of Death

1 Focus attention on the poster. Ask students to study it silently. Ask the questions to the class.

2 Then they ask and answer the questions in pairs.

### **e** Who will fight the Mighty Samson?

1 Explain the listening task. Play the cassette once. Students listen. Then ask them to look at the multiple-choice questions and to tick the boxes.

2 Play the cassette again, giving students a chance to self-correct. Then check through the answers.

3 Questions:

First, explain *Roll up!* (a typical call at a carnival, meaning 'Come this way'). *What's the Mighty Samson going to lift?*

*How is he going to lift it? What's it made of? (Check: It's wooden / It's made of wood. It's woollen / It's made of wool.) What's the prize tonight? How long must you stay in the ring? Where is the boy's father? Why has he gone?*

### **f** Classroom Olympics

1 This is a noisy activity. If you wish to avoid it with a particular class, you can still exploit the instructions. Ask the students to read the instructions silently. Check through them with the class.

2 Divide the class into two (or more) teams. The team chooses their representatives for each contest, of which there are six. They should make sure that the maximum number of people take part.

3 The contests take place. If noise is not a problem, encourage the teams to support contestants **in English**, e.g. *Come on! Hurry up! Don't stop! Well done!*

4 Ask students to think of some more 'Classroom Olympics' activities. Get sensible suggestions, and get volunteers to try them out. Don't allow any kind of eating / drinking contest, physical contortions, or any activity which could be dangerous.

### **g** The winners

1 You are now in a position where students can make comparative sentences about real events which they have witnessed. Look at the examples, then get them to work in pairs. Refer them to the four irregular verbs which they will need. Check *far / further*.

2 Get students to report back on their sentences.

### ◆ Extension

Get students to make more comparative sentences based on themselves and their environment. Ask questions: *Can you run as fast as (your older sister)? Which student comes furthest to school every day? Are you sure? How far do you travel, Maria? Do you come as far as that, Paul? Who spent longest on their homework last week? How long did you spend? Did you spend as long as that? Who spent most money yesterday? How much did you spend? Did you spend as much as that? Who spent most time on the phone last weekend? How long did you spend? Did you spend as long as him? Who has been at this school the longest today? What time did you arrive? Have you been here as long as that? Which teacher has been here the longest? How long has she been here? Have I been here as long as her? Which student can swim the furthest? How far can you swim, Yoko? Can you swim as far as that, Yoshi? Which student can jump the furthest? How far can you jump? Can you jump as far as that? etc.*

### ◆ Workbook

The Workbook can be done in class or at home. Students could extend exercise 3 with more questions in pairs. Exercises 5, 6, and 7 could also be done in class. The reading in exercise 9 has no questions.

**Teaching points**

Various short responses to statements.

Agreeing and disagreeing:

*So do I. / I don't. Neither do I. / I do.*

Expressing opinions:

*I think so. / I don't think so.*

Question tags:

*It's very good, isn't it? / It isn't very good, is it?*

Asking for confirmation:

*Are they? / Aren't they? / Do they? / Don't they? / Did it? /*

*Didn't it?*

*be + frequency adverb:*

*They are (always / usually / sometimes) popular.*

*He's (never / often / rarely) late.*

*a bit / very + adjective:*

*It's a bit miserable. / It isn't very good.*

*start / stop doing:*

*He started / stopped sneezing ten days ago.*

**Expressions**

*Greetings / That's it! / My dear ... / What does this mean? Let's have a look at it / What a (disaster / load of rubbish)! / Why didn't I think of that? / on show*

**Grammar notes**

This unit ties together seemingly disparate items which are used for responding to statements of fact.

**Active / Known vocabulary**

*apple / arm / audience / drama / fan / feet / France / painting / perfume / play / silver / symphony / theatre  
agree / disagree / mean / paint / rain  
cheerful / gloomy / huge / miserable / serious  
still BC (before Christ) so (do I) / (I think) so*

**Passive vocabulary**

*choice / comedy / concerto / disaster / Egypt / emperor / exhibition / funeral / Gaul / harmonica / palace / performance / psychological / Roman / rubbish, load of rubbish / yawn*

**Classroom vocabulary**

*question tags / respond / review / statement*

**Audio-visual aids**

Cassette. Only the four dialogues are recorded.

Historical notes: This unit is based on typical British humour in the form of historical parodies. The places and dates in the unit are all factual. Caesar did visit Cleopatra in 48 BC; Beethoven's Fifth Symphony was first performed in Vienna on 24 October 1808; Richard Burbage was an actor in Shakespeare's company at the Globe Theatre, and *Hamlet* was first seen in 1601; Leonardo did paint the *Mona Lisa* between 1503 and 1506, and Michelangelo was in Florence in 1506. However, Beethoven wasn't married, and the conversations and reviews are fictional!

**a Agreeing and disagreeing**

Go through the example. Repeat that *So do I / Neither do I* are both for agreeing, and that *I don't / I do* are the equivalents for disagreeing. Get students to write five true sentences with *like* and five with *don't like*. They then work in pairs, saying their true sentences to another student, who agrees or disagrees. Check a few students.

**◆ News story: Caesar's sneezes**

1 Ask students to read the story silently.

2 Questions:

*Did Caesar start sneezing two days ago? Ask 'When?' Has he stopped yet? What can't the doctors do? How many times has Caesar sneezed? Note: start / stop doing.*

3 Personalization questions (+ Ask him / her / me):

*When did you start learning English? Will you stop learning English at the end of this year? What's your favourite sport? When did you start playing it?*

**◆ Dialogue: Mr and Mrs Beethoven**

1 Focus on the picture, check that the text is covered. Ask: *Have you heard of Beethoven? Where was he born? Have you heard any of his music? Do you like it?* Play the cassette. Note that the actor uses a German accent in English. Play it again, pausing for selective choral and individual repetition.

2 Drill:

T: *It's a bit gloomy.*

C: *It's a bit gloomy, isn't it?*

Continue: *It's very good / It's very loud / It's a bit miserable / It's very serious.*

3 Silent reading of the dialogue.

**◆ Dialogue: Caesar and Cleopatra**

1 Focus on the picture. Check that the text is covered. Ask: *Have you heard of Julius Caesar? /si:zə(r)/ Who was he? Where did he come from? Who was Cleopatra? Have you studied them in history lessons? Have you seen any films about them?* Play the cassette. Play it again, pausing for selective choral and individual repetition.

2 Note *So do I* for agreeing with affirmative statements, and *Neither do I* for agreeing with negative statements. Ask the class to agree with these statements:

T: *I love perfume.* C: *So do I.*

T: *I don't like sneezing.* C: *Neither do I.*

Continue: *I like music / I don't like homework / I don't like (a famous person) / I like (a different famous person) / I love flowers / I don't like traffic wardens.*

3 Silent reading of the dialogue.

4 Questions:

*What has Caesar brought her? Where did he get it? Can Caesar stop sneezing? Why not? (allergic appears in Unit 23) What will he have to do? Will he ever return?*

5 Paired reading of the dialogue.

**4 Questions:**

*Where are they? What year is it? What has his wife just brought him? Does she like the new symphony? What does she say about it? Why did she say it again? (Note: Beethoven became deaf.) Does it sound like something from a funeral? Do you like her song? Have you heard it before? (The title is I'd like to teach the world to sing.)*

**5 Paired reading of the dialogue.****6 Ask them to agree or disagree with these statements:**

*I like serious music / I like Beethoven / I don't like cheerful music / I like rock music / I don't like jazz / I think the music sounds gloomy / I think her song's nice.*

**b It's a bit gloomy, isn't it?**

**1** Explain the exercise. Get them to put affirmative or negative tags onto the sentences. Check.

**2** Explain that we usually agree with statements ending in a question tag:

A *It's a bit gloomy, isn't it?*      B *Yes, it is. (I agree.)*  
A *It isn't very nice, is it?*      B *No, it isn't. (I agree.)*

Ask students to agree with you: *It's (hot) today, isn't it? That's a nice picture, isn't it? Beethoven isn't very cheerful, is he? The Fifth Symphony's very famous, isn't it? It isn't a happy piece of music, is it?*

**3** Get students to make statements using the verb *to be* with question tags. Agree with them.

**◆ Review: Beethoven concert**

**1** Ask students to read the review silently.

**2 Questions:**

*What was the date of the first performance? (Note: last night ...) Were there many people there? What did the audience think of it? Did the writer like it? Does he like Beethoven? Does he think people will remember Beethoven? Who does he think they'll remember? Has anybody heard of Heinrich Blinkenheimer?*

**3** Get students to list some contemporary musicians / composers / writers who they think people will remember in 100 years' time. They give their opinions. Other students agree / disagree.

**◆ Dialogue: Shakespeare and Burbage**

**1** Focus on the picture. Check that the text is covered. Ask: *What do you know about Shakespeare? Have you heard of any of his plays? What are the titles?* Play the cassette. Play it again, pausing for choral and individual repetition. Tell them that *To be or not to be ...* is probably the most famous line in English literature.

**2** Silent reading of the dialogue.

**3** Paired reading of the dialogue.

**c Aren't they?**

**1** Go through the exercise orally. Note that these echo questions are very easy in different tenses, and that they are a

good way of keeping a conversation going. Get students to continue in pairs.

**2** Say sentences (from all three contexts so far), getting individual students to respond with echo questions. If they perform well, introduce examples with *have*, *will* and *could*, e.g. *Caesar brought her gold. / The music was gloomy. / She didn't like it. / Caesar couldn't stop sneezing. / He will return. / William has finished it.* etc.

**◆ Review: What a load of rubbish!**

**1** Ask students to read the review silently.

**2 Questions:**

*What is the question people are asking? Where did he see the play? How much could he understand? How much music was there in the play? How many jokes were there? How many times did he laugh?*

**3** Take the points in the exercise in **d**. Discuss what kind of entertainment people do want in the evenings. Compare serious / educational TV channels with popular ones. Make statements about current TV that students can respond to with echo questions.

**◆ Dialogue: Leonardo and Michelangelo**

**1** Focus on the picture; check that the text is covered. Ask: *Who was Leonardo? What things did he do? Have you seen a picture of the Mona Lisa? What's it famous for?* Play the cassette. Play it again, pausing for selective choral and individual repetition.

**2** Silent reading of the dialogue.

**3** Paired reading of the dialogue.

**◆ Review: New Art Exhibition**

**1** Ask students to read the review silently.

**2 Questions:**

*Where is the painting on show? What's wrong with the painting? What did Leonardo say about it?*

**d I think so / I don't think so**

**1** Check *I think so. / I don't think so.* Go through the examples, then get them to ask and answer in pairs.

**2** Invite them to give their opinions on other things. Remind them of their list of composers, etc. that people will remember in 100 years' time. Make statements about the list, getting students to respond with *I think so / I don't think so.* Get students to give one-line opinions on art / music / drama / literature. The rest respond, e.g. *I think Marquez is the greatest writer in the world.* etc.

**◆ Workbook**

The Workbook can be done in class or at home. The dialogues can be used for paired oral practice. The sounds in exercise 9 should be checked orally.

**Teaching points**

Revision: quantity and comparison.

*too much / too many / enough:*

*There is too much pollution. / There are too many cars.*

*There isn't enough food. / There aren't enough trees.*

*when: A drought happens when there isn't enough rain.*

*Pollution happens when we burn too much petrol.*

*become: The atmosphere becomes warmer when there is too much carbon dioxide.*

*cause: What caused it? CFCs have caused a hole in the ozone layer.*

*will have to: We'll have to stop using aerosols.*

*make: It makes the world hotter.*

Reading and reference skills. Reading skill development.

Cross-curricular content: science, technology, geography.

**Note**

This unit should be exploited for content rather than structure.

Many of the scientific words will seem difficult on the surface, and the vocabulary load may seem high, but many words are international / guessable. If students have not done Units 12 and 23, it may take more time.

**Active / Known vocabulary**

*amount / billion / cause / climate / cloud / coast / crisis / desert / electricity / fridge / gas / government / heat / hurricane / insect /*

*level / light / oxygen / period / pollution / product / radiation / rain / satellite / sky / storm / summer / suntan / temperature / wind allow / become / breathe / burn / cause / discover / escape / fall / get in / get out / help / plant / produce / rise(n) / save / warm cloudy (-ier) / cool(er) / dirty / dry (-ier) / rare / wet(ter) enough / too many / too much*

**Passive vocabulary**

*advertiser / aerosol / Antarctica / atmosphere / Bangladesh / cancer / carbon dioxide / CFCs / chemical / chlorofluorocarbons / coal / drought / effect / famine / flood / grain / greenhouse effect / India / inland / major / manufacture / methane / nitrous oxide / ozone / ozone-friendly / ozone layer / poisonous / reflect / silent(ly) / skin / sunburn / sunlight / ultraviolet*

**Classroom vocabulary**

*glossary / symbol*

**Audio-visual aids**

Cassette. The texts are recorded for optional use in the classroom (or by the teacher before the lesson), but the basic exploitation regards this as a reading text.

This subject is both topical and important. Students will have discussed it in other subject lessons. In a school situation, check what has been done in other classes. In this type of lesson, it is vital to remember that the teacher's role is to bring out students' own opinions in English. Many of us feel so strongly about this topic that we should beware of using the lesson as a platform for our own ideas.

4 Ask students to complete the gaps (dum-di-dum) in these sentences with *cause(s)* or *come(s) from*:

*Wool (dum-di-dum) sheep. / Dangerous driving (dum-di-dum) accidents. / CFCs (dum-di-dum) aerosols. / Lemonade (dum-di-dum) hiccups (demonstrate). / Ultraviolet radiation (dum-di-dum) sunburn. / Plastics (dum-di-dum) oil.*

**a Reading**

OPTIONAL: You can simply ask students to read the text silently using the glossary for reference. However, we would suggest doing the optional reading development activities listed below before doing so.

**◆ Holes in the sky**

1 Co-operative reading. Put students into pairs. Student A has to underline all the words in the text that are used in their own language. They should include words which are nearly the same. Student B goes through the text marking all the words that are difficult to understand or impossible to guess. At the end of the activity, ask: *Who feels happier, Student A (who looked at the text in a positive way) or Student B? (who looked at the text in a negative way).*

2 Read this version of the text aloud:

*Satellite photograph, ozone layer, Antarctica. Pink and white on computer photograph. Ozone layer stops ultraviolet radiation. Ultraviolet radiation - suntan, cancer. CFCs, scientists, 1982. 30% CFCs aerosols, 30% fridges, air-conditioning, 34% manufacture plastics.*

Ask students how difficult these scientific words were.

3 Ask students to compare their underlined texts in pairs.

**◆ The greenhouse effect**

1 Point out that paragraph 1 refers to diagram 1, and paragraph 2 to diagram 2. Ask students if they know / can guess the phrase *greenhouse effect* (*greenhouse* appears in Unit 23). If so, ask them to explain what they know about it. Point out CO<sub>2</sub> on diagram 2. Ask *What's H<sub>2</sub>O?*

(A: water). Say: *Look at the text quickly. What's CO<sub>2</sub>?*

Demonstrate *breathe in, breathe out*. Get students to do it.

2 Get students to read through the text silently.

3 Questions: *What does sunlight give us? What happens to the heat? Does carbon dioxide allow heat in? Does it allow heat out? So why does the atmosphere become warmer? Where does carbon dioxide come from? What do trees do? What has happened to the rain forest? What does this mean?*

**◆ A hotter earth?**

1 Co-operative reading. Put students in pairs. Ask Student A to underline all the comparative words in the text, while Student B underlines all the nouns for weather.

2 Students compare their texts in pairs. Ask them to find the words that mean *go up* and *have gone up*. (*rise / have risen*). Refer to the map. Ask for examples of grains. (Refer back to Unit 12: *wheat, maize*.) If you have a small mirror, demonstrate *reflect* (or use a window).

3 Refer back to section **a**, then get students to read the three texts silently, referring to the glossary as necessary.

4 Ask them to read through the glossary silently and quickly. Ask about the ozone-friendly sign: *Have you seen this anywhere? What did you see it on? Do you prefer ozone-friendly products? Why? / Why not?*

### ◆ Some facts about climate

1 Focus attention on the facts in the blue box. Check *rise / rose / risen*. Ask students to read through quickly, marking any problem words.

2 Go through these situations orally:  
*There are six people and five cups of tea. There aren't enough cups. or There are too many people.*  
*There's only a little petrol in the car. We are 100 kilometres from a petrol station. There isn't enough petrol. We bought a lot of food for the party, but only three people came. There was too much food.*

Get students to repeat the examples.

3 Ask students to find words in the list of facts that mean: *something that happens when there is too much rain / a place where there is very little rain / something that happens when there isn't enough food in a country / something that happens when there isn't enough rain for the plants / a very strong wind.*

4 Ask about the climate in the students' country (or countries). *Has the weather been worse / better? Have any unusual things happened? What?*

### **b** Matching

1 Set the matching exercise. Get students to work on it alone.

2 Check through orally with the class. Say the first half of each sentence, and get students to supply the second half.

3 Check again by asking questions: *When does a drought happen? When does the ozone layer become thinner?* etc. They supply the full answer.

### **c** Too much, too many, enough

1 Explain the exercise. Students work alone putting the words into the boxes. They compare their answers with their partner. Check.

2 Drill:

T: *trees*

C: *There aren't enough trees.*

T: *food*

C: *There isn't enough food.*

Continue: *water / schools / oil / rain / hospitals / oxygen*

3 Drill:

T: *cars*

C: *There are too many cars.*

T: *pollution*

C: *There is too much pollution.*

Continue: *people / carbon dioxide / radiation / floods*

4 Focus attention on *Now make sentences about your country.* Go through the examples. Get students to continue in pairs.

5 Get pairs to report back to the class. Discuss the points that they bring up.

### **d** You can save the world

1 Ask students to read the ten statements through silently.

2 Read out the statements. Say: *Is this a good idea?* Get students to respond simply *I think so / I don't think so.*

3 Ask: *What will we have to stop doing? What will we have to start doing?* Prompt: *Will we have to start using less electricity? Will we have to start turning off lights? Will we have to stop using cars for short journeys?* etc. Hold general discussion back until after students have done the interaction below.

### **e** Interaction

1 Refer students to the Interaction appendix. Student A looks at **d** above, while Student B refers to Section 17 of the appendix. Give Student B time to read through the sentences. (Optionally, Student A could use **d**, and Student B the appendix for numbers 1 to 5. They could then reverse roles, with Student B looking at **d**, and Student A looking at the appendix for numbers 6 to 10.)

2 Students work in pairs. They are actually role playing, because the text tells them which opinion to express. Encourage them to drop the role play and to have genuine discussions about each of the points. Give them plenty of time for this activity. Circulate, helping with vocabulary.

3 Get pairs to report back on their conclusions. They can now refer to the Interaction appendix as well. One student in each pair has the book open at Unit 29, the other has the book open at the appendix. This should enable a class discussion to take place.

### ◆ Extension

1 Optionally, if discussion flags, this might be a good point to replay the song from Unit 17, *Have you heard the news.* Students often enjoy hearing a song again.

2 You could play the recording of the texts to close the lesson.

### ◆ Workbook

The Workbook can be done in class or at home. Check the sounds in exercise 7 in class.

## Optional video component

## Teaching points

## Advice:

*should / shouldn't and Why don't you ...?*

*You should do this. / You shouldn't do that.*

*Should I eat more salad?*

*Yes, you should. / No, you shouldn't.*

*What should I do? / Where should I go?*

*Why don't you (take more exercise)?*

*good for / bad for:*

*Too much fried food is bad for the heart.*

*Too much exercise isn't good for you.*

*take:*

*take your pulse / temperature / blood pressure*

*take off your shirt*

*take exercise*

*take these pills / tablets*

*take / have a (bath / shower / holiday)*

*(once / twice / three times) a day:*

*Take (the tablets) twice a day.*

Revision of the present perfect:

*How long (have you had it)? + for / since*

Listening development.

## Expressions

*Would you like to come in? / Once more / ... you know. / Just a joke. / Why didn't you say so before?*

## Active / Known vocabulary

*café / chemist / chest / cigarette / course / cream / dessert / diet / examination (medical) / heart / juice / lemon / menu / patient / pill / prescription / salad / milk shake / sort / spoonful / starter / Switzerland / temperature (of body) / thermometer / toe freezing / fried / healthy / main / medical hurry / should(n't) / smoke / touch at all immediately*

## Passive vocabulary

*avocado / blood pressure / central heating / check-up / deeply / faint / greasy / mineral water / pain / pulse*

## Classroom vocabulary

*act out / order*

## Audio-visual aids

Cassette. Dialogues and listening. Note that the two dialogue sections are exploited with listening-style exercises as well as  Listening.

OPTIONAL: Video cassette 2: *At the Doctor's* + Video Activity Book.

The **optional video** can be used as back-up or as initial presentation. If you are using the video with the Video Activity Book for initial presentation, you can miss sections , , , and . You should still use sections , , and  from the Student's Book.

 **Number the photographs**

Focus attention on the photographs, set the task, then play the dialogue once. (Correct order: photo 2, photo 3, photo 1, photo 4.) Say *Look at picture 1. What's the doctor doing? Picture 2. What's he doing? Picture 3. What's he doing? Picture 4. What's he going to do?*

 **Dialogue**

1 Play the cassette again. Pause for selective choral and individual repetition of key sentences (ones with *should*). Include the optional drills below. Note: It takes no longer to do rapid mechanical drills like the examples, than to explain that *should* is the same in all persons! With drills they're getting pronunciation practice too.

## 2 Drill:

T: *that cough* C: *How long have you had that cough?*

T: *he* C: *How long has he had that cough?*

Continue: *sore throat / she / you / headache / cold / he*

## 3 Optional drill:

T: *you* C: *You should take exercise.*

Continue: *we / they / she / I / he / everyone / people*

## 4 Optional drill:

T: *you* C: *You shouldn't smoke.*

Continue: *they / I / he / people / you / she / we*

5 Ask students to read the dialogue silently.

6 Questions:

*How long has the patient had the cough? Why does the doctor want him to take off his shirt? Why is it cold? Why is the central heating off? Does the patient ever take exercise? How far has the doctor run this morning? Does the patient smoke? How many cigarettes a day does he smoke? Does the doctor smoke? Do doctors usually smoke? Why not?*

7 Paired reading of the dialogue.

 **Complete the sentences**

1 Ask students to work alone to complete the sentences.

Ask: *How many times have you written 'take'?*

2 Refer back to the photographs to check the meaning. Ask questions (+ ask him / her / me): *Has the doctor ever taken your blood pressure? Ask 'When?' (Check: When did the doctor take ...)* *Has anyone ever taken your temperature? Ask 'When?' Ask 'Why?' Has anyone ever taken your pulse? Ask 'Who?' Ask 'When?' Do you ever take any exercise? Ask 'What?' Ask 'How often?' What do you take when you've got a cold / sore throat / cough? (Refer back to Unit 15.) Do you take vitamins? Do you prefer to take a shower in the morning or in the evening? (Check: take a shower = have a shower.) Have you ever taken any exams in English? Have you taken any exams this year? Do you ever take taxis? Have you ever taken a taxi?*

3 Ask students to write five more sentences with *take* (or *took / taken*) in class or for homework.

## c You shouldn't do it!

1 Go through the example. Check *at all*. Compare: *I like it very much / I don't like it at all*. Point out that *at all* makes the negative stronger (cf. *very much* with the affirmative). Get students to tell you about some things that they don't like **at all**. You could compare the use of *very much* with negatives: *I don't like it very much* is weaker than *I don't like it* which is weaker than *I don't like it at all*.

2 Get students to role play a doctor and patient in pairs, giving advice about the five examples. Get one or two pairs to demonstrate.

## d A few questions

1 This is a different kind of listening exercise. Read through the instructions carefully. (Demonstrate talking unintelligibly with something in your mouth.) Note that there are no 'right' answers. We can guess some of the things the patient says reasonably well. With other things we can't hear anything intelligible. Play the conversation once.

2 Get students to try to fill in the blanks. Encourage them to use their imagination.

3 Play the cassette again, so that students can modify their guesses. We list some **possible** answers below. They are not the only 'right' answers (though they're quite close to what the actor said on the recording).

- 1) *Yes, O.K.*
- 2) *Well, yes. Five or six glasses / pints a day.* (one pint = 0.568 litres)
- 3) *Well, yeah. I eat a lot of hamburgers. Yes.*
- 4) *Thank you.*
- 5) *No.*
- 6) *Mmm, no. Oh, yes. Yes, I have. Once.*
- 7) Totally unintelligible. Something like: *Last year, when I was on holiday.*
- 8) Totally unintelligible. Something like: *Well, that's a funny story. It happened when I was in Switzerland. Have you ever been there?*

4 We know from the doctor's answer that the patient asked a question. More importantly, we could also hear that it was a question from the patient's intonation pattern. Get them to ask you a few mumbled questions, where the words are unintelligible, but where we can hear the question intonation. This can be fun. They can prepare a list of questions, stuff some paper in their mouths, and ask the questions using a question intonation. This will focus their mind on the pattern! Try to guess what the question is, and simply reply.

5 Get students to act out the conversation in pairs. The first time, the patient should be unintelligible. The second time, the patient should say real words. A paper tissue in the mouth helps! Remind them to make questions sound like questions!

6 Ask: *Have you ever had a conversation like this? Was it at the doctor's or at the dentist's?*

## e Listening

1 Focus attention on the questions. Let students read them through once. Play the cassette.

2 Play the cassette again, pausing at intervals. Let students make notes if they wish.

3 Get students to ask and answer the questions in pairs.

4 Refer them to the Listening appendix. Let them read the dialogue silently if they wish.

5 Check through, asking the ten questions in **e** to the class as a whole.

## f A healthy diet?

1 Go through the instructions carefully. Check *good for you / bad for you*. Get students to complete the menus. This could be done in pairs or groups to encourage discussion, and they should be allowed to refer to the Vocabulary index.

2 Students use their menus and make sentences in pairs or groups.

3 Ask questions, to elicit short answers with *Yes, (I) should. / No, (I) shouldn't*. This may even be worth doing as a drill, as short answers increase their awareness that *should* is a modal.  
*Should you eat a lot of cream? Should you eat a lot of chips? Should you eat more salad? Should you drink more mineral water? Should you eat a lot of eggs? Should you eat a lot of fried food?*

4 Discuss their choice of items. Ask: *Why shouldn't you eat fried food? Why should you drink mineral water?* etc. Give students a chance to disagree that certain things are good or bad for you.

## g Are you healthy?

1 Section 1. Focus attention on the list of questions. Give students a chance to look through them before working in pairs. Then get students to ask and answer alternate questions in pairs.

2 Section 2. Now they have to go through the questions again, but this time they give advice with *should / shouldn't* after their partner has answered.

3 Get students to ask **you** the questions, and to give **you** advice. (This is much more fun than giving each other advice!)

### ◆ Extension

Get students to role play two people who are going on holiday. They are trying to decide what they should take with them, e.g. *We should take some sunburn cream. We shouldn't take too many clothes. We should take two swimming costumes. We needn't take towels – there'll be some in the hotel.* etc.

### ◆ Workbook

The Workbook can be done in class or at home. Check the guided writing in exercise 2. (You could get them to lay out a personal letter of advice to the writers from Rosemary.)

## Answer key

**This answer key may be photocopied for use with Grapevine 2 Check-back three.**

No other part of this publication may be photocopied without the prior written consent of Oxford University Press.

Please do not write on this answer key.

### Which verb?

- |               |                  |
|---------------|------------------|
| 1 had         | 6 were able to   |
| 2 didn't have | 7 aren't allowed |
| 3 could       | 8 shouldn't      |
| 4 could       | 9 needn't        |
| 5 couldn't    | 10 allowed to    |

### Questions

- 1 Did you go to London?
- 2 Must you go home?
- 3 Have you been to Paris?'
- 4 Could you hear music?
- 5 Should you eat more salad?
- 6 Would you like a cup of tea?
- 7 Have you got a pen?
- 8 Were you listening to the radio?
- 9 Did you have to wear a uniform?
- 10 Are you allowed to park here?
- 11 Are you from England?
- 12 Were you at home yesterday?

### All, both, neither, etc

- |           |           |
|-----------|-----------|
| 1 Both    | 6 One     |
| 2 None    | 7 Some    |
| 3 All     | 8 One     |
| 4 Neither | 9 Neither |
| 5 Both    | 10 Some   |

### I, me, my, mine

- |        |         |
|--------|---------|
| 1 my   | 6 hers  |
| 2 your | 7 us    |
| 3 him  | 8 them  |
| 4 his  | 9 their |
| 5 she  | 10 its  |

### Past tenses

- |           |               |
|-----------|---------------|
| 1 caught  | 7 did         |
| 2 taught  | 8 found       |
| 3 ran     | 9 could       |
| 4 thought | 10 had to     |
| 5 bought  | 11 brought    |
| 6 paid    | 12 understood |

### Quantity

- 1 much
- 2 enough
- 3 much
- 4 many
- 5 enough
- 6 many

### Talking about grammar

- |               |                      |
|---------------|----------------------|
| 1 prohibition | 6 a question tag     |
| 2 purpose     | 7 advice             |
| 3 reason      | 8 plural             |
| 4 obligation  | 9 a frequency adverb |
| 5 an adverb   | 10 a modal verb      |

### Asking for confirmation

- 1 Don't they?
- 2 Do they?
- 3 Did she?
- 4 Didn't she?
- 5 Hasn't he?
- 6 Isn't she?
- 7 Was he?

### Agreeing

- 1 Neither can I.
- 2 So must I.
- 3 So did I.
- 4 Neither did I.
- 5 So have I.
- 6 Neither have I.
- 7 So was I.
- 8 Neither was I.

### Pronunciation

- 1 bought
- 2 weight
- 3 because
- 4 slow
- 5 clear

**Teaching points**

Suggestions: *Why don't we see that film?*

*Shall we go home? / Let's go home.*

Requests: *Can / Could / May I (have a drink)?*

Questions: *What (do you want / would you like) to drink?*

*Should + be / be allowed to:*

*It shouldn't be a 15.*

*Should she be allowed to see the film?*

Opinions:

*I think (that) it's very good.*

*I thought (that) it was very good.*

*So did I / Neither did I.*

Question tags: *was it? / wasn't it?*

*It was great, wasn't it? / It wasn't very good, was it?*

*I don't mind.*

Adjectives formed with -ing from verb:

*boring / charming / embarrassing / entertaining / exciting / frightening / terrifying*

Reading for specific information.

**Expressions**

*(not) sleep a wink / highly recommended / from beginning to end / forget it / I don't mind / Sorry, I meant ... / There you are. / It's not fair! / Cheer up / What about you?*

**Active / Known vocabulary**

*adventure / cashier / change / customer / discussion / performance / rubbish / science fiction / screen / series / strawberry / thriller / ticket*

*film / fly / may (request) / mind (I don't mind) / shall brilliant / charming / embarrassing / entertaining / exciting / free / frightening / horror / nasty / psychological / regular (= standard size) / romantic / terrifying / violent including under (age: five, fifteen)*

**Passive vocabulary**

*academy awards / admitted / category / chase / cheer up / citizen / comedian / commence / consider / cops 'n' robbers / director / eagle / fun 'n' games / (on) location / mineral (= soft drink, soda) / nightmare / parental guidance / permitted / popcorn / rabbit / recommended / review / scene / schedule / suitable / treat / treasure / tub / universal / unsuitable / vanilla / sleep a wink / zany*

**Redundant vocabulary** (not listed in the index)

*crocodile / freshly-popped / hunter / unlocked*

**Audio-visual aids**

Cassette of the four dialogues. Authentic film adverts (in English or in L1) from a multi-screen cinema could be used in role plays.

**a Which one?**

1 Focus attention on the background picture. Ask students to describe the scene. Point out **a**. Get them to ask and answer the four questions in pairs.

2 Point out the Film reviews and Performance schedule. Say: *You are going to the Ten Screen cinema. Read the reviews quickly, and choose the three films that you would most like to see. Number them in order from 1 to 3. Give them a strictly limited time in which to do this.*

**◆ Film reviews / Performance schedule**

The following activities are designed for reading for specific information. Don't let students call out answers to the questions. They should raise their hands when they find each answer. Wait until at least half the class have found the answer, then select a student to speak.

1 Focus attention on the categories. Tell them to read them quickly. With non-adult students, ask: *Which films are you allowed to see? Which films aren't you allowed to see?*

2 Say: *Find these words and underline them: terrifying, entertaining, frightening, boring.* Get them to do this as quickly as they can.

3 Ask: *Which films does the writer recommend?*

4 Say: *Look at the Performance schedule. Which is the longest film? Which is the shortest film? Which film begins earliest? Which film begins latest? Which film begins at 6.20? Which film begins at 7.15? How much does it cost for an adult ticket to the last performance of Changing Houses? / the 5.50 performance of Fluffy in Cloudland? / the last performance of The Treasure Tree? How much does it cost a 66-year-old man to see the 6.20 performance of Unlocked Doors? / a child to see the six o'clock performance of Lambert & Stacey?*

5 Say: *Look at the reviews again. Which film was filmed in the Himalayas? Which film cost \$70 million to make? Which film isn't as good as the TV series? Which film stopped the reviewer sleeping? Which film is a cartoon? Which film got five stars? Which film got the Academy Award for Best Director?*

**b What shall we see?**

1 Focus attention on the picture. Check that the dialogue is covered. Play the cassette. Play it again, pausing for selective choral and individual repetition. Check Mrs Turner's tone of voice: *Is she enjoying the evening? Check I don't mind.*

2 Drill:

T: *Crocodile Preston sounds good.*

C: *Shall we watch Crocodile Preston, then?*

Continue: *Where Eagles Fly got six Academy Awards / Ricardo Murphy's in Changing Houses / Everybody says Ghost Hunters 2 is fantastic / I loved the TV series of Lambert & Stacey / Unlocked Doors is brilliant.*

3 Optionally, you could improvise a similar drill to practise *Why don't we see (Crocodile Preston)?*

4 Silent reading of the dialogue.

5 Questions:

*What does Joey want to see? What about Holly? How old are Joey and Holly? What does Mrs Turner want to see? (to elicit: She doesn't mind.) What is Mr Turner's suggestion? Does Joey want to see it? Why do they all have to see the same film? When did the film start?*

6 Group work. Students role play the Turner family. They first read the conversation as a group, then they improvise a similar conversation using the Performance schedule. (Check *What time is it?*)

## c Buying the tickets

1 Focus attention on the picture. Check that the dialogue is covered. Pre-question: *How much were the tickets? How much did he give the cashier?* Play the cassette. Play it again, pausing for selective choral and individual repetition. Encourage them to say the lines dramatically.

2 Drill:

T: *embarrassing*

C: *That was really embarrassing!*

Continue: *boring / exciting / frightening / interesting*

3 Silent reading of the dialogue.

4 Group reading of the dialogue (same groups as in **b**).

5 Focus attention on the questions in the Student's Book. Get students to ask and answer the questions in pairs, then discuss the topic of film categories. Open this up into a class discussion (checking the questions at the same time).

## d Something to drink

1 Focus attention on the picture. Check that the dialogue is covered. Play the cassette. Play it again, pausing for selective choral and individual repetition. Focus on the suggestions and requests.

2 Drill:

T: *chocolate ice cream*

C: *May I have a chocolate ice cream, please?*

Continue: *some popcorn / a lemonade / a hot dog / a cola*

3 Discuss polite requests. *May* and *could* are both polite forms. We generally say that *can* is less polite, but note that in English the tone of voice is much more important in expressing politeness than the choice of words. Get students to request things with *Can / Could / May I have ...?* first, very politely, second, in a neutral way, third, very rudely. Demonstrate to them. All three forms can be used in all three ways, but if you are trying to be polite, it's best to use *Could* or *May* plus a polite tone of voice.

4 Questions:

*What do they all want to eat and drink? What does Mrs Turner want? Is Holly going to get the ice cream?*

5 Silent reading of the dialogue.

6 Group reading of the dialogue.

7 Put students into pairs: Mr Turner and the assistant. Refer students to the Interaction appendix. (Student A to Section 6, Student B to Section 18). Note that only Student B will have the prices on the list. Explain *regular*, *large*, and *extra large*. This is normal nowadays. The real meaning is *small*, *medium*, and *large*! Ask why these words are used. Explain *minerals* (= soft drinks, sodas). Note: Mr Turner will have to ask about prices.

8 Get students to role play the conversation.

9 Get one or two pairs to demonstrate.

## e After the film

1 Focus attention on the picture. Check that the dialogue is covered. Play the cassette. Play it again, pausing for selective choral and individual repetition.

2 Ask students to agree with these statements, using *So did I. / Neither did I.*

*I thought it was brilliant. / I didn't like the beginning. / I loved the end. / I thought Tod Baxter was fantastic. / I didn't like Muriel Street. / I didn't really understand the story. / I enjoyed the scenes in Australia.*

Point out that the opposite of *So did I* is *I didn't*, and the opposite of *Neither did I* is *I did*. (cf. Unit 28)

3 Drill:

T: *That film frightened me.*

C: *Yes, it was frightening, wasn't it?*

Continue: *That film embarrassed me. / That film entertained everyone. / That film really excited me. / That film terrified me. / That film bored me.*

4 Make statements to individual students. They respond with a question tag.

T: *It was good.*

S: *Yes, it was, wasn't it?*

T: *It wasn't boring.*

S: *No, it wasn't, was it?*

Continue: *It was exciting. / It wasn't very long. / The seats were comfortable. / The ice creams weren't very cold. / The actors were brilliant. / The children were very noisy. / The film wasn't frightening.*

Check: *were they? / weren't they?*

5 Note *I thought it was brilliant*. Note that during the film you could say *I think it is brilliant*. The choice of *is* or *was* in these examples is a question of agreeing with the tense of *think / thought*, rather than an indication of past time.

6 Silent reading of the dialogue.

7 Group reading of the dialogue.

8 Focus on the questions. Get students to ask and answer in pairs. Then check by asking the questions to the class and opening up into a class discussion. Get them to list all the adjectives that are in the unit for talking about films.

## ◆ Workbook

The Workbook can be done in class or at home. Exercises 2 and 7 can be done orally in pairs. Set up the guided writing in exercise 9 carefully.

**Teaching points**

Permission and requests: *may / might*

*May / Might I ask you a few questions? Yes, you may. / No, you may not.*

*Can / Could I ask you a few questions? Yes, you can. / No, you can't.*

Future possibility: *Do you think it will happen?*

*It will / won't happen.*

*It may / may not happen.*

*It might / might not happen.*

Present possibility: *It may / might be Arthur's tomb.*

Degrees of certainty: *certain / probable / likely / possible / unlikely / improbable / impossible*

*so / but:*

*I'm tired, so I'm going to bed.*

*I'm tired, but I'm not going to bed.*

Revision: frequency adverbs.

Reading development.

Cross-curricular content: history, literature.

**Grammar note**

The two related topics in this unit are degrees of politeness and degrees of certainty. Note that the chart helps students to see the basic meaning of *will / may / might / won't* and to distinguish

between *certain, probable, likely*, etc. However, in many circumstances the words are interchangeable, and students should not believe that 'black and white' rules are in operation.

**Active / Known vocabulary**

*boat / bowl / century / class / interviewer / necklace / nephew / plate / pottery / professor / type / weapon*  
*bury / may / might local / sure*  
*certain / impossible / improbable / likely / probable / unlikely*  
*probably / secondly AD / time (in x years' time)*

**Passive vocabulary**

*archaeologist / chief (n) / chief (adj) / dragon / golden / historian / idylls / invade / knight / legend / the Middle Ages / original / remain / robber / Sir (John) / tomb*

**Classroom vocabulary**

*adjective / optimist / permission / pessimist / question mark / vocabulary*

**Audio-visual aids**

Cassette. Listening passage. The reading texts have been recorded for optional use by the teacher during (or before) the lesson. A carrier bag of realia (or a handbag or briefcase with objects in) would be useful for **c**.

The initial reading texts on Arthur simply serve to provide a vehicle for the speculation later in the lesson. The core of the lesson comes from the listening, and subsequent exercises. It is important to avoid spending undue time on the initial texts. With better students, the reading exercises in **a** and **b** should suffice. Where students will study English history / literature at a later date (even if some years later) it will be worth exploiting the texts more intensively.

**a Reading 1**

- 1 Ask students to read the text silently, then to find the answers to the questions. Check.
- 2 Free retelling: get students to tell you the story of Arthur. OPTIONAL: You could add the activities below and / or play the cassette.

**The Legend of Arthur (optional)**

Go through the text making false statements which the students have to correct, e.g.

*The story has been popular for a million years.*  
*The knights wanted to choose some new curtains.*  
*They found a huge king with a sword in him.* etc.

**b Reading 2**

- 1 Ask students to read the text silently, then to find the answers to the questions. Check. Ask the questions.
- 2 Free retelling: get students to tell you the facts about Arthur. Ask them if they have seen / heard / read any stories about him. OPTIONAL: You could add the activities below and / or play the cassette.

**Arthur – the facts (optional)**

Questions:

*When did the Romans leave Britain? Where did the Saxons come from? Who did they fight? What happened to the British? Who are the 'original British'? Who do historians think Arthur was? Where did the first stories come from? When? Were there any knights in 500 AD? Were there any dragons? Were there any beautiful ladies? What was the 12th century? (A: 1100–1199) What about the 13th / 14th / 15th / 19th / 20th centuries? Were there knights in the 12th century? Who was the most famous writer? When was Tennyson alive? Have you seen Camelot? Have you seen The Sword in the Stone?*

**c King Arthur's tomb?**

- 1 Focus attention on the newspaper extract. Ask students to read it silently.
- 2 Ask the four questions below the text. Stress *Is it Arthur's tomb? We don't know. It might be. Will they know the answer next week? We don't know. It may be months before we know the answer.*
- 3 Use a bag (or handbag or briefcase) of realia. Say *What's in the bag? We don't know. There may be a pen, a cheque book, a hairbrush. It's possible. There might be a lot of money, some gold coins, a picture of Prince Charles! It's possible, but it's unlikely.* Get students to repeat. Check *possible / unlikely*. Ask students to guess what's in the bag. Try to guess what may / might be in their bags / briefcases. Make sure the *might* examples are unlikely (but not impossible). When students tell you what is in their bags, etc, make sure they use *is / isn't* not *may / might*.

## Radio interview

- 1 Explain the listening task. Play the cassette; students put [✓] or [?] beside the sentences.
- 2 Check where they have put ticks and question marks; ask *Do you know? Are you certain?*

## Matching

Explain the new task. Play the cassette again. Students complete the matching exercise afterwards. Don't exploit this orally at this point. This will come later.

## Vocabulary

Ask students to work alone to complete the lists. Get them to compare (and therefore enlarge) their lists in pairs. Get pairs to report back and build up a class list.

## Talking about the future: the chart

1 Focus attention on the chart in . Ask students to read it silently. Check through, remembering that the percentages given are only a guide. Note the example – there is often little or no difference between *may* and *might* in conversation. Get students to repeat the words and sentences chorally and individually.

2 Relate the chart to frequency adverbs:

*It always happens, so it's certain.*

*It hardly ever happens, so it's improbable.*

Get students to complete these sentences: *It usually happens, so ... (it's likely). / It sometimes happens, so ... (it's possible). / It never happens, so ... (it's impossible). / It occasionally happens but ... (it's unlikely).* Point out why you used *but*.

3 Repeat .2 as an oral drill, including the examples.

## ◆ Further work on listening dialogue

1 Refer students to the Listening appendix. Ask them to read the radio interview silently.

2 Questions (let students look at the text during this):

*What do they know about the tomb? When do they think that Arthur lived? Does he think that it's Arthur's tomb? What does he say? How often did people bury weapons in tombs? So what will they find? Is he sure? Is he certain? Did they always bury pottery in tombs? So what will they probably find? How often did they bury jewellery? So what may they find? How often did they bury gold? What happened to the tombs in the past? Will they find any gold coins? Does he believe it is Arthur's tomb? What happened to Excalibur in the legends? Will they find Excalibur? Is he sure?*

3 Refer students back to the matching exercise. Read sentences from column A. Students complete the sentences orally using the information in column B. Note the switch from *so* to *but* again.

## ◆ Polite requests

1 Play the first few lines of the interview again. Pause after *Of course you may*. Refer students to the Grammar summary for Unit 32. Ask them to read 1 Permission and Requests silently.

2 Put this chart on the board:

Question	Possible short answers
Can I ...?	Yes, you can. / No, you can't.
May I ...?	Yes, you may. / No, you may not.
Could I ...?	
Might I ...?	

Note that the answers are interchangeable for giving permission, and that there is no contracted form of *may not* (at least not in modern English; *mayn't* can be found in older texts). Note that we do not answer requests with short answers using *might* or *could*.

In sentences about possibility, there is no contracted form of *might not*, e.g. *They might not find anything in the tomb*. (Again, in older texts you can find *mightn't*, and though some speakers use it, it is becoming rarer.)

3 Request things around the class, getting students to respond from the chart: *May I have your pen? Might I take it home tonight? Can I have your book? May I sit here? Could I see your work?* etc.

You could point out that *might* is often used in more tentative requests.

## Talking about the future: the questions

1 Focus attention on the questions and on the chart. Get students to ask and answer in pairs.

2 Ask the questions to the class as a whole. Open up question 5 into a general class discussion. (Remind them of Unit 29!) You could teach *optimist* and *pessimist*. Then draw up two charts on the board and get them to suggest sentences for each column, e.g. *The world may be hotter and drier (pessimist). Everybody might have enough food and water (optimist)*. Be careful to avoid sentences about the past, which would use perfect forms!

## ◆ Writing

Ask students to write out a popular legend from their own country for homework.

## ◆ Workbook

The Workbook can be done in class or at home. Exercise 5 develops the ideas in , and can be done orally first.

**Teaching points**

Sentences with a future meaning (future verb in the main clause / a present tense in the subordinate clause).

*I'll do it (when / as soon as / before / after) I finish dinner.*

*I'll do it (while / when) you're at the cinema.*

*I won't do it (until) I finish dinner.*

*I'll do it when (I finish / I have finished) dinner.*

*What'll you do (when / after / as soon as / before) you finish school tonight?*

*What'll you listen to while you're having dinner?*

*What shall we do until the programme begins?*

*get + here / there / home:*

*What time will they get (there / here / home)?*

**Grammar notes**

Note that we have avoided mentioning clauses formally until this point, and that they are only mentioned in the Grammar summary. The structure can be explained without reference to clauses. Note that a continuous form must follow *while*. Students

can be confused by the use of the present perfect in the subordinate clause. Point out that it's the **present** perfect and counts as a present tense.

**Active / Known vocabulary**

*corridor / dinner / dressing room / hall / microphone / car park / quarter / recording / schedule / security / stage / tour / United States*

*get back to (= return to) / tidy*

*latest forward as soon as safely*

**Passive vocabulary**

*album / arrest / conference / encore / fax / lead singer / limo (limousine) / management / relax / rescue / rush / sensation / sports car / unless*

**Audio-visual aids**

Cassette. Everything on the left-hand page is recorded.

Note: The inspector has a Birmingham accent.

**◆ Riot after Corner Kids concert**

1 Check the text is covered. Play the cassette.

2 Students read the news story silently.

3 Questions:

*Who are Corner Kids? Have you heard any of their records?*

*When did they play in Manchester? (A: last night = July 20th)*

*Where were the fans waiting? What happened when the group*

*left the concert hall? What happened to Dino Maresca? Who*

*climbed on top of their car? Who rescued the singers? What*

*happened to some of the fans after the concert? What's going*

*to happen in Birmingham tonight? Have you ever been to a*

*rock concert? Ask him / her / me. Ask 'When?' Ask 'Where?'*

*ask 'Which group?' Are you allowed to go to rock concerts?*

*Which group would you most like to see?*

**◆ The inspector, first row of pictures**

1 Focus attention on the picture of the inspector and the three pictures in the next row. Check that the text below the three pictures is covered. Play the cassette. Play it again, pausing for choral and individual repetition.

2 Silent reading of the text.

3 Ask the students to complete these sentences:

*You'll leave the stage as soon as you ...*

*When you leave the stage, you'll ...*

*And I mean 'run', not ...*

*A van will be outside when you ...*

*Don't stop running until you ...*

4 Questions:

*What's the inspector's name? Do you like him? Does he like the Corner Kids? What do you think?*

**◆ Second row of pictures**

1 Focus attention on the three pictures in the next row.

Check that the text below the three pictures is covered. Play the cassette. Play it again, pausing for choral and individual repetition.

2 Silent reading of the text.

3 Questions:

*What will the police do as soon as they're in the van? Where will the van stop? (to elicit *It won't stop until they get to the airport.*) Will they stay in Birmingham tonight? Where will they fly to? What will happen as soon as the first fans come out of the concert hall? What will the fans think?*

**◆ Bottom picture / Fans wait in Glasgow**

1 Focus attention on the picture at the bottom of the page. Check that the news story is covered. Play the cassette. Ask: *What did the inspector say (on the tape) after Tiffany spoke? (A: Because, madam, ...)* Ask: *How was the inspector going to finish his sentence? Guess.* Play it again, pausing for choral and individual repetition.

2 Silent reading of the text.

3 Questions:

*Does Dino want to leave after the concert? Why not? Does Tiffany want to go in a van? (Note: she says *truck*, which is Am. E. and covers the Br. E. *van* and *lorry*. But *truck* is beginning to take over from *lorry* in Br. E. too.) How does she want to go to the airport? (A: in their own car. Note that *my own ...* is stronger than *my*.) Where does Ashley think the fans who couldn't get tickets will be? What's Jason's question? How many fans are waiting at Glasgow Airport? What do you think will happen in Glasgow? Is Inspector Stockton worried about it? Why not?*

**a Schedule for Glasgow**

1 Focus on the Corner Kids schedule. Ask students to study it silently for a moment. Ask a few questions (they scan the text to find answers): *What time's the concert? What time are they going to speak to the Glasgow police? When are they going to have dinner? Where? Where is their management company's offices? What's the phone number? What's the fax number? Where is Glasgow? What's the biggest city in Scotland? (A: Glasgow)*

2 Go through the example. They have to make sentences with *before* and *after*. Write the examples on the board, underlining *They'll have / they have, They'll meet / they have*. Point out that the meaning is future, but that the verb which follows *before* and *after* is in the present tense. Get them to make sentences in pairs. (They shouldn't try to force a verb into every example; *before the concert, after the concert* is fine.)

3 Check back with the class, asking questions, e.g. *What'll they do before they have breakfast? What'll they do after they have breakfast? What'll Dino do after they meet the reporters? Where will Ashley go before she has lunch? What'll they all do after they have lunch?* etc.

4 Question drill:

This drill is particularly important as they hear the verb in the future, then have to transform it into the present. It reinforces the use of the present in the subordinate clause.

T: *They'll have breakfast at 10.15.*

C: *What'll they do after they have breakfast?*

Continue: *They'll have lunch at 2.30. / They'll arrive at the concert hall at 4.00. / They'll check the microphones at 5.00. / They'll arrive at the hotel at 11.00.*

### **b** Late meals!

Go through the example. Get students to make similar sentences in pairs with *until*. Check back with the class by asking *When will they have lunch? When will they have dinner? When will they drive back to the hotel?*

### **c** An interview with Dino

1 Go through the instructions. Get students to work alone to write the sentences from the notes. Give them sufficient time. Get students to compare their answers in pairs.

2 Check back with the class as a whole, by asking questions: *What'll he do when the tour finishes? What'll he do when he gets back to L.A.? What does L.A. mean? What'll he buy as soon as he gets the money? What'll the group do when they get back to L.A.? What'll he do when the concert finishes? What'll he do as soon as he gets back to the hotel? Where will the group go when they finish their second album? What'll he do as soon as he finishes the interview?*

### **d** Excuses

1 Focus attention on the picture. Ask students to describe it.

2 Go through the examples. Note *while* and that it is followed by a continuous tense. Get students to repeat the excuses chorally and individually.

3 Optional fluency drill:

T: *I*

C: *I'll do it as soon as I can.*

Continue: *she / they / we / he / you*

4 Students work in pairs trying to find as many sentences as they can. Encourage them to be imaginative (even silly) in thinking of possibilities. Get pairs to report back to the class.

## ◆ Grammar summary

OPTIONAL: Refer students to the Grammar summary in the appendices. Ask them to read it silently. Check any problems. Note that they will see the words *main clause* and *subordinate clause* if they look in the Grammar summary. You may wish to avoid bringing this up in class.

## ◆ Personalization

1 Ask questions (+ Ask him / her):

*What'll you do as soon as this lesson finishes? What'll you do after you get home tonight? What'll you do before you have dinner? What'll you do while you're having dinner? What'll you do after you have dinner? (You could point out that ...after you've had dinner is possible, and that we can use the present perfect following after.) Do you think you'll watch TV tonight? Will you eat / drink anything while you're watching TV? Will you do any homework tonight? Will you watch TV / listen to music while you're doing your homework? How long will you watch TV? Answer with 'until'. What'll you do as soon as you get up tomorrow morning? What'll you do before you have breakfast? Will you read / listen to anything while you're having breakfast? What'll you do as soon as you finish breakfast? When will you leave home? Answer with 'until'.*

2 Say: *Now ask me questions like this.* (Don't incorporate this into 1 above – you want them to generate questions after a gap, not directly after a model question as in 1.)

3 Get students to continue asking each other in pairs, making up questions and answers freely.

## ◆ Workbook

The Workbook can be done in class or at home. Many of the exercises are suitable for pair work. Exercise 7 can be extended considerably if done in class. If they name English or American groups, see if they know what the name means (if it means anything).

**Teaching points****Type 1 conditionals:***If you do this, I'll do that.**If you don't do this, I'll do that.**If you do this, I won't do that.**If you don't do this, I won't do that. etc.**I'll do this, if you do that. etc.**If I'm late, she'll be angry.**If you see her, say hello.**What (will you do) if I don't do that? etc.**can, must, mustn't, may, might for future time.**Let (me) go + revision of object pronouns.**by air / by rail / by road / by plane / by coach / on foot**teach (someone) to do (something)***Expressions***Once upon a time ...***Grammar note**

In this unit we are teaching the pattern of type 1 conditional sentences, particularly in 'consequence chains'. See the colour

coded chart in section **c**, which shows how the future tense in the second clause becomes a present tense when it moves to the *if*-clause.

**Active / Known vocabulary***coach / king / race / rail / row / raol / tax / travel agency / travel agent**earn / kill / lend / shut up**cruel / proud of / upset**together once (= at a time in the past) / one day ...***Passive vocabulary***champion / (Your) Majesty / stable / upon***Classroom vocabulary***conditional / imperative / speech bubble***Audio-visual aids**

Cassette. The story *A year is a long time* and the monologue in **c**.

*If he phones ...* are both recorded.

**◆ A year is a long time**

1 Focus attention on the picture. Ask: *What's this story going to be about? When did it happen? Do you think it's a true story? Describe the people in the picture. Which one's the King?* (A: The man who's sitting down.)

2 Play the cassette of the whole story. Check that the text is covered.

**◆ Paragraph 1**

1 Play the cassette for the first paragraph only. Explain that *Once upon a time ...* is the classic beginning for fictional stories like this (fables or folk tales).

2 Ask students to read the first paragraph silently.

3 Complete these sentences:

*Once upon a time ...**The people were very poor, because ...**One day the King's soldiers brought ...**The man didn't have any money and so ...**The King said, 'If you don't pay immediately, ...'**The poor man said, 'I can't pay because ...'**The King said, 'Then you must ...'*

4 *Why?* questions:

*Why were people afraid of the King? Why were the people poor? Why did the soldiers bring the man to the palace? Why couldn't he pay his taxes?*

**◆ Paragraph 2**

1 Play the cassette for the second paragraph only. Note *Your Majesty* – form of address for kings and queens. If students are interested, add *Your Highness* (princes and princesses).

2 Check *proud of*. Say *I'm very proud of (my brother). He passed all his exams and he's a doctor. I'm very proud of*

*(a football team). They were the champions last year.*

Ask students to tell you about some achievements / friends / relatives that they are proud of.

3 Ask students to read the second paragraph silently.

4 Drill (object pronouns):

T: *I want to go.*

C: *Please let me go.*

Continue: *We want to go. / They want to go. / She wants to go. / He wants to go. / It wants to go.*

5 Complete these sentences:

*If you don't kill me ...**If you teach the horse to talk ...**But if you don't ...*

6 Questions:

*Why did the man fall to the floor? What was the King very proud of? How long did the King give the man? What will the King give him if he teaches the horse to talk? What will the King do if he doesn't teach the horse to talk?*

**◆ Paragraph 3**

1 Play the cassette for the third paragraph only.

2 Ask students to read the third paragraph silently.

3 Drill (teach + infinitive):

T: *I'm going to teach a horse to talk.*

C: *You can't teach a horse to talk!*

Continue: *I'm teaching a twelve-week-old baby to read. / I'm teaching my dog to bark in English. / I'm going to teach an elephant to write. / I'm teaching my cat to cook.*

4 Questions:

*What does a horse live in? So where did the soldiers take the man? What four things might happen before the end of the year?*

## a Matching

1 Put students into pairs. Get them to work together to match the halves of the sentences. (Note: *half – halves*; compare with *knife – knives*, *life – lives*, etc.) Notice that the matching exercise is not totally obvious – they will have to use a process of elimination to match all five halves just once. They may come up with more than five possible sentences. Check through the answers.

2 Ask: *Have you heard this story before? Was it exactly the same? Do you know any more stories like this?* (Stories with a 'moral' – the moral of this story is 'Where there's life, there's hope'. Knowledge of similar stories depends on students' cultural traditions. Examples are Aesop's fables in Europe, the Nasreddin stories in the Middle East, Brer Rabbit stories in North America.)

## b If ...

1 Focus attention on the eight cartoon pictures. Let students study them silently. Then explain the exercise. Give students time to work on it individually. Then ask them to write the appropriate letters and numbers in the speech bubbles.

2 Get students to compare their answers in pairs. Check through the answers with the class. (A5, B3, C7, D2, E8, F4, G6, H1).

## c If he phones ...

1 Focus attention on the small picture. Check that the text is covered. Play the cassette. Play it again, pausing for choral and individual repetition. Try to build up the rhythm of the consequence chain, as elements which are future in one sentence become present in the next sentence as they move into the 'if' clause.

2 Silent reading of Gemima's monologue.

3 Focus attention on the grammar chart. Point out the colour coding, showing that we use the present tense in the 'if' part, and the future tense in the other part. Follow the colours through. Point out the examples with the imperative. If you want further explanation, refer students to the Grammar summary in the appendix for silent reading / oral explanation.

4 Drill:

T: *he*

C: *If he phones later, I'll speak to him.*

Continue: *they / she / you / Paul / Annette*

5 Go through the boxed consequence chain: *If you lend me £1,000 ... etc.* Note: *I'll be able to ...* Don't go into it at length, simply remind them of *was able to / am able to* from Unit 22. Ask them to try to continue the chain, e.g. *If I give you the £1,000 back ...* Invite suggestions.

6 Focus on the six 'starter' sentences. Take the first one, and get suggestions from the class. Build up the chain on the board, e.g.

*If you don't go to school, you won't learn anything.*

*If you don't learn anything, you won't pass your exams.*

*If you don't pass your exams, you won't get a qualification.*

*If you don't get a qualification, you won't get a job.*

*If you don't get a job, you'll be poor.*

*If you're poor, you won't pay your taxes.*

*If you don't pay your taxes, you'll have to teach horses to talk.*

Elicit the ideas for continuing the chain from the students. Encourage imagination (but don't get too far-fetched or you will be entering the realms of the second conditional, which doesn't appear until *Grapevine 3*).

7 They can work on sentences 2–5 in groups (or pairs) and report back to the class.

## d Interaction

1 Refer students to the Interaction appendix. Student A is a travel agent, Student B is asking for information. Before they begin, check: *by road / by car / by coach / by bus; by train / by rail; by air / by plane; on foot*. Ask: *How do you come to school? How long does it take? How did you go on holiday last year? How long did it take? How do you go to visit friends in other cities? How long does it take?* etc.

2 Get students to do the Interaction. Note that it is set up for a sarcastic reply by the travel agent when the customer complains that the routes are all too expensive: *If you go on foot, it will cost you nothing. But if you go on foot, it will take two weeks.* Try to ensure that each pair manages to arrive at something like this!

## ◆ Personalization

1 *If you go to Athens ...*

This activity is artificial, but easily generates lots of sentences. Set up an example:

*If I go to Athens, I'll see the Acropolis.*

*If I go to Athens, I'll eat (kebabs).*

*If I go to Athens, I'll visit the museums.* etc.

Get students to make similar groups of sentences about other cities. Unit 14 can be referred to for typical food, e.g. Paris, Rome, Madrid, London, Tokyo, Moscow, Washington D.C., Mexico City, Rio de Janeiro, etc.

2 Ask real questions (+ Ask him / her / me / each other):  
*What will you do if it rains tomorrow? What will you do if it's sunny at the weekend? What will you say if I ask you for your pen? What will you do if I don't give it back? What will you do if you lose your (purse) on the way home? What will we all do if the fire alarm rings? If the (headmaster) comes into the class, what will we do? If my cassette player doesn't work, what will I do? If you're late for class tomorrow, what will you say? If you're ill tomorrow, will you come to school? What will you do? If you feel hungry / thirsty this evening, what will you eat / drink?*

## ◆ Workbook

The Workbook can be done in class or at home. Note that exercise 3 is designed to build 'consequence chains', and could be done orally. Check exercise 5 (sounds) orally. Discuss exercise 7.

## Optional video component

## Teaching points

Revision of the present continuous with future reference:

*The factory's closing. / I'm just going out.*

Comparison of *if/when/as soon as* – see Units 33 and 34.

General revision of obligation:

*will have to / have to / mustn't*

*You're not doing that! (= You mustn't / can't do that.)*

Two- / three-word verbs with *out*:

*find out / go out with / throw (him) out of (school)*

Listening.

## Expressions

*And now it's time for ... / Let's all (have a cup of tea) / That's final. / That's just an excuse / You know that / It was your dad's fault / You're just like (your parents).*

## Grammar note

At the end of the radio play, the announcer says *You have been listening to ...* This should cause no problems at a receptive level. Avoid going into it or you might find yourself teaching the present perfect continuous tense!

## Active / Known vocabulary

*addict / FM (radio) / identity / neighbour / next door / play (n) / soap opera / soap powder / statement  
argue / borrow / find out / go out with / throw out / worry  
final / real / unhappy almost strongly  
Daddy / darling*

## Passive vocabulary

*announcer / domestic / fantasy / relaxing / script / serial / sigh / theme*

## Classroom vocabulary

*comprehension / dubbed / guess / phrase / score (v) / situation / subtitled*

## Audio-visual aids

Cassette.

OPTIONAL: Video cassette 2: *Radio plays* + Video Activity Book.

Although the **optional video** can be used as initial presentation, we would recommend presenting and exploiting the radio play from the Student's Book before going on to the video and Video Activity Book. The idea is that students listen to the soap opera first, then watch it being recorded on video. There are plenty of activities to be derived from the video which will not involve further exploitation of the 'play-within-the-play', which is all we have in the Student's Book. In the Video Activity Book we suggest playing the audio cassette for initial presentation in any case. If time is short, you can mix activities from Student's Book and Activity Book. However, if possible, it is worth exploiting both in full.

## ◆ Next Door Neighbours

1 Ask: *What's a soap opera?* (If necessary refer to the dictionary definition under **f**.) Ask students about popular soap operas in their country. Ask about **radio** soap operas (which might not necessarily exist in their country). Set the situation for listening to the cassette of *Next Door Neighbours*. Tell them that it's a very popular British series. It started ten years ago, and it's on the radio every day. Say: *There are four important characters in it. What are their names?* Play the cassette once through.

2 Ask students to listen and read. Refer them to the script, play the cassette again.

## a Comprehension

Ask comprehension questions to the class as a whole. The following expands on those questions in **a** without asking about different things.)

*Why does Jeff tell Madge to sit down? What is the 'bad news'? Has Jeff worked for his company for thirty years? Ask 'How long?' What's happening to the factory? Is it happening at this minute or in the future? Do they live in London now? How do you know? Why mustn't they tell Lucy*

*the news? When is she taking her exams? Is 'next week' now, or future? Where does Adam live? What was the argument with Adam's family about? When was the argument? So ... make a sentence with since. Can Adam go out with Lucy tonight? Why not? Who did Jeff have a row with?*

2 Get students to ask and answer the ten questions in **a** in pairs.

3 Briefly check the concept of the present continuous with future reference. Ask them to look quickly through the script to find examples. (*The factory's closing. / She's taking her exams next week. / I'm just going out with a friend. / You're not going out with him! / You're not borrowing the car.*)

4 Say: *The opposite of borrow was in Unit 34. What is it? (A: lend). Say: I want to borrow £10. What do I say? (A: Can you lend me £10?).*

5 Check the use of *You're not ...* in *You're not going out with him! / You're not borrowing the car.* Introduce a quick drill:

T: *I want to borrow the car.*

C: *You're not borrowing the car!*

Continue: *I want to go out with Adam. / I want to borrow Nightmare on Kings Road from the video club. / I want to lend Adam your car. / I want to borrow £1,000.*

Note the use of *You're not ...* rather than *You aren't ...* for emphasis.

## b Find phrases which mean ...

Students work alone to find the phrases from the script. They can then compare solutions in pairs and report back to the class. The phrases are: *And now it's time for today's episode / discover the identity of Lucy's new boyfriend / That's final / It was your dad's fault.*

## c Complete the sentences 1

Get students to complete the exercise alone. Then check back with the class. List the two- and three-word verbs: *find out / go out with / throw out of*. Ask students to invent sentences about themselves using the verbs.

## d Ask and answer

1 Get students to ask and answer the seven questions in pairs.

2 Check and expand with the class, carefully noting the conditional sentences. Ask if they think the actors are good. Note that the actress playing Lucy puts on a deliberately 'wooden' voice, and that some changes of voice may seem enigmatic on the audio-only version of the story. All will be revealed if students subsequently watch the video!

3 Complete these sentences:

*Jeff won't find another job if ...*

*If Lucy finds out ...*

*She'll find out as soon as ...*

*If Adam doesn't do his homework ...*

*If he gets another bad grade ...*

4 Ask: *What will happen if they throw Adam out of school?*

Get students to build up a consequence chain as in Unit 34.

See how many sentences they can make, e.g. *If they throw him out of school, he'll have to look for a job. If he finds a job, he'll be OK. If he doesn't find a job, he won't have any money. If he doesn't have any money ...* and so on.

## e Complete the sentences 2

1 Get students to do the exercise alone with the text covered. Then get them to check the answers for themselves against the script.

2 Play the cassette again.

Note: At this point you could move to the video and video exploitation before returning to the Student's Book for sections **f**, **g** and **h**.

## f Questionnaire: Soap operas

1 Ask students to read the dictionary definition and the explanatory text silently.

2 Questions:

Ask about various known TV programmes, e.g. *Is (Dallas) a soap opera? Is (L.A. Law) a soap opera? What about (Neighbours, The Bold and the Beautiful, etc). What kind of themes do you find in a soap opera? Where did they start? How did they get the name 'soap opera'? What are the most popular programmes in Britain? What about your country?*

3 Focus attention on the questionnaire. Get students to work in pairs and interview their partners. They mark their partner's answers on the form. Check: *agree strongly = agree very much*.

4 Refer students to the Interaction appendix, Section 24. They have to work out their partner's score.

5 Get pairs to report back their scores to the class.

## g Discussion: Soap operas

1 Focus attention on the discussion questions. Ask them to the class as a whole.

2 If a majority of the class know a particular soap, get them to tell you as much about it as possible. The teacher's role is someone who has never seen / heard the soap. Ask about family relationships (always an important factor in soaps!). Ask if they watch any foreign soaps. Ask where they come from. (The USA, Australia, Brazil, Japan, and Britain seem to be the main sources.) Ask if foreign soaps are *dubbed* (i.e. new soundtrack) or *subtitled* (words at the bottom of the screen). Point out the value of subtitled programmes – they can cover the bottom of the screen and listen to the sound only, if the programme is in English.

3 If a subtitled English-language programme is available locally, you could encourage the whole class to try and watch a particular forthcoming programme without reading the subtitles.

## h Role play

1 Focus on the four potential role-play situations. Ask students to read them silently.

2 All role plays benefit from preparation. Students can work in groups or pairs. You can use one of the methods below:

- 1) Get the whole class to work on one situation of your choice.
- 2) Let each pair / group choose a situation, without your influencing their choices.
- 3) Make sure that all four situations are covered by different pairs / groups.

Give time for preparation. Say they must decide *Who? Where? When?* before they begin.

Get them to role play the situations. Get pairs / groups to come out and demonstrate to the class.

## ◆ Workbook

The Workbook can be done in class or at home. Most of the unit is based on a branching adventure game. This is designed for solo work, but is excellent if done in pairs or groups orally. In the latter case, get students to work through the exercises one at a time, masking the exercises that they haven't done yet. Students who are used to branching adventure computer games may find this very simple, others who have not used this kind of game may be perplexed at first. The exercises will gradually lead them to the solution, which is printed in Unit 40 of the Workbook. Where computers are available, it could always be followed up with simple computer adventures of the same type.

**Teaching points**

This material can be used in a number of different ways:

**As extensive reading for pleasure**

We would recommend using it for extensive reading for pleasure with most classes. It can be done in class or at home. In this case, you will not need any teacher's notes. The material need not be checked or tested in any way.

**As extensive listening for pleasure**

Where you feel students will benefit from extra listening practice, the story can be used with the recording on the cassette.

**As reading comprehension material for revision**

With classes that need extra revision / consolidation material, the story can be used as comprehension material.

**Vocabulary and expressions**

As the story is intended for reading / listening for pleasure, the vocabulary is not listed in the index.

For reference, the extra items are:

*anniversary / armchair / bargain / bulb / burglar / cutting / energy / face / fireplace / invalid / inventor / notebook / plc / public relations / saucer / sitting room / watch / watts  
break into / call on / last / put back / work (e.g. It's not working.)  
amazing / ancient / awake / diamond (= 60th anniversary) / everlasting / ordinary  
forever / this time ... proudly  
Dear Mrs ... / Yours sincerely  
Dear Sir ... / Yours faithfully  
after all / bad for business / in her (eighties)*

**Audio-visual aids**

OPTIONAL: Cassette. The material is recorded and appears between Units 35 and 36.

### ◆ As extensive reading for pleasure

Reading for pleasure is best done with no pressure or fear of checking or testing. We would suggest that students work alone and read the story with no checking by the teacher. This, however, would be a good time to check on how to read extensively. Remind students not to stop for difficult words, but to read on to the end of the story. They should mark difficult words with a pencil, and look them up only after completing the whole story. You might wish to play the recording through at the beginning of a subsequent lesson.

### ◆ As extensive listening for pleasure

If you have a listening centre, tell students to listen to the cassette, then read the story, then listen and read. There will be no need for the work below. Don't question the story intensively.

**1 Paragraph 1** (to ... *Cathy read the piece carefully.*)

Set pre-question: *What does Cathy do?* Play the cassette. Check: *She works for a newspaper. / She's a reporter / journalist.*

Play the cassette again. Ask questions:

*Are they friends? Have they met before? Make three sentences about Mrs Spencer's house. Which newspaper does Cathy work for?*

**2 Letter, Evening Echo, 26 March**

Play the cassette of the newspaper cutting. Ask questions: *How old is her light bulb? When did she buy it? So what does 'diamond wedding anniversary' mean? What about 'golden wedding' (A: 50 years) and 'silver wedding'? (A: 25 years) How often has she had to change the bulb? How much did it cost when it was new? Are the new bulbs as good as the old ones?*

**3 Paragraph 2** (to ... *and gave it to Cathy.*)

Set pre-question: *Is Cathy interested in the old lady's story?* Play the cassette. Check. Play the cassette again. *Does the old lady often write letters to newspapers? A company wrote to Mrs Spencer. Which company do you think it was? Was Cathy bored? How do you know?*

**4 Letter, Sunlight Lighting, 2 April**

Ask students to guess what the company's letter said. They might even try to compose a letter from the company to Mrs Spencer.

Play the cassette. Ask: *Were you right? Why does the writer want to come to her house?*

**5 Paragraphs 3 and 4** (to ... *they all went away.*)

Set pre-question: *How many people came? What did they offer Mrs Spencer?* Play the cassette. Check.

Play the cassette again, ask: *Why was Mrs Spencer angry? Was Cathy bored or interested now? Why was she interested? Check after all.*

**6 Paragraph 5** (to ... *they didn't catch anyone.*)

Set pre-question: *Who's Bert?* Play the cassette. Check. Say: *What do you know about Bert?*

Play the cassette again. Ask: *What happened last night? Get students to retell the story freely.*

Ask: *Who were the burglars, do you think?*

**7 Paragraph 6** (to the end.)

Ask: *What do you think is going to happen?* Get students to speculate. Then play the cassette.

Play the cassette again. Get students to retell the story freely.

Ask: *Why did Mrs Spencer phone the newspaper?*

**8 OPTIONAL:** Play the cassette all the way through.

**9** Ask students if they have heard any similar stories about suppressed inventions. The story is one version of a common 'urban legend' (i.e. 20th century myth). There are several other versions, including the car that had a perfect water-powered (or electric) engine designed in 1920, and the 'spark plug' for engines that let cars do 100 miles on a gallon (or even a litre) of petrol. These stories reappear from time to time all over the world, usually cited as 'new discoveries'. Students may know some (and may believe them to be true).

## ◆ As reading comprehension material for revision

Note that you can add activities from the Listening exploitation above, and that you can optionally use the cassette after each section of silent reading.

### 1 Paragraph 1 (to ... Cathy read the piece carefully.)

Ask students to read the text silently. Ask them to underline the sentences that tell us that Mrs Spencer's house was old and small.

Ask questions: *What does Cathy do? Has she ever met Mrs Spencer before? How old was the newspaper cutting?*

### 2 Letter, Evening Echo, 26 March

Say: *Look at the newspaper cutting.* Ask students to read the text silently. Ask them to note the beginning (*Dear Sir*) and the ending (*Yours faithfully*) of the letter. Ask: *Does Mrs Spencer know the person who she's writing to?*

Write up these 'answers'. Get students to write (or ask in pairs) questions which elicit them:

*Sixty years old.*

*The day she moved into the house.*

*Sixtieth wedding anniversary.*

*Never.*

*About 2p.*

*No, new ones aren't as good.*

### 3 Paragraph 2 (to ... and gave it to Cathy.)

Ask students to read the text silently.

Ask questions: *What's Mrs Spencer proud of? Have you ever written to a newspaper? Ask him / her / me. Ask 'What about?' How do you know that Cathy was bored? Find the sentences. Why couldn't she look at her watch? Could she see the clock? Where was it? Could she tell the time? Why couldn't she tell the time?*

### 4 Letter, Sunlight Lighting, 2 April

Ask students to read the text silently. Ask them to note the beginning (*Dear Mrs Spencer*) and the ending (*Yours sincerely*) of the letter. Ask: *Does Mr Burrows know the old lady's name? Does he know her?* Note: *The bulb's still working.* Ask: *Is her clock still working? What does Mr Burrows want to do?*

### 5 Paragraphs 3 and 4 (to ... they all went away.)

Ask students to read the text silently.

Ask them to correct these sentences:

*Two people came to see her.*

*She liked Mr Burrows very much.*

*The woman wanted a cup of tea.*

*Cathy was beginning to get bored.*

*Mr Burrows and the woman went into the bedroom.*

*The engineer was making a cup of tea.*

*Mr Burrows had a box of chocolates.*

*Mr Burrows offered her 2p for the bulb.*

### 6 Paragraph 5 (to ... they didn't catch anyone.)

Ask students to read the text silently.

Ask questions: *When did Burrows return? Does it say 'return' in the text? What does it say? What did he have in his hand? How long has the bulb been there? Does she feel strongly about the bulb? How does her husband feel? Does he agree with her? Where is her husband? What does*

*'invalid' mean? Was he able to walk ten years ago? Can he walk now? Make a sentence with 'hasn't been able to'. Was Mrs Spencer 82? Was she 89? Was she 81? How old was she? How important was the light bulb to her? Why did the old lady phone the newspaper? Have they got anything for a burglar? Who was awake? Why? What did he do? What did she do? Did the police catch anyone?*

### 7 Paragraph 6 (to the end.)

Ask students to read the text silently.

Ask questions: *What did Burrows do this morning? What happened 60 years ago? How long was the bulb good for? What did Sunlight Lighting do? How many bulbs did they make? What does 'everlasting' mean? (A: it lasts forever.) What happens if you buy a bulb 'that lasts forever'? How did the bulb leave the factory? Do Sunlight know how to make more bulbs like it? Why not? Why do Sunlight want to make the bulbs again? Does the old lady believe him? What will happen when everybody reads Cathy's story?*

8 OPTIONAL: Play the cassette through once. See also .9 in the Listening exploitation which should also be done here.

## ◆ Writing

With better classes, you could ask them to write Cathy's story or another 'suppressed invention' story. It might be best to severely limit the length of the newspaper article.

## ◆ Further grammar work (optional)

1 There is an example of *have been able to*, and an example of *have had to* is elicited in the listening exploitation of Mrs Spencer's letter. You could leave these as 'passive extension' of *had to / able to* or you could introduce rapid manipulation drills at the appropriate points, e.g.

T: *I*

C: *I've had to do it.*

Continue: *he / they / we / she / you*

2 Optional drill:

T: *He*

C: *He hasn't been able to do it.*

Continue: *we / I / she / they / you*

Neither of these points are worth labouring here, but some classes might wish to practise the forms briefly.

## ◆ Workbook

There are no Workbook units for the **Story for pleasure** sections.

**Teaching points**

Describing a picture. Prepositions of place:

*on the left / right at the top / bottom / top left  
in the foreground / background / middle distance  
in the middle / centre / top right / bottom left corner  
in front of / behind / past*

The passive (present and past simple):

*It is / was done. They are / were done.*

Active v passive:

*Renoir painted it. / It was painted by Renoir.*

*When / Where / Why was it painted?*

*Who was it painted by?*

*afraid: She's afraid that (the boy will tell them).*

Revision of relative clauses:

*There's a boy who's standing in front of a table.*

Revision / Extension of descriptive adjectives.

Listening.

Cross-curricular content: art, English history.

**Grammar note**

(See also Grammar summary.) The passive has appeared in formulaic examples throughout the book: *was born* (1), *was made in / of* (18, 20), *are produced* (21), *to be called, was buried* (28). This unit summarizes these known uses, and teaches the formation of the passive. We believe it should be handled with a 'light touch' on initial introduction. Too much overt explanation at this early stage may confuse rather than clarify.

**Active / Known vocabulary**

*artist / businessman / enemy / face / parliament / scarf / scene / secret / subject / umbrella / vest / war  
draw / hide / hold / interrogate  
attractive / bald-headed / colourful / dull / ordinary / plain / public / simple  
tight(ly)  
background / foreground / middle distance / in front of*

**Passive vocabulary**

*armour / cap / Cavalier / civil war / cliff / cloak / emigrate / gloves / helmet / hiding place / infant / lace / luncheon / pigeon / Roundhead / silk / supporter / unseen / wrap*

**Classroom vocabulary**

*active / passive chest / spear (halberd)\* / sofa*

\* *halberd* is the accurate name for the kind of *spear* in the picture. You may prefer the more general *spear*.

**Audio-visual aids**

Cassette. The listening for section **e**. Small pictures of famous paintings (either on flashcards, or as postcards from a museum or art gallery) would be useful.

**a Describe the picture**

Focus attention on the picture. Give students time to make the sentences. Suggest other prepositions: *behind / near / by / next to / opposite / beside / on*. Check through the suggestions, e.g. *There's a little girl who's unhappy. / There's a soldier who's standing next to the little girl. / There's a man who's writing / sitting at a table. / There's a man who's asking questions. / There's a soldier who's sitting on a sofa. / There's a man who's standing by the door. / There are two women who are looking at the soldier.* etc. Point out that all of these examples use words that they know. Ask: *When you first looked at the picture, were you worried about vocabulary? Why?* Point out that maybe they thought of what they didn't know, rather than what they knew!

**b Every picture tells a story**

- 1 Refer to the title, *And When Did You Last See Your Father?*, then go through the twelve questions in the Student's Book. OPTIONAL: With better classes, students could do this in pairs.
- 2 Focus on *Describe the family's clothes and the men's clothes*. Get students to describe the people in the picture either as a class activity or in pairs. (Check: *lace, silk*.)
- 3 Ask: *Which clothes do you prefer? What's armour made of? What are the men's / boy's / women's collars made of? What's the table made of? Look at the man who's sitting on the sofa. What are his boots made of? What is his helmet made of? What's the door made of? What's the chest in the left-hand corner made of? Which man is holding a small wooden chest? What might be in it? How many men have got moustaches / beards?*

- 4 Ask around the class (+ Ask him / her / me): *Do you prefer plain clothes or colourful clothes? Do you like lace / silk / cotton / nylon? What's your (blouse) made of? Where was it made? What are your (jeans) made of? Where were they made? What are your favourite colours? Do you prefer bright colours or plain colours?*

**c The story behind the picture**

- 1 Ask students to read the text silently.
- 2 Comprehension questions:  
*Was this picture painted in the 18th century? Was it painted after 1900? When was it painted? What's the subject? When did the English Civil War begin? When did it end? What were the King's supporters called? What were Parliament's supporters called? Why were they called 'Roundheads'? Who won the war? What did they do after they won the war? Who did the Cavaliers have to hide from? What did they have to use? Why are the Roundheads interrogating the little boy? What did they do to King Charles I? What is the mother afraid of?*
- 3 Focus on the six questions below the text. These involve opinions / guesses rather than comprehension. Get students to ask and answer them in pairs. Then check through with the class.

**Grammar explanation: the passive**

- 1 Go back to the text **The story behind the picture**. Point out: *The picture was painted in the 19th century. Say: We're interested in the picture and when it was painted. We're not interested in the painter. Say that this is the verb to be + the*

past participle. Ask students to find two other examples of the construction in the text (*was fought / were called*). Ask them to find the name of the painter below the picture. Say: *William Frederick Yeames painted it. This sentence is active. We're talking about the painter.* Then say: *It was painted by William Frederick Yeames. This sentence is passive – our first interest is the painting (It).*

2 Ask questions (+ Ask him / her / me):

*When were you born? Where were you born? Were any famous people born in your town? Where was (your pen) made? What's it made of? Where are (Fiat) cars made? What things are made in (Spain)? What things are produced in your country? What's (your sister) called?*

Point out that they have met all of these questions before. Nothing in .2 is new. They are all passive (verb to be + past participle) – *It (is / was) done.*

3 OPTIONAL: Refer students to the Grammar summary in the appendix for silent reading followed by oral explanation / exemplification.

4 Drill:

T: *He painted it.*

C: *It was painted by him.*

Continue: *She painted it. / They did it. / We did it. / I made it. / You bought it.*

Note: This drill is totally artificial – we usually choose active or passive, and rarely need to switch between them in this way. It reinforces the form because of the switch from subject pronoun to object pronoun.

5 Drill:

T: *It was painted in 1878. (mumble 1878 inaudibly)*

C: *Sorry, when was it painted?*

T: *1878.*

Continue: *It was built in 1232. / They were made in 1987. / It was painted in 1977. / They were built in the 19th century. / They were finished last week.*

6 Drill:

T: *It was made in Bangladesh. (mumble Bangladesh)*

C: *Sorry, where was it made?*

T: *Bangladesh.*

Continue: *They were built in Birmingham. / It was painted in Liverpool. / They were made in Taiwan. / She was born in Barcelona. / He was born in Paris.*

## Places in a picture

1 Ask students to study the diagrams for a few moments. Relate them to the picture *Lunch in the Gardens* on the right.

2 Ask the questions below the diagrams. Get them to continue asking questions about the picture in pairs. Check with more questions of your own.

3 Ask about the position of students in the classroom, noting that we now use *at the back / front / side.*

## Listen and draw

1 Section 1: Get students to draw the square. Play the cassette; students follow the instructions. Check, playing the cassette again if necessary. Note: The nine-letter word is *supporter.*

2 Section 2: Students may wish to do this at home – it is a fun exercise. Encourage them to use the Vocabulary index, and a dictionary, if they wish.

3 Section 3. Get students to find words, then give and follow instructions in pairs. Other possibilities if you wish to demonstrate: *sometimes / expensive / colourful / destroyed / breakfast / audiences.*

## The Last of England

1 Focus on the picture. Read out the introductory text, then let students read it silently.

2 Get students to ask and answer the thirteen questions in pairs. Check by asking the questions to the class as a whole. Try to build up a consequence chain on question 12: *What might happen to them in Australia. Guess. (If they do this, that will happen. etc.)*

## Two lunches

1 Focus attention on the pictures. Refer students to the Interaction appendix (Student A: Section 11; Student B: Section 22). Students each have a text with information about one of the pictures, followed by a list of questions about the other. Explain the activity. Give students time to read through their texts. Get them to work in pairs, answering questions about their own text, and asking questions about the other student's text.

2 Ask the questions to check. Ask about *Lunch in the Gardens*. Student As only answer. Ask questions about *Luncheon of the boating party*. Student Bs only answer.

3 Allow them to cross-refer, reading each other's text. Then ask for opinions about the paintings.

## Extension

1 If you can obtain postcards or flashcards of paintings – or famous photographs or film scenes – they could be issued for paired practice. Each student asks questions about the other student's picture (which has not been shown) and tries to build up an idea of the content of the picture. This can also be done as a teacher-centred whole-class activity, but you will need larger pictures. Note that this needs some preparation, otherwise the activity will fail because of unknown vocabulary items.

2 A picture dictation is another extension idea. Students have to draw a picture based on your instructions, e.g. *There are three hills in the background. There is a house in the foreground, just left of the centre ... etc.* This activity is very easy to mark! (See Workbook, exercise 7.)

## Workbook

The Workbook can be done in class or at home. Check exercise 3 (guided writing) carefully.

**Teaching points**

*Used to / didn't use to* for past habits:

*I used to live in Skipton. / It used to be a baker's.*

*She didn't use to do her homework. / She never used to do her homework.*

*Did you use to wear uniform? Yes, I did. / No, I didn't.*

*Where did they use to live?*

*any more / still / now / nowadays:*

*It used to be a cinema, but it isn't any more.*

*The street is quieter nowadays. / I'm going home now.*

*I'm going to the baker's (= the baker's shop).*

*I bought it at Epstein's (= Epstein's record shop).*

*He's gone to the dentist's (= the dentist's surgery).*

*then / so / but:*

*He used to smoke, then he got a cough, (and) so he stopped.*

*There used to be a market, but there isn't any more.*

Revision of *where*: *There used to be a butcher's where you could buy fresh turkey.*

Song: for stress, rhythm, and catenation.

**Expressions**

*that kind of thing / one night stands / all night long*

**Grammar notes**

*Used to* presents some problems in the negative and question forms. It usually sounds like *I didn't used to...* though we usually write *I didn't use to...* In some modern texts, you will

find *I didn't used to...* in print. Given the demands of exams, it is safer for students to avoid *I didn't used to...* We also give *I never used to...* which is a common alternative and neatly avoids the problem. In older / literary texts it is possible to find the contracted form *I usedn't...* and (more rarely) the question form *Used you to live there?* These are both archaic and should be avoided.

*Any more* is commonly written as one word, *anymore*, in Am. E. This use can also be found in Br. E., and indeed seems to be increasing. Both spellings are acceptable.

**Active / Known vocabulary**

*baker / butcher / diamond / freezer / grandchild / grandparent / greengrocer / knee / turkey / weight bit(e) / complain / hurt / join / sang / used to frozen / shiny / vegetarian*

**Passive vocabulary**

*amuse / (heart) attack / clap / co. / folk(s) / get away / grocer / health food / heavy metal (music) / hope / lead (v) / mind / one night stand / provincial / rental / scream*

**Audio-visual aids**

Cassette. The text about Skipton and the song are recorded. The Skipton text is for optional use.

**◆ Skipton**

1 Focus attention on the split photograph. Explain: the two pictures were taken from exactly the same spot 100 years ago and recently. Half of the old photo was joined to the opposite half of the recent photo. Play the cassette (recorded in a slight Yorkshire accent), or read the text aloud to the class.

2 Ask students to read the text silently.

3 Ask questions to elicit short responses (*Yes, there did. / No, there didn't.* etc.), so that you reinforce *used to* passively while their task is simple and restricted:

*Did there use to be a street market? Did they use to sell cattle there? Is there a street market any more? Did there use to be cars in the street? Are there any cars now? Did the street use to be quieter? Did it use to be busier? Are there more people now? Were there more people in the past? Are most of the buildings still there?*

4 Focus on these sentences (write them on the board):

*There used to be a street market, but there isn't any more.*

*There didn't use to be any cars, but there are now.*

*The street used to be much busier.*

Get students to repeat them chorally and individually, watching pronunciation carefully – see note above. Explain *used to do* for talking about the habitual past. (You may wish to point out that in some languages the same function requires a new tense.)

5 Ask *wh-* questions about the text. (Some revise describing a picture in Unit 36.)

*When was the left half of the photo taken? When was the right half taken? What do they show? Where did they use to sell cattle? Can you see any cattle? Where are they, in the foreground or in the background? Is there a street market nowadays? Did they use to have cars? What did they use to*

*have? Did the street used to be quieter, or did it use to be busier? Tell me about the church. Where is it? Does it look different? Tell me about the modern picture. Where's the church? What can you see in the middle distance? What's the man in the foreground doing? What's he carrying? What's his job, do you think? (cf. Unit 8 window cleaner) Which side of the road are the cars driving on? Why?*

**◆ a There used to be a cinema**

1 Focus attention on the two strips of pictures, Avonbourne in 1960 and Avonbourne now. Point out that each building is numbered (1–10). Ask: *Are the buildings the same or different? Are the businesses the same or different?* Focus on the 1960 picture. Ask about the businesses, e.g. T: *What's number 7?* S: *It's a greengrocer's.* Check that they know the vocabulary, asking: *What does a greengrocer's sell?* Do this for *baker's, butcher's, chemist's, and grocer's.* You only need one or two examples as this will be expanded in **b** and **c**.

2 Explain the use of the genitive 's'. *Grocer's shop* is shortened to *grocer's*. Compare *doctor's / dentist's (surgery)*. Note: *Three bakers went to a restaurant* (i.e. three people who are bakers) v *There are three baker's in the High Street* (i.e. There are three baker's shops.). The one to remember with an 's' is *I'm going to the (baker's)*.

3 Explain the exercise. Get students to continue freely in pairs. Check, getting students to volunteer sentences and, if necessary, use the drill below.

4 Drill:

T: *1: cinema*

C: *There used to be a cinema, but there isn't any more.*

Continue: *5: baker's / 6: butcher's / 7: greengrocer's / 8: grocer's / 9: record shop.*

## **b** You could buy records

- 1 Go through the example. Ask the questions about the butcher's and the health food shop. Get students to tell you as many things as they can, using *could* and *can*, but don't try to get the full sentence with *where* initially. Check: *What could you do at the cinema / bank? What can you do at the video rental shop?* Point out that the downstairs windows have gone from the bank. Ask: *What is there instead of the windows?* (A: automatic cash machines). Ask: *Could you get cash from a machine in 1960? Can you now?*
- 2 Get students to continue in pairs, asking and answering about the other buildings. Check with the class.
- 3 Now get students to try to make full sentences with *where* as in the example. (They could follow this up in writing, for homework.)

## **c** What did they use to sell?

Focus on the question. Check the pronunciation of *use to* (/ˈjuːstə/ or /ˈjuːstə/). Get students to ask and answer in pairs. Check with questions to the class, adding direct questions, e.g. *Did Epstein's use to sell cassettes in 1960?* etc. (A: No.)

## **d** What about your town?

- 1 Section 1. Go through the example. Ask the questions. Ask them to make more sentences, e.g. *Number 1 used to be white, but now it's yellow. There didn't use to be any trees / bushes / seats, but there are now.*
- 2 Section 2. Ask students about their town, asking which things are better or worse than they used to be.
- 3 OPTIONAL: You could set a project on Section 2, with students researching information outside class.

## **e** Is everything bad for you?

- 1 Go through the example, noting the use of *then* and *so*. The questions could be done in writing, as an oral teacher-centred activity or in pairs.
- 2 Transfer to students' own lives. Ask the questions (+ Ask him / her / me / each other).
- 3 Drill (to check all persons quickly):  
T: *I*  
C: *I used to run every day.*  
Continue: *They / She / We / He / You*

## **f** What did you use to do?

- 1 Go through the instructions. Students each prepare a list, working alone. They then ask their partners in pairs about their lists. As they haven't seen each other's lists there will be an information gap.
- 2 Get students to ask you about yourself in the same way.
- 3 OPTIONAL: Refer students to the Grammar summary in the appendix.

## **g** Role play

Go through the example orally. Remind them that they may have done a similar role play on past obligations in Unit 24. Get students to do the role play. Get one or two pairs to demonstrate in front of the class.

## **h** I used to be a star ...

- 1 Play the song once through, with books closed. Ask *What do you know / think about the singer? How old is he? What kind of music is it?* (You could explain *singer-songwriter* – a singer who sings his / her own songs.)
- 2 Play the song again, verse by verse (or even line by line), checking vocabulary items. Note: *one night stands* – concerts in different towns, for one night only in each town. Get students to repeat the chorus, chorally and individually.
- 3 Ask about the singer. *Is he a star now? Has he got a big shiny car now? Does he wear big diamond rings now? Is he on TV now?* Check that they answer 'No' to all of these questions.  
Point out that *used to* tells us that it isn't true any more. If you say *He had a shiny car. Has he got a shiny car now?* The answer would be *I don't know.* *Had* only tells us about the past. We know nothing about the present. *Used to have* tells us that it was true in the past, and, by implication, probably not true any more.
- 4 Play the song again, students follow the text. Encourage them to sing along with the chorus. One of the main hopes we have with a song is that students will go home humming it.

## ◆ Workbook

The Workbook can be done in class or at home. We don't suggest using it for oral work.

**Teaching points**

Giving instructions / Requesting someone to ask or tell somebody something:

*Tell (him / her / them) (to do / not to do) it.*

*Ask (him / her / them) (to do / not to do) it.*

Reporting instructions and requests:

*(He) told (us) (to do / not to do) it.*

*(She) asked (them) (to do / not to do) it.*

*What did they tell us to do?*

*What did she ask me to do?*

Listening skills development.

Stress, rhythm, and intonation: asking v telling.

Requests: *may / might* with first person, *will* with second person, *can / could* with all three persons.

**Expressions**

*Wait a minute ... / Have a nice day. / Oh, no! Not that again. / Typical! / in trouble*

**Notes**

This unit has no less than five different listening exercises. It focuses strongly on the use of stress, rhythm, intonation, and tone of voice, contrasting the same formulas used for telling or for asking something.

**Active / Known vocabulary**

*checkbook (Am. E.) / cheque book (Br. E.) / desk / headmaster / moment / seat belt / soup / tomato  
expect / record / rewind / ring off / shave  
embarrassed / nervous / private / silly  
terribly Phew! right now*

**Passive vocabulary**

*carriage / chewing gum / erase / fast forward / guy / non-smoking / repair*

**Classroom vocabulary**

*diagram / person (e.g. 1st, 2nd, 3rd person in grammar)*

**Audio-visual aids**

Cassette. The **May & Wallis** story covers the listening in , , , and . There is a separate listening exercise, **Telling or asking?** for .

**a Before you listen**

1 Focus attention on the diagram of the answerphone. Get students to ask and answer the questions (to ... *or do you ring off?*) in pairs. Check by asking the questions to the class.

2 Explain the exercise. The students label the controls. Put the symbols on the board, <<, >>, >, and ●. Ask *What does this mean?* for each of them. (On an answerphone, *erase* is the same symbol as *record* on a domestic player.)

**b Listening 1**

1 Focus attention on the picture. Ask: *Who's the woman? Is she a private detective or not? What do you think? What's she wearing? What's she doing?*

2 Explain the situation. Ask the students to read through the three pre-listening questions. Play the cassette of all six messages through once. Give students time to complete the task. Ask them what they have answered. Answers for reference, though you may choose not to give the answers yet:

- 1) Bruno left two messages on the answerphone. The last time we hear him it's a phone call *now*, not a message.
- 2) The afternoon. They'll have to be quick to get this, especially as the first message begins *Good morning*. Later, Sadie says *It's four now ...*
- 3) Three each.

**c Listening 2****The beginning, the first and second messages**

1 Let students read the true / false exercise first. Then play the cassette to the end of the second message (to ... *Thanks, Bruno.*). Students should complete the exercise while listening. Let them compare their answers in pairs.

2 Play the cassette again, pausing to correct the true / false exercise and to ask questions:

(The sound effects to *May & Wallis*...) Correct the first three statements. Ask: *What did she say? Did you hear?* (A: Rats!) *What was she doing when she heard the telephone? What did she do? Was the phone still ringing when she opened the door?*

(The first message) Correct the fourth statement. Ask: *Was the answering machine working or not? What was the problem? What did she have to do? Who recorded the answer message?*

(The second message) Correct the last two statements. Ask: *Who was shaving?* (mime). Check: *Have a nice day*, which is Am. E., but no longer unknown in Br. E.

3 Ask: *What does Sadie May do? What's her partner's name? What does she think of him? Is he often late?*

**d Listening 3**

1 Explain the task. Play the cassette once. Students write 'S', 'M', or 'W' after listening. Note: We have not put them in chronological order.

2 Play the cassette again, pausing after each message to ask questions:

(Message 3) *What time is the meeting? Why is it too late now? Does Sadie know the caller? Did Bruno tell her about a meeting?*

(Message 4) *Who was the woman? Do you think she's dangerous? What did she want Bruno to bring to the meeting?*

3 Get students to speculate on who the man might be, who the woman might be, and the reasons for the meeting.

## e Listening 4

- 1 Play the cassette through. Ask students to read the questions silently. Play the cassette again, letting them make notes if they wish.
- 2 Get students to ask and answer the questions in pairs.
- 3 Ask the questions to the class as a whole. Encourage them to speculate on the story.
- 4 Optional drill: (The class begin all with *I*)  
T: *Why did you go to the meeting?*  
C: *I told you not to go.*  
Continue: *Why didn't he bring the photographs? / Why didn't she phone the police? / Why did he call Sadie? / Why didn't he tell her about the meeting?*  
Note: Don't be tempted to refer them to the Listening appendix for silent reading yet or they'll see the answers to **f**! If you want them to look at the text, either set it for homework or play the cassette through at the end and let them follow the text.

## f Telling or asking?

- 1 The instructions are on the tape, but you may wish to expand on them before you play it. You could demonstrate one or two examples first as 'asking' (i.e. nicely) and secondly as 'telling'.
- 2 Play the cassette. Students write A or T. You may find that they get them nearly all correct. In which case go straight on to 3. If they don't, play the cassette again, correcting their answers.
- 3 Get students to try for themselves.  
T: *1 Ask me.*  
S1: *Don't look at your books* (in pleasant friendly tone).  
T: *2 Tell me.*  
S2: *Don't look at your books* (as a brusque command).  
They will probably have to exaggerate to make the difference clear, but this is no bad thing. The point is that almost anything can be said nicely or as an order, and that tone of voice (and body language) are more important than the choice of a particular formula.

## g Told or asked?

- 1 In this exercise, students have to use contextual clues to decide whether to put *told* or *asked*. Of course, they will be interchangeable to a degree, but it depends on who the speakers are and what the situation is. Explain this. Initially, go through the exercise orally with the class.
- 2 Ask them to think of situations where the choice might be different, e.g. **3** *Suddenly, the pilot **told** us to put on our seat belts.* It's *suddenly* that makes *told* more likely. Say: *What about this one? Before the flight, the pilot \_\_\_ us to put on our seat belts.* (A: asked.) Or in **1** imagine that the speaker is the headmaster's wife (or the President), or in **4** imagine that the speaker is a police inspector – the alternative answers then become possible.

## h What did they actually say?

- 1 Ask the students to study the requests. Refer back to **g** 1. Say: *What did the person in 1 actually say to the headmaster?* Get them to suggest which are the most likely ones. Ask which ones are more likely to be 'ask', and which are more likely to be *tell*, but remind them that we cannot be sure. We haven't heard them (see **f**).
- 2 Get students to continue in pairs for 2 to 10.
- 3 Go back through the exercise, discussing their answers.
- 4 Check *1st, 2nd, 3rd person*. Put three columns on the board. Say: *What person are these words?* Write them in the columns as students respond *1st, 2nd or 3rd*:  
*I / you / they / he / she / it / we / us / them / her / him / me / his / its / my / your / their / her / our / yours / theirs / his / hers / mine / ours*
- 5 Point out that *May I ... / Might I ...* are usually used only with the 1st person, *Will ...* as a request / order only with the second person, but *Can ... / Could ...* in offers / requests with all three persons. *Can I help you? Could you help me? Could he take my bag? Could she bring those papers?* In many ways, if you want one all-purpose polite request form, *Could ...* is the most useful.

## i What did they tell him to do?

- 1 Explain the exercise. Check: *Ask him not to do ... / Tell her not to go ...* Get students to ask and answer in pairs.
- 2 Check through with the class. Ask about each picture: *Where are they? What's happening? Who's speaking? Who is (she) speaking to?*
- 3 Ask students to improvise short conversations based on pictures 2, 4, 5, and 6. *What's going to happen next?*

## ◆ Extension ideas

- 1 Put students into groups of three. Demonstrate this sequence:  
S1: *Tell (her) not to jump.* S2: *Don't jump.* S3: *(He) told me not to jump.* S4: *Ask (him) to give you some paper.* S5: *Could you give me some paper?* S6: *She asked me to give her some paper.*  
Tell them to look back through the unit for examples, and to take it in turns to give the first sentence. Check this extensively. Get groups of three to demonstrate.
- 2 Ask around the class: *What do your family ask you to do? What do they tell you to do? What do they tell / ask you not to do? What does your father / mother tell you to do? What does he / she ask you to do? Do you do it? What do your friends ask you to do? What do your teachers / bosses tell you to do? What do they tell you not to do? Do you do it?* etc.
- 3 Play *May & Wallis* through. Students listen and read.

## ◆ Workbook

The Workbook can be done in class or at home. Note that the matching exercise 7 should not be exploited intensively.

**Teaching points**

Requesting permission with *Do you mind ...?*:

*Do you mind if I sit here?*

*Do you mind if I ask you something?*

Affirmative responses to the above: *No. / No, I don't mind. / Not at all. / I don't mind at all. / Please, go ahead.*

Negative responses to the above: *Yes, I do mind. / Actually, I do. / I'm sorry, but I do. / Yes, actually.*

Responding with a reason: *Well, actually someone's sitting there. / I'm sorry, that seat isn't free. etc.*

Lack of preference:

*I don't mind / It doesn't matter*

*think / expect / hope / be afraid:*

*Do you think it'll rain?*

*I think so. / I don't think so. I expect so. / I don't expect so.*

*I hope so. / I hope not. I'm afraid so. / I'm afraid not.*

*instead: We haven't got any chicken. I'll have fish instead.*

Expressing opinions.

Jigsaw reading.

**Expressions**

*(That hat) doesn't suit you / Haven't you got anything smaller? /*

*Not at all / go ahead*

**Grammar note**

Students often find *Do you mind if ...?* confusing, not realizing that the polite affirmative response (i.e. *Yes, you can do it.*) is *No* (= *No, I don't mind* = *No, I don't mind if you do it* = *I will not be unhappy if you do it* = *Yes, you can do it!*).

**Active / Known vocabulary**

*ambulance / bill / change / compartment / moon / order / pizza / prawn / situation / surprise / tuna*

*go ahead / hope / kiss / mind (do you mind...?) / shout / suit sparkling / starving / still (opp. sparkling)*

*silently instead not at all*

**Passive vocabulary**

*banana split / champagne / decaffeinated / food poisoning / nuclear power station / order / please / proprietor / referee / seat*

**Classroom vocabulary**

*expression / improve / jigsaw reading / pass / reply*

**Audio-visual aids**

Cassette. The ten conversations are recorded.

**a Conversations**

1 Focus on the instruction. Students read the conversations through and try to match them to the numbers on the picture. This is a difficult exercise. They will have to think about who is speaking to who in each conversation, and make use of every gender cue (*madam, Paul, Mum, sir, Is that woman ...*). It will help if they work in pairs on it. Give them plenty of time. Don't give the answers yet.

2 Play the cassette once through. Let them modify their answers if they wish, then check through with the class. The answers are:

1st conversation: 1 & 2

2nd conversation: 15 & 16

3rd conversation: 11 & 12

4th conversation: 19 & 20

5th conversation: 6 & 5

6th conversation: 9 & 10

7th conversation: 17 & 18

8th conversation: 3 & 4

9th conversation: 7 & 8

10th conversation: 13 & 14

3 Play the cassette for each conversation. Play it again, pausing for choral and individual repetition. Pause after each one to include the activities listed below.

**◆ First conversation (1 & 2)**

1 Drill:

T: *Can I bring my dog in here?*

C: *Do you mind if I bring my dog in here?*

Continue: *Could I open the window? / May I sit here? / Can I sit next to the window? / May I close this window?*

2 Point out that the answer to *Do you mind if ...?* will be *No (I don't mind) = Yes, you can* or *Yes, (I do mind) = No, you can't*. In the example, *Sorry* means *Sorry, I do mind. You can't do it*.

3 Questions:

*Are dogs allowed in this restaurant? Are they allowed in restaurants in your country? Are they allowed in food shops / on sports fields / in children's playgrounds? Should they allow dogs in these places? Why? / Why not?*

**◆ Second conversation (15 & 16)**

1 Ask: *Do you drink coffee? Do you prefer ordinary coffee or decaffeinated coffee? What do you drink in the evening? Why?* Check: *Do you have ...? = Have you got ...?* The former is more common in Am. E., the latter in Br. E., but both are used in both situations.

2 Check: *I'm afraid not. = Sorry, no.* Ask questions to elicit *I'm afraid not*, e.g. *Can you lend me some money? Can I borrow your watch? Mine's broken. Can you come to school two hours earlier tomorrow?* etc.

**◆ Third conversation (11 & 12)**

1 Check *I think so. / I don't think so*. Notice that, if you're certain, you probably say *Yes, it is. / No, it isn't*. Often English speakers don't like to sound too certain, they think it isn't polite, so they may say *I think so. / I don't think so*.

2 Ask questions to elicit *I think / don't think so*. *Is spaghetti bolognese spaghetti with meat? Does 'chips' mean the same thing in England and America? Is Ulan Bator the capital of Mongolia? Is Bruce Springsteen married? Have I got (a blue car)?*

Get students to continue freely in pairs.

### ◆ Fourth conversation (19 & 20)

1 Check *Not at all.* = *I don't mind at all.* = *Yes, you can tell me something.* Drill the question:

T: *tell you*

C: *Do you mind if I tell you something?*

Continue: *ask you / say / read you / tell you*

2 Ask about the picture, e.g. *Look at 20. Does that hat suit her? Look at 15. Do those earrings suit her? Look at 14. Does that hairstyle suit him?* etc.

### ◆ Fifth conversation (6 & 5)

Check: *I hope so / I hope not*, e.g. *The weather forecast says it will rain. Someone asks 'Do you think it will rain?' You say 'I'm afraid so, but I hope not!'*

Ask questions: *Do you think it will be a nice day tomorrow? Do you think your homework will be correct? Do you think you'll enjoy your holiday? Do you think you'll get a cold soon?*

Get students to continue freely in pairs.

### ◆ Sixth conversation (9 & 10)

Check vocabulary. Point out: *I don't mind.* = *It's not important to me.* Point out that the three possible answers are: *Still. / Sparkling. / I don't mind.*

Ask questions: *Would you like tea or coffee? Would you prefer rice or chips? Would you rather have mineral water or apple juice? Do you want the meat or the fish?*

Get students to continue freely in pairs.

### ◆ Seventh conversation (17 & 18)

Refer back to the 5th conversation (6 & 5). Ask: *Does she like dogs in restaurants? Does he?*

### ◆ Eighth conversation (3 & 4)

Check *change* and that £50 is the biggest banknote in Britain. Ask: *Does the waitress mind if he gives her a £50 note?* Note her reply: *Well, actually I do.* = *I do mind.* = *No, you can't give me a £50 note.* Ask: *Do shops mind if you give them large banknotes in your country? What are the largest banknotes? Which places don't mind if you give them large banknotes?*

### ◆ Ninth conversation (7 & 8)

Ask: *Who are the two men? What can you see under the table?* Check: *I'm afraid so.* = *Yes, I'm sorry, it is.*

### ◆ Tenth conversation (13 & 14)

Note *I'm afraid ...* at the beginning of a sentence. Compare *I think so / I expect so.* Point out that the negative (as with *think*) is *I don't expect so.* *Expect* = *I think that there probably is.* Ask a few questions which elicit *expect*, e.g. *Will you be here at (6 o'clock) tomorrow? Will you go home (by bus)? Will it be (hot) tomorrow? Will you do your homework this evening?*

### ◆ b What do you think?

1 Check through the replies. Get students to ask and answer the questions in the four boxes in pairs (alternate questions).

2 Check through with the class as a whole. After the short response, the questions may generate discussion. You might wish to come back to discussion at the end of the lesson. See **Extension** below.

### ◆ c Do you mind ...?

1 Get students to work alone on filling in the four speech bubbles.

2 Discuss the replies. Point out that it is normal to give a reason, as well as saying (or instead of saying) *Yes, I do mind.* Ask them which of the replies give reasons.

3 Get students to improvise (and extend) the conversations in pairs.

### ◆ d Interaction

1 Refer students to the Interaction appendix (Student A: Section 16; Student B: Section 25). Explain the game (using the instructions in Section 16). Note that they should play the game twice, once with books open, then once with books closed.

2 Once they have played the game twice in pairs, check through with a few individuals (mixing questions from Section 16 and Section 25. Borrow a Student's Book so that you have both pages open!).

### ◆ e Jigsaw reading

1 Note that this text should not be exploited intensively. The purpose is to understand enough to complete the task and no more. Explain the task carefully, and give students time to complete it.

2 Read the story aloud to the class in the correct order.

3 Discuss the story, asking questions to elicit *I think so*, etc. *Do you think Mr Harbin is stupid? Do you think the men have done this in other restaurants? Do you think it always works?*

### ◆ Extension

Go back to the questions in **h** **What do you think?** This time encourage discussion of the questions rather than short responses. You could get the class to vote on which topic they most want to discuss. (This might generate a few *I don't mind* answers!)

### ◆ Workbook

The Workbook can be done in class or at home. The story should not be exploited intensively.

**Teaching points**

Describing personality.

Modifying adjectives: *quite / very / not very / not at all*

*I'm very stubborn / I'm quite lazy / I'm not very hard-working /*

*I'm not at all stupid.*

Two-word adjectives with *-ing*:

*hard-working, easy-going, fast-moving*

Two-word adjectives with *-ed*:

*quick-tempered / bad-tempered / good-tempered / big-headed /*

*long-legged / air-conditioned / well-dressed*

Opposite of adjectives, with *un-*:

*unhappy / untidy / unpopular*

Revision: adverbs, frequency adverbs.

**Expressions**

*That's not fair!*

**Notes**

The last lesson of a course should be fun, and shouldn't introduce major new topics. This unit concentrates on describing personality, which is suitable at the end of a course. The students know each other enough now to be able to talk about each other. The main structural point is word-building, and this will be a major feature of work in *Grapevine 3*, where it will be covered in more depth.

**Active / Known vocabulary**

*choice / personality / sandwich*

*ambitious / big-headed / calm / co-operative / easy-going /*

*extroverted / hard-working / helpful / immature / kind / lazy / mature / modest / quick-tempered / relaxed / shy / stubborn / talkative / unambitious / unpopular / untidy*

**Passive vocabulary**

*lucky / newsreader*

**Classroom vocabulary**

*meaning*

**In Grammar summary appendix** (not indexed)

*bad-tempered / good-tempered / long-legged / air-conditioned / well-dressed / fast-moving*

**Audio-visual aids**

There are no recordings for this unit. However, if this is the last lesson of the entire course, students may enjoy recording their comments about each other, as if in an 'audio class yearbook', which also fits the theme of this unit. If so, you'll need a blank cassette, and a cassette recorder with built-in microphone. Students may like to pass around and copy the cassette made in this lesson.

See **Role play** below. Prepare slips of paper with the adjectives from the lesson written on them. You could also use props (plates, paper cups, etc.) for the party.

**a What's your personality like?**

1 Explain the first task. Students have to match the adjectives listed on the chart with the eight small cartoons. Get them to do this alone.

2 Let them compare their answers in pairs. Encourage them to discuss their answers using *I think / hope / expect so*, etc. as in Unit 39.

3 Explain the second task. They have to assess themselves using the chart, e.g. *Look at 'shy' and 'hard-working' on the chart. Put a ring around one word only for each line.* The colour-coding helps to show the gradation *very > quite > not very > not at all*. This should be done alone and silently. Do not confirm or correct their answers.

**b Opposites**

1 Refer them back to the cartoons, and to the eight adjectives on the chart. They should work alone, matching the eight adjectives in this section with the adjectives on the chart which are opposite (or nearly opposite) in meaning. Check *opposite* orally, getting them to give you the opposites of a few other adjectives orally, e.g. *fast / big / tall / white / left / top*. Give students time to complete the task.

2 Check the answers through with the class, *What's the opposite of 'talkative'?* *What's the opposite of 'extroverted'?* etc.

**c Group work**

1 Put students into small groups. Get them to compare their completed charts from section **a** in groups. Ask them if they agree with the other students' self-assessments, e.g.

S1: *I don't think you're very quick-tempered.*

S2: *Oh, I am. I'm quite quick-tempered.*

S1: *I think you're quite easy-going, actually.*

S2: *Then you don't know me very well!*

S3: *You've written 'very lazy.'*

S4: *I am. I'm very lazy.*

S3: *I don't think so.* etc.

2 Discuss the choices with the class as a whole.

3 Refer students back to Unit 18 **f**, where the chart shows more ways of modifying adjectives. Write up on the board: *very – quite – not very – not at all.*

Point out *pretty good* in Unit 18. Ask where it goes on the chart (A: quite).

**d Do you think I'm stupid?**

1 Section 1. Explain the task, and the five possible responses by **B** in the mini-dialogue. Say they can ask and answer about the adjectives listed in this section, and about those in sections **a** and **b**. Get them to ask and answer in pairs. Give them plenty of time for this activity.

2 Section 2. Get them to decide which words in the list are opposites or near-opposites. They can do this in pairs. Check through with the class as a whole.

3 Get them to decide which of the words in the list (and in sections **a** and **b**) are 'positive' qualities and which are 'negative' qualities. Do they all agree?

4 Section 3. Students should first tick the adjectives that they think they have seen before, working individually, then compare their selections in pairs.

5 After discussing their choices, they should use the Vocabulary index to check whether they are right or wrong. They can look back to the appropriate units to find the words in context.

### ◆ Grammar summary

Refer students to the Grammar summary for Unit 40. Let them read through it silently, then check. Note the examples of adjective formation. See if they know any others. (Note *long-legged* is /lɒŋ 'legɪd/ not /lɒŋ 'legd/.) Ask if they can put examples into sentences.

### e How do you feel now?

Ask students to tick the appropriate boxes. Go through the list of responses, getting students to repeat them chorally and individually. They can talk about this in pairs and groups. Open into a class discussion, but remember that you will need to be very careful to avoid one or two students being singled out for everyone's opinions about them. It is worth thinking about a positive attribute for every student before starting this (or while they're doing pair work)! Then you can interrupt any perceived criticism with positive comments, e.g. S1: *I think Paul's quite lazy.* T: *Well, maybe he's a little lazy, but I think he's very relaxed and friendly, too.*

### f At the party

- 1 Ask students to read the speech bubbles silently.
- 2 Ask students to describe the personalities of the people in pairs. Then open it into a class discussion. Encourage the use of relatives as much as possible. (And don't be discouraged if your students fail to replicate the example below!)
 

S1: *I think she's very big-headed.*  
 T: *Who, exactly?*  
 S1: *The woman who's holding a plate.*  
 T: *I can see three women who are holding plates.*  
 S1: *The one who's talking. She's wearing a hat.*  
 T: *Sorry, what do you think about her?*  
 S1: *I think she's big-headed.*  
 S2: *I don't think so. I think she's ambitious, not big-headed.*  
 S3: *Well, she isn't modest!*  
 S4: *She's very talkative, too.*  
 S5: *And maybe she's boring.*  
 S6: *I don't know. The man doesn't look bored.*  
 T: *Which man?*  
 S6: *The man who she's talking to.*  
 S7: *The man who's wearing a pink and white jacket.*

3 Check that they don't confine their opinions only to those people with speech bubbles! If they are slowing down on the example above, prompt with questions, e.g.

*Look at the man with a bald head. The one who's dropping his sandwiches. How does he look?*

*Look at the man who's wearing a silly hat. Is he a serious person? What do you think?*

*Look at the man who's reading a book. What is it? Does he look serious? etc.*

### g Role play

1 Explain the role play. Each group will demonstrate their part to the rest of the class, who must guess what the chosen adjectives are. The adjectives could be known by every group member, but it usually works better if even the other group members don't know the choice. This shouldn't need lengthy preparation. A few party props (plates, paper cups, etc.) will help. If it's the last day of the course, why not decorate the room and include funny hats, etc! Tell students beforehand that the lesson will end with a party and let them prepare it, in which case the role play can dissolve into reality.

2 An alternative version is a little more complex. Choose one person (or couple) as the party host. Then send in the other students one at a time to arrive and join in the party. As each student goes towards the party, you give them a slip of paper with an adjective, which they have to role play at the party. Alternatively you could put all the slips of paper in a hat (or box) and as each student arrives at the party they take a slip of paper.

### ◆ Extension

See **Audio-visual aids** above. Students may like to record one-line comments (or more) about each other. Alternatively, you could record sections of the role play.

### ◆ Workbook

The Workbook can be done in class or at home. The questionnaire is suitable for paired oral practice in class. If there is time, they could interview several students. Check the sounds in exercise 6 orally in class.

## Answer key

**This answer key may be photocopied for use with Grapevine 2 Check-back four.**

No other part of this publication may be photocopied without the prior written consent of Oxford University Press.

Please do not write on this answer key.

### Which word?

- |           |            |
|-----------|------------|
| 1 used to | 6 won't    |
| 2 If      | 7 finish   |
| 3 painted | 8 was      |
| 4 us      | 9 might    |
| 5 mind    | 10 was it? |

### Suggestions

- |         |        |
|---------|--------|
| 1 Why   | 4 want |
| 2 shall | 5 when |
| 3 Let's |        |

### Past tenses

- |          |          |
|----------|----------|
| 1 fought | 7 told   |
| 2 made   | 8 sat    |
| 3 meant  | 9 took   |
| 4 found  | 10 left  |
| 5 tried  | 11 drove |
| 6 became | 12 wore  |

### Negative sentences

- 1 They didn't use to live in England.
- 2 It may not happen.
- 3 She might not be there.
- 4 It wasn't painted by Picasso.
- 5 They didn't let them go.
- 6 You shouldn't listen to him.
- 7 I hope not.
- 8 I'm afraid not.
- 9 I don't think so.
- 10 I don't expect so.

### Type 1 conditionals

- |               |           |
|---------------|-----------|
| 1 'll miss    | 5 loses   |
| 2 rains       | 6 reads   |
| 3 'll destroy | 7 feel    |
| 4 closes      | 8 'll see |

### If, when, until

- |         |         |
|---------|---------|
| 1 If    | 4 If    |
| 2 until | 5 When  |
| 3 when  | 6 until |

### Reporting instructions: At school

- 1 He told him to give him the book.
- 2 She told them to listen carefully.
- 3 He told her not to write in pencil.
- 4 She told them not to talk in class.
- 5 He told him to close the window.

### Reporting requests: In the office

- 1 She asked her to answer the phone.
- 2 He asked him to make some tea.
- 3 She asked them not to be late.
- 4 She asked her to send a fax.
- 5 He asked them to help him.

### Possibility

- 1 It won't happen.
- 2 It might happen.
- 3 It may happen.
- 4 It'll probably happen.
- 5 It will happen.

### Opposites

- |             |               |
|-------------|---------------|
| 1 unhappy   | 6 extroverted |
| 2 lazy      | 7 big-headed  |
| 3 untidy    | 8 talkative   |
| 4 unpopular | 9 unambitious |
| 5 mature    |               |

### Talking about grammar

- |                        |                  |
|------------------------|------------------|
| 1 a present participle | 4 a suggestion   |
| 2 active               | 5 the 1st person |
| 3 conditional          |                  |

### Pronunciation

- |         |           |
|---------|-----------|
| 1 Latin | 5 trouble |
| 2 upset | 6 ticket  |
| 3 sugar | 7 least   |
| 4 any   |           |

### Expressions

- 1 Mrs Turner (Unit 31)
- 2 Lucy (Unit 35)
- 3 The poor man (Unit 34)
- 4 The singer (Unit 37)
- 5 The inspector (Unit 33)
- 6 The doctor (Unit 39)
- 7 Mr Turner (Unit 31)
- 8 Madge (Unit 35)

Workbook key

Unit one

1

- 1 CD
- 2 AB
- 3 GH
- 4 EF

4

D	N	A	U	G	U	S	T	F	B
X	O	D	E	C	E	M	B	E	R
I	V	A	A	H	O	R	E	B	F
S	E	P	T	E	M	B	E	R	O
J	M	R	S	L	A	J	Q	U	C
U	L	I	M	Z	Y	V	M	A	T
L	E	J	L	Y	O	J	P	A	R
Y	R	J	A	N	U	A	R	Y	B
G	E	C	N	R	N	T	C	K	E
T	V	J	W	D	E	U	H	I	R

January is the first month.  
 February is the second month.  
 March is the third month.  
 April is the fourth month.  
 May is the fifth month.  
 June is the sixth month.  
 July is the seventh month.  
 August is the eighth month.  
 September is the ninth month.  
 October is the tenth month.  
 November is the eleventh month.  
 December is the twelfth month.

5

- do – you
- how – brown
- born – your
- date – late
- none – one
- yet – ten
- need – meet

6

accommodation, destination, emigration, information, interaction, occupation, qualification

7

- (a)
- 1 When were they born? They were born on 15th August 1953.
  - 2 Where were they born? They were born in London.
  - 3 What do they do? Mark's a businessman and Carol's a journalist.

(b)

- 1 When was he born? He was born on 10th March 1964.
- 2 Where was he born? He was born in London.
- 3 What does he do? He works for a theatre company.

(c)

- 1 When was she born? She was born on 1st February 1968.
- 2 Where was she born? She was born in Memphis.
- 3 What does she do? She's a multi-millionaire.

8

information, occupation, qualifications, place, accommodation

Unit two

1

- 1 Snow covered everything ...
- 2 Then he saw something ...
- 3 Rolf looked under ...
- 4 Rolf covered the puppy ...
- 5 There was nobody at home ...
- 6 'What's that, Rolf?' ...

2

- 1 Everybody
- 2 something
- 3 somewhere
- 4 everywhere ... anything
- 5 Nothing
- 6 nobody
- 7 something
- 8 no one
- 9 something

3

anywhere / anybody / anyone  
 nowhere / nobody  
 everything / everybody

4

- |          |          |
|----------|----------|
| 1 was    | 6 were   |
| 2 was    | 7 was    |
| 3 were   | 8 wasn't |
| 4 wasn't | 9 was    |
| 5 Were   | 10 Was   |

5

- 1 white
- 2 Young, tired, cold
- 3 big
- 4 small, grey
- 5 stupid

6

you, him, her, us, them

7

went, tree, tired, she, go, footprint, snow

8

f → v  
 wolves, knives, lives

y → -ies  
 stories, universities, cities, nationalities, puppies

-e → -es  
 tribes, houses, noises, pieces, Apaches

-ss/-sh+ -es  
 addresses, bushes

irregular  
 children, men, women

9

There are three indefinite pronouns missing:  
*anywhere, everyone, and anybody.*

Unit three

1

Team activities football, volleyball, basketball

Activities for two people judo, karate, tennis, squash

Activities for one person yoga, weight-training, trampolining, aerobics, swimming

2

- 1 (c)
- 2 (b)
- 3 (b)
- 4 (c)

4

Boy tell ... swimming  
 Receptionist of

Woman looking  
 Receptionist upstairs

Girl me ... changing

Receptionist downstairs ... the left

Man Excuse ... 's

Receptionist floor ... on the right

6

changing room, swimming pool, main hall, squash court, leisure centre, dance studio

7

- |           |           |
|-----------|-----------|
| 1 can't   | 6 doesn't |
| 2 They're | 7 I'm     |
| 3 It's    | 8 don't   |
| 4 I'd     | 9 hasn't  |
| 5 don't   | 10 wasn't |

8

- |            |            |
|------------|------------|
| 1 to play  | 5 having   |
| 2 to play  | 6 do       |
| 3 play     | 7 play     |
| 4 swimming | 8 swimming |

**9****Box 1 late**

weight, great, play, main, strange, plane, place

**Box 2 five**

right, white, bright, tonight, smile, light

**Unit four****1**

- 1 She's the one that plays Helpless.
- 2 He's the one that plays Big Louie.
- 3 She's the one that plays Julia.
- 4 They're the ones that play The Neville Twins.

**2**

- 1 Maria Donna Lippone
- 2 Marvin Brandy
- 3 Ron and Jane Carson
- 4 Tom Crewman
- 5 Beryl Street
- 6 Wallace Beany
- 7 Al Paulino

**4**

- 1 pipe
- 2 tap
- 3 handle
- 4 bucket

**5**

- 1 A tap is a sort of handle that lets water come out of a pipe.
- 2 A pipe is a long tube that takes water from one place to another.

**6**

- 1 key
- 2 pilot
- 3 switch
- 4 journalist
- 5 photographer
- 6 tin opener

**7**

- 1 This is the video that cost £10.
- 2 They're the football team that won the World Cup.

- 3 These are the letters that need first class stamps.
- 4 That's the shop that sells compact discs.
- 5 They're the students that went to Scotland last year.

**8**

- 40 forty  
60 sixty  
80 eighty  
100 one hundred  
120 one hundred and twenty  
160 one hundred and sixty  
180 one hundred and eighty  
200 two hundred  
220 two hundred and twenty  
240 two hundred and forty

**9**

hit, hi, smile, my, Tim, like, five, six

**10**If there's an *e* on the end of the word, the *i* is pronounced /aɪ/. If there's no *e*, it's pronounced /i/.**Unit five****1**

- |     |     |
|-----|-----|
| 1 G | 5 H |
| 2 D | 6 C |
| 3 F | 7 A |
| 4 B | 8 E |

**2**

- 1 ... 'It is now travelling at 750 kilometres per hour.'
- 2 ... 'Open your mouth. This won't hurt.'
- 3 ... 'I'll just put this nail in, and it'll be OK.'
- 4 ... 'Smile.'
- 5 ... 'Will you take this man to be your husband?'
- 6 ... 'Would you like another glass?'
- 7 ... 'It's very hot. I'll open the window.'
- 8 ... 'Don't worry. It's here somewhere. I'll find it.'

**3**

- 1 Calm down, it'll be here in a minute.
- 2 Calm down, she'll be here soon.
- 3 Calm down, he'll be here in five minutes.
- 4 Calm down, they'll be here in a moment.
- 5 Calm down, he'll be here soon.

**4**

- 1 Don't worry. It won't be late.
- 2 Don't worry. He won't be late.
- 3 Don't worry. They won't be late.
- 4 Don't worry. You won't be late.
- 5 Don't worry. She won't be late.

**5**

- 1 Will she?
- 2 Will they?
- 3 Will it?
- 4 Will he?
- 5 Will it?

**6**

- 3 We aren't
- 4 They're
- 5 They weren't
- 6 She wasn't
- 7 She's
- 8 I'll
- 9 It won't
- 10 I don't
- 11 He doesn't
- 12 I'd like
- 13 They can't
- 14 She hasn't
- 15 You haven't
- 16 It didn't

**7**

calm down, hold on, look after, give away

**8**

- 1 groom
- 2 bride
- 3 bride's father
- 4 best man
- 5 bridesmaids

**9**

- 1 one ... married
- 2 who ... married
- 3 who ... after
- 4 one ... away
- 5 who ... behind

**10**

- 1 15.45 (quarter to four)
- 2 17.15 (quarter past five)
- 3 19.45 (quarter to eight)
- 4 A courier from El Cid tours
- 5 By taxi

**Unit six****2**

- 1 He always reads the newspapers.
- 2 He sometimes washes the car.
- 3 He always has a big lunch.
- 4 He usually takes the dog for a long walk.
- 5 He often watches an old film on TV.
- 6 He occasionally has an afternoon snooze.
- 7 He often looks out of the window.

**3**

- 6 'snooze' means a little sleep.

**4**

A	S	O	M	E	T	I	M	E	S
H	F	C	G	E	B	W	I	O	K
A	R	C	M	L	Y	L	U	F	I
R	S	A	L	W	A	Y	S	N	E
D	Q	S	V	U	Y	R	U	N	X
L	Y	I	O	H	N	M	A	M	P
Y	G	O	F	T	E	N	L	C	R
E	R	N	D	S	V	E	L	Y	L
V	T	A	L	K	E	L	Y	J	Y
E	P	L	H	Y	R	P	E	W	J
R	E	L	R	A	R	E	L	Y	S
T	E	Y	T	S	L	Q	U	C	H

**6**

Flight BA005 to Osaka flies twice a week. It leaves London at 10.30 a.m. British time and arrives at 12.10 p.m. the next day local time.

7

- 1 Seven times a week / daily / every day
- 2 Budapest
- 3 Once a week
- 4 Caracas
- 5 Twice

9

City	Country	Language
Brisbane	Australia	English
Budapest	Hungary	Hungarian
Caracas	Venezuela	Spanish
Karachi	Pakistan	Urdu
Miami	USA	English
Osaka	Japan	Japanese

11

**Box 1 hat**

have, at, bad, crash, that, marry, dad, man, stand, has

**Box 2 late**

sale, train, daily, plane, way, hate, say, away, plate, date, day

12

A vowel followed by a single consonant is short. A vowel with a single following consonant before a silent *e* is usually long. *have* is an exception.

**Unit seven**

1

bought, sold, went, did, took, read, saw, met, stood, had

2

Story A reads as follows: Hollywood star Joanne Collier (53) bought the famous Van Dorp painting *Birth of Pluto* at an auction sale at Sotheby's yesterday for £15 million, a world record for a Van Dorp. Van Dorp sold the picture when he was 21 for a plate of spaghetti and a piece of cheese. A team of experts examined the painting before Ms Collier signed the cheque. The painting will travel by air to

Ms Collier's Beverley Hills mansion where she has a large collection.

3

bought, went, signed, sold, sold, was, examined, signed

4

1 Why did they go to the cinema?

They went to see *Blue Rain*.

2 Why did he go to the supermarket?

He went to buy some tomatoes.

3 Why did you buy a newspaper?

I bought a newspaper to read the sports reports.

4 Why did you switch on the radio?

We switched on the radio to listen to the news.

5

1 Where did you go?

2 Who did she meet?

3 What did you buy?

4 What did they read?

5 Who did she see?

6 Who did he follow?

7 What did you say?

8 Where did they go?

6

1 Who met them?

2 Who followed him?

3 Who bought it?

4 Who sold them?

5 Who read it?

6 Who went there?

7

1 Mrs Green did.

She sold it to Mr Jones.

2 Daniel did.

He met Jane.

8

1 Who sold the footballer?

Who did they sell him to?

2 Who went to the concert?

Who did she see?

3 Who read the letter?

Who did he read it to?

9

in

1990, August, the summer, 1989, the twentieth century, the autumn

on

Thursday, 23rd February, New Year's day, Wednesday, 21st January

10

A help you

M bought this shirt ... size

A buy it

M yesterday / last week, etc.

A Have you got your

A sorry ... change ... without

M bag

A size would you like

11

hit, receipt, manager, assistant, ago, we, kettle, bag, badly, box

**Unit eight**

1

1 She lives in London.

2 She sells computers.

3 She was in Oxbridge yesterday for a computer exhibition.

4 She reads *The Times*.

5 No, she isn't.

6 She's buying a newspaper.

7 She sells newspapers.

8 She starts work at six o'clock (in the morning).

9 Yes, she is.

10 She's selling a newspaper.

11 She's selling it to Ms Price.

12 They're retired.

13 They're going to London.

14 They're having a drink.

3

1 international, abroad, overseas

2 (b) communicate with someone

3 Over 190

4 153

4

- 1 First dial the International ...
- 2 Now dial the Country Code ...
- 3 Dial the area code ...
- 4 Finally, dial ...

5

- 1 010 81 11 348762
- 2 010 52 891 21156
- 3 010 61 62 389001

**Unit nine**

1

- 1 The chauffeur
- 2 They were sitting in their car.
- 3 The sun was shining.
- 4 Because they were behind a horse and cart
- 5 The railway tracks
- 6 An old man
- 7 He was smoking a pipe.
- 8 Near the railway tracks

2

The boxes should be numbered 3, 6, 4, 8, 1, 10, 2, 9, 12, 5, 7, 11.

3

- |        |         |
|--------|---------|
| 1 True | 5 False |
| 2 True | 6 True  |
| 3 True | 7 False |
| 4 True | 8 True  |

4

- 1 Who was driving the car?
- 2 What was happening?
- 3 What did the policeman do?
- 4 Where were Harold and Clara (*or* Clara and Harold) sitting?
- 5 Who pushed the horn?
- 6 Why did the horse stop?

5

was, were, threw, fell, hit, got, ran, stopped, moved, happened

6

flowers, thirsty, hungry

**Unit ten****1**

Location: Sarah's Boutique – shoplifter.

Location: 76 Exmoor Rd – burglar.

**2**

- 1 A man and a woman
- 2 10.05
- 3 Miss Webb
- 4 10.17
- 5 White shoes
- 6 He was looking at the dresses.
- 7 Into the back room
- 8 They left the shop.
- 9 A very expensive blue dress and some belts
- 10 The woman was wearing a black raincoat and the man was wearing a long brown coat.

**3**

- 1 Who
- 2 did ... at
- 3 was
- 4 when
- 5 did
- 6 anybody / anyone
- 7 doing

**5**

- |         |         |
|---------|---------|
| 1 While | 4 when  |
| 2 When  | 5 while |
| 3 when  | 6 when  |

**6**

- Woman was wearing sunglasses.
- Man had brown hair.
- Woman wanted size 41 shoes.
- Miss Webb went over to the dresses.
- The stolen dress was made in France and was very beautiful.

**8****Box 1 home**

hotel, open, joke, yoga, smoke, don't, over, photograph, stole, own, post, notes

**Box 2 got**

box, dog, job, stop, pocket, lot, on, shop

**9**

afraid 7, alive 2, alone 2, also 8, another 1, answerphone 8, any more 5, anyway 10, anywhere 2, arrive 5

**Unit eleven****1**

- 1 Ashlock Railway Museum
- 2 4.00 p.m.
- 3 No
- 4 Pictures of dogs and cats
- 5 Fifteen
- 6 10.00 a.m.
- 7 Because it's shut
- 8 Near Rudforth

**2**

- 1 She'd like to go to the science centre.
- 2 They'd like to go to the art gallery.
- 3 He'd like to go to the railway museum.
- 4 They'd like to go to the science centre / nuclear power station.

**3**

- 1 I'd rather go to the ...
- 2 I'd prefer to ride on ...
- 3 I'd rather go to the ...
- 4 I'd prefer to look at ...

**4**

- |     |     |
|-----|-----|
| A 2 | D 5 |
| B 4 | E 6 |
| C 1 | F 3 |

**5**

- |          |              |
|----------|--------------|
| 1 to do  | 6 to learn   |
| 2 to be  | 7 to have    |
| 3 be     | 8 hear       |
| 4 flying | 9 say        |
| 5 drive  | 10 listening |

**6**

private detective, brain surgeon, deep-sea diver, rock star, Prime Minister, professional footballer, defence lawyer, veterinary nurse, train driver

**7**

- 1 Mr
- 2 Saturday
- 5 London
- 7 New York
- 8 Mrs
- 9 August
- 10 Maria

**8****Box 1 see**

reading, steal, be, teacher, tea, seat, meet, team, cleaner, week

**Box 2 ten**

Reading, went, said, then, netball, fell, bread, weather, centre, press, ferry, sell

**Unit twelve****1**

wheat U  
maize U  
rice U  
barley U  
tomatoes C  
potatoes C  
beans C  
peas C  
apples C  
oranges C  
pineapples C  
grapes C  
beef U  
chicken C, U  
lamb C, U  
eggs C  
milk U  
cheese U  
butter U  
yoghurt C, U

**2**

- |          |         |
|----------|---------|
| 1 is     | 6 are   |
| 2 aren't | 7 is    |
| 3 isn't  | 8 are   |
| 4 aren't | 9 isn't |
| 5 is     | 10 are  |

**3**

- 1 There were only a few eggs in the fridge.
- 2 There was a lot of milk in the bottle.
- 3 There were only a few oranges on the tree.
- 4 The farmers use a little fertilizer.
- 5 Nowadays there are many organic vegetables.
- 6 The United States produces a lot of grain.
- 7 There are a lot of plants that we can eat.
- 8 There was a little pesticide on the land.

**6**

Possible answers:  
days ... me ... thirty ...  
a lot ... no one ...  
sleeping ... few ... a lot of ...  
little ... few ... a lot ...  
them ... some ... some ...  
cheese ... a few ... going ...  
my ... alive

**7**

Possible answers:  
beef – a meat product  
pesticide – not a food product  
milk – a noun  
fertilizer – a noun  
cattle – a collective, uncountable noun  
a few – for countable nouns  
eat – present tense  
machine – not human  
lamb – not a dairy product

**8**

- 1 It's mine.
- 2 It's ours.
- 3 It's hers.
- 4 It's his.
- 5 It's yours.

**9**

- 1 agricultural
- 2 organic
- 3 artificial
- 4 large
- 5 fertile
- 6 different

## Unit thirteen

### 1

- 1A open  
1B opening the door  
1C opened  
2A going to close  
2B They're closing  
2C They ... closed it  
3A The train is  
3B 's going  
3C 's gone  
4A 's going to  
4B He's doing his homework.  
4C He's done his homework.

### 2

- 1 Have they closed the door? No, they haven't.  
2 Has he done his homework? No, he hasn't.  
3 Has the train gone? Yes, it has.  
4 Have they opened the door? Yes, they have.  
5 Have they closed the door? No, they haven't.  
6 Has the train gone? No, it hasn't.

### 3

closing – closed – closed  
going – went – been / gone  
doing – did – done  
examining – examined –  
examined  
looking – looked – looked

### 4

- 1 PP            5 PP  
2 P             6 P  
3 PP            7 PP  
4 P             8 P

### 5

**male**  
sir, husband, bull, Mr,  
boyfriend, uncle, grandson,  
bridegroom

**female**  
madam, wife, cow,  
housewife, Miss, Ms, Mrs,  
girlfriend, mother, daughter,  
bride, bridesmaid

### 6

- 1 is            7 has  
2 has          8 has  
3 poss        9 has  
4 is            10 has  
5 has          11 has  
6 poss        12 poss

### 7

- 1 superstitious  
2 volunteer  
3 audience  
4 sword  
5 magic, magician, mail  
6 6  
7 area  
8 examine

## Unit fourteen

### 1

- |               |                |
|---------------|----------------|
| <b>Rupert</b> | <b>Cecilia</b> |
| False         | False          |
| True          | True           |
| False         | False          |
| False         | True           |
| True          | True           |
| False (?)     | False (?)      |

### 2

- 1 Yes, he has.  
2 Yes, she has.  
3 Yes, they have.  
4 Yes, they have.  
5 Yes, he has.  
6 Yes, she has.

### 3

They've both been to  
Athens / Copenhagen /  
Amsterdam / Germany.

### 4

- 1 They haven't been to Brussels yet.  
2 She hasn't been to Berlin yet.  
3 He hasn't been to Milan yet.  
4 They haven't been to Zurich yet.  
5 He hasn't been to Budapest yet.  
6 They haven't been to Paris yet.

### 5

- 1 Have they been to Greece yet? Yes, they have.  
2 Has she been to Hungary yet? Yes, she has.  
3 Has he been to Belgium yet? No, he hasn't.  
4 Have they been to Denmark yet? No, they haven't.

### 6

**Both:** Greece, Denmark, Netherlands, Germany.

**Rupert:** Greece, Denmark, Netherlands, Germany, Sweden.

**Cecilia:** Greece, Denmark, Netherlands, Germany, Italy, Hungary.

### 7

- an:** American  
**-ian:** Italian, Indian, Yugoslavian  
**-ish:** British, Spanish, Swedish  
**-ese:** Chinese, Japanese  
**Other:** Dutch, Greek, French

### 8

seeing – saw – seen  
eating – ate – eaten  
visiting – visited – visited

## Unit fifteen

### 1

telling – told – told  
buying – bought – bought  
finding – found – found  
having – had – had  
taking – took – taken

### 2

How long has Sarah been on the diet? She's been on the diet for six weeks.

How long has Rachel been on the diet? She's been on the diet since 28th January.

How long has Steven been on the diet? He's been on the diet for four months.

How long has David been on the diet? He's been on the diet since 1st February.

### 3

Sarah's already lost 2 kilos.  
Steven's already lost 34 kilos.

David hasn't lost any weight yet.

### 4

- 1 yet            6 already  
2 already      7 ever  
3 ever          8 yet  
4 yet            9 already  
5 yet            10 yet

### 5

**for ...**

six weeks, a couple of hours, two years, five minutes, a month, two weeks

**since ...**

Thursday, 19th August, 1990, Christmas, my birthday, last week, the autumn, six hours ago, seven o'clock, yesterday, I was five years old

### 7

- 1 She's been there once.  
2 I've been there three times.  
3 He's been there four times.  
4 They've been there twice.  
5 I've seen the film twice.  
6 She's seen them twelve times.  
7 I've seen it once.

### 8

**Box 1 saw**

sword, hall, for, all, four, mall, stall, sauce, court, more, lawyer, sport, drawing, Paul, call, ball

**Box 2 now**

cow, power, town, down, tower, flower, how

**9**

How long have you been here? – Since Monday.  
I live in a village called Hindon. – Really? I've never heard of it.

Have you ever been to California? – I've been there three times.

Have you been to London yet? – Not yet. I'm going to London next week.

I've bought you some flowers. – That's very kind of you.

**10**

- Kate is a teacher.
- While Kate was packing ...
- 'Look at this, Antonio ...
- Antonio laughed.
- They arrived in England ...
- 'Yes, can I help you?'

## Unit sixteen

**1**

multiplying  
dividing

**2**

- plus
- minus
- divided
- multiplied

**3**

one eighth – point one two five  
one tenth – point one  
one fifth – point two  
three quarters – point seven five  
one twentieth – point zero five

**4**

one third, one sixth,  
one seventh, one ninth,  
one fifteenth,  
one twenty-fifth

**6**

7,250	976,104
12,836	1,275,000
145,000	12,379,488
308,200	547,000,000

**8**

one point eight four two  
one hundred and eighty  
point five  
ninety-six point three three  
one thousand eight hundred  
and five  
twenty-nine thousand three  
hundred and sixty  
five hundred thousand  
five hundred thousand and  
one  
one million seven hundred  
and fifty thousand  
one million six hundred and  
thirty-two thousand, four  
hundred and nine  
ten million four hundred and  
seventy-one thousand,  
nine hundred and eighty-  
seven

**9**

Four times / multiplied by  
five equals twenty.  
Sixteen minus three equals  
thirteen.  
Twenty-four plus seven  
equals thirty-one.  
Twelve divided by two  
equals six.

**10**

drinking – drank – drunk  
making – made – made  
writing – wrote – written  
reading – read – read

## Unit seventeen

**1**

- |         |          |
|---------|----------|
| 1 bring | 6 give   |
| 2 drive | 7 know   |
| 3 fall  | 8 show   |
| 4 swim  | 9 take   |
| 5 grow  | 10 think |

**2**

E	D	H	U	R	T	V	A	T	C
H	E	A	R	D	E	B	M	V	U
M	A	D	E	G	R	E	A	D	T
Q	B	J	A	N	X	E	J	R	O
W	R	I	T	T	E	N	D	U	M
W	O	N	E	O	R	G	O	N	E
T	K	H	N	L	Q	S	N	K	T
N	E	N	L	D	U	E	E	D	I
Z	N	S	P	O	K	E	N	T	W
B	O	U	G	H	T	N	A	K	D

**3**

- When did you see it?
- Which restaurant did they go to?
- When did he meet her?
- Where did she buy them?
- How did you hurt it?
- Why did he go to the bank?
- Where did you meet him?
- When did she break it?
- Where did you lose it?
- How much did you win?

**4**

- |        |        |
|--------|--------|
| 1 gone | 5 gone |
| 2 been | 6 been |
| 3 gone | 7 gone |
| 4 been | 8 gone |

**7**

*Our Planet* – 'The first thing ...'  
*Great Ghost Stories* – 'The professor sat back ...'  
*Too Many Broken Hearts* – 'It was a day like ...'  
*Fun with Figures* – 'Do you hate maths? ...'  
*War in Space* – '2039876' ...  
*The Super Book of Rock* – 'Most readers will have ...'

**8**

- the column of figures / facts and figures
- every major figure
- a figure of a woman in white

## Unit eighteen

**1**

- 0202 176176
- Less
- Grey, white, or navy blue
- XL, L, M, S
- £199
- No, wool or cotton.
- £29.99
- Disposable

**2**

- They're made of leather and wool.
- They're made in the USA.
- They're made of wood.
- They're made in France.
- They're made of (21-carat) gold.
- They're made in Wales.
- They're made of china.
- They're made in England.
- They're made of polystyrene.
- They're made of paper.
- They're made of plastic.
- They're made in Belgium.

**4**

- good
- well
- terrible
- good
- bad
- badly
- marvellous

**5**

- Please turn it off.
- Could you switch it on?
- I'm going to throw them away.
- I'd like you to turn it down.
- Don't forget to turn them off carefully.
- The shops give them away to customers.
- Shall I switch them on?
- Take them off.
- Put it on.
- Could you put them on the table?

**6**

throw away, turn off, switch on, give away, take off, put on

**7**

- |          |           |
|----------|-----------|
| 1 wood   | 6 leather |
| 2 cotton | 7 wool    |
| 3 metal  | 8 plastic |
| 4 stone  | 9 nylon   |
| 5 paper  | 10 gold   |

**8**

book, bull, would, pull, took, foot, look, cook, push, cook, wool, wood, wolf (8 with oo)

**9**

Possible answers:

table – not a material or substance

zero – a number, not a verb

terrible – negative

plastic – man-made

eat – not used with *good* and *bad*

point – not a fraction

Oxford – a city

teapot – not a material or substance

wonderful – positive

shoe – worn on the foot

**Unit nineteen****1**

1 **A** Vostock is colder than Siberia.

**B** Vostock is the coldest place in the world.

2 **A** Kauai is wetter than Bangladesh.

**B** Kauai is the wettest place in the world.

3 **A** The Atacama Desert is drier than the Sahara Desert.

**B** The Atacama Desert is the driest place in the world.

4 **A** Antofalla is higher than Mauna Loa.

**B** Antofalla is the highest volcano in the world.

5 **A** The Pacific Ocean is bigger than the Atlantic Ocean.

**B** The Pacific Ocean is the biggest ocean in the world.

6 **A** Vatican City is smaller than Monaco.

**B** Vatican City is the smallest country in the world.

7 **A** Some Giant Redwood trees are taller than mountain ash trees.

**B** Giant Redwoods are the tallest trees in the world.

**2**

shorter – shortest

faster – fastest

bigger – biggest

larger – largest

heavier – heaviest

better – best

worse – worst

**3**

**Across**

**Down**

1 Redwood

2 Everest

6 room

3 Warsaw

7 Sears

4 driest

8 best

5 Vostock

9 of

11 Italy

11 it

12 am

13 McKinley

14 in

**4**

cooling tower, football hooligan, outer space, fur collar, china teapot, rock concert, post office, portable stereo, office building

**6**

1 The Caspian Sea is the biggest lake in the world.

2 Lake Superior is bigger than Lake Victoria.

3 The Nile is the longest river in Africa.

4 Mont Blanc is the highest mountain in Europe.

5 Ulm Cathedral is the tallest cathedral in the world.

6 Mount McKinley is in North America.

7 Pauline Musters of Holland was the shortest person that has ever lived.

8 The Amazon is the longest river in South America.

**7**

1 How tall is Ulm Cathedral?

It's 161 metres.

2 How long is the River Volga?

It's 3,240 kilometres.

3 How big is Lake Superior?

It's 82,350 square kilometres.

4 How hot is Al Aziziyah?

It's 58° C.

5 How cold is Vostock?

It's -89.2° C.

6 How tall is a Giant Redwood?

The tallest Giant Redwoods are over 110 metres.

7 How big is the Pacific Ocean?

It's 181,000,000 square kilometres.

**Unit twenty****2**

1 Britain Airways on Concorde

2 Boeing 747-400

3 Boeing 747-400

4 Britain Airways on Concorde

5 Air Economy on a DC-10

6 Britain Airways on Concorde

7 Boeing 747-400

8 Boeing 747-400

**4**

1 one

6 three

2 three

7 four

3 three

8 two

4 five

9 two

5 one

10 three

**5**

expensive, comfortable, economical, beautiful, interesting, modern, exciting

**6**

1 This ticket costs £2 less than that one.

2 The Saab costs £2,000 less than the BMW.

3 That hotel costs \$50 less than this one.

4 Her dinner cost 50 francs less than his.

**7**

mph, km/h, m, km, cc, sq km, mm, °C, £, \$, &, %

**9**

1 short

2 expensive

3 least comfortable

4 youngest

5 bigger

6 fastest

7 easiest

8 more

9 coldest

10 hotter

11 worse

12 best

13 cheaper

14 longest

**Unit twenty-one****1**

P.O., i, Rd, St, Ave, R., St, N, S, E, W

**3**

out of ... down ... across ... over ... down ... across ... east ... under ... between ... through ... over ... into ... in / near

**4**

Refer to the map in the Workbook.

**5**

1 There is a factory which makes biscuits.

2 There is a farm where you can buy eggs.

3 There is a station where you can get trains to Lipton.

4 There is a ferry which goes to Bird Island.

5 There is a beach where you can go swimming.

## Unit twenty-four

### 1

- |      |      |
|------|------|
| 1 A  | 14 B |
| 2 C  | 15 A |
| 3 C  | 16 C |
| 4 A  | 17 B |
| 5 B  | 18 C |
| 6 A  | 19 A |
| 7 B  | 20 C |
| 8 C  | 21 A |
| 9 C  | 22 B |
| 10 B | 23 B |
| 11 A | 24 C |
| 12 B | 25 A |
| 13 A |      |

### 3

They can't play football.  
They have to go to bed early.  
They have to be very careful about food.  
They can't eat hamburgers and chips.  
They have to learn new dance routines.  
They have to practise for four hours.

### 4

He didn't have to go to bed early.  
He didn't have to go to the theatre every day.  
He had to see the group's doctor every day.  
He didn't have to be careful about food.  
He couldn't dance with the group.  
He couldn't run a long way.  
He couldn't lift Amanda.

### 5

B	Z	U	M	A	T	H	S	T	F
P	E	G	U	D	H	R	I	E	R
S	N	L	S	C	I	E	N	C	E
F	G	Q	I	E	S	A	D	H	N
W	L	L	C	O	T	M	R	N	C
U	I	A	P	T	O	A	A	O	H
E	S	T	Y	A	R	T	M	L	C
X	H	I	H	V	Y	S	A	O	M
R	R	N	O	N	J	N	I	G	S
G	E	O	G	R	A	P	H	Y	K

### 3

Refer to the picture in the Workbook.

### 4

Refer to the picture in the Workbook.

### 5

- |         |         |
|---------|---------|
| 1 Three | 6 Three |
| 2 Four  | 7 Two   |
| 3 Three | 8 Four  |
| 4 Two   | 9 None  |
| 5 One   | 10 One  |

### 6

Refer to the picture in the Workbook.

### 7

Suggested answers:  
All of them live at Pine Court.  
All of them have got a TV.  
None of them have got a video.  
None of them are having breakfast.

### 8

- |           |           |
|-----------|-----------|
| 1 because | 4 and     |
| 2 but     | 5 but     |
| 3 because | 6 because |

### 9

- They ran to catch the bus.
- He wrote to get some weights.
- Squeak came out to get some cheese.
- Ricky went to meet Donna.
- The major went to get some golf clubs.

### 10

- |     |     |
|-----|-----|
| 1 D | 4 C |
| 2 B | 5 A |
| 3 E | 6 F |

### 6

Refer to the map in the Workbook.

### 7

Refer to the map in the Workbook.

### 8

near, country, museum, factory, park, mountain, station

## Unit twenty-two

### 1

- Yes
- 'mummy' and 'daddy'
- The alphabet
- No
- When he was twenty-two months old
- Count in three languages

### 3

- Could you read when you were two?
- Could you write when you were four?
- Could you count when you were three?
- Could you swim when you were five?
- Could you understand English when you were five?
- Could you switch on a video when you were seven?

### 5

Story A reads as follows:

Lizzie Samways had a nasty surprise last week when she was staying in a 20 floor hotel in London's West End. She couldn't sleep very well, and she woke up at three o'clock in the morning. She could smell smoke. Something was burning, she could hear someone shouting outside. She ran out and asked 'What's happening?' 'Your room's on fire.' said a man and he threw some cold

water over her. She looked behind her. The room was full of smoke. There was smoke everywhere. There was something wrong with the TV and it started burning during the night.

### 6

thought, bought, teach, could, build, give, paid, sell, make, made

### 7

- were able to
- could
- could
- could
- was able to
- were able to

### 8

**saw**  
thought, taught, caught, bought, store, floor, score  
**put**  
could, would, wood, book, good

## Unit twenty-three

### 1

- Meena Patel; Craig and Debbie
- Ken Armstrong; Ronnie Wide
- Mr & Mrs Clark; David and Sarah
- Mr & Mrs Clark
- Craig and Debbie
- Ken Armstrong's
- Answers will vary.
- Answers will vary.

### 2

- clocks, TVs, armchairs, doors, lights
- tables, windows, cups, plants, chairs, pictures, animals
- teapot, computer, goldfish, jug, poster, newspaper, cricket bat, ball, cat, Hoover, hammer

**6**

education 24, position 23,  
invitation 5, condition 20,  
invention 15, population 21,  
information 1,  
description 21,  
reception 3/5,  
calculation 22, fiction 6,  
foundation 24, station 21,  
abbreviation 21, direction 3,  
conversation 1,  
accommodation 1

**7****verbs**

invite, describe, explode,  
calculate, invent, educate,  
direct

**nouns**

calculation, education,  
direction, invention,  
invitation, description,  
explosion

**8****arm**

art, bath, carpet, drama,  
army, party, cardigan,  
parcel, far, father, carnival,  
market, partner

**her**

earth, learn, birthday, girl,  
her, sir, turn, word, purple,  
early, fur, turbo, bird, purse,  
work, heard

**Unit twenty-five****1**

- 1 You must stay in your car at all times.
- 2 You must close your windows – and keep them closed!
- 3 You must not feed the animals.
- 4 You must not leave luggage on roof racks.
- 5 You must put radio aerials down before you enter the park.
- 6 You must not take dogs into the animal enclosures.

**2**

- 1 You must stay on the path.
- 2 You must stay in your cars.
- 3 You must stay with your partner.
- 4 You must stay here.

**4**

- 1 I must write my full name at the top of the first page.
- 2 No, I needn't write my full name on every page.
- 3 I must write my examination number on the other pages.
- 4 Yes, I must answer question 1.
- 5 No, I needn't answer question 2.
- 6 I must answer four questions.
- 7 No, I mustn't bring a calculator into the examination.
- 8 No, I mustn't eat during the examination.
- 9 No, I mustn't speak during the examination.
- 10 No, I needn't write with a fountain pen.
- 11 No, I mustn't write in pencil.
- 12 I must stop writing immediately at the end of the examination.

**5**

- 1 The exam room ...
- 2 The Professor stood up ...
- 3 'Could you all ...'
- 4 The teachers brought ...
- 5 The girl stopped writing ...

**6**

- 1 ticking
- 2 scratching
- 3 at once
- 4 pile
- 5 final examinations
- 6 Professor

**Unit twenty-six****1**

You aren't allowed to smoke.  
You mustn't smoke.  
You can't smoke here.  
Smoking is prohibited.  
Smoking isn't allowed.  
Please don't smoke.  
You must turn left.  
You mustn't turn right.  
You have to turn left.  
You've got to turn left.  
No turning right.

**2**

- 1 Smoking is prohibited in the theatre.
- 2 You must wear seat belts in cars in Britain.
- 3 You mustn't drop litter in the street.
- 4 Pupils are not allowed to wear jewellery at school.
- 5 Bonfires are not allowed in clean-air zones.

**5****Past**

He had to find a new job.  
They had to learn English.  
You had to pay the bill.  
She didn't have to go there.

**Present perfect**

She's had to work hard.  
They've had to learn English.  
We've had to pass the exam.  
I haven't had to pay.  
She hasn't had to go there.

**Future**

She'll have to work hard.  
He'll have to find a new job.  
We'll have to pass the exam.  
You'll have to pay the bill.  
I won't have to pay.

**6**

- 1 I couldn't buy it.
- 2 I had to ask my boss.
- 3 I wasn't allowed to wear shoes in the house.
- 4 I didn't have to get up early.
- 5 He wasn't allowed to park there.

- 6 I wasn't able to do it.
- 7 She couldn't swim.
- 8 I had to buy a new pen.
- 9 Did you have to follow the rules?
- 10 Did you have to answer all the questions?
- 11 Were you allowed to do that?
- 12 Visitors were allowed on Sundays.

**7**

- |     |     |
|-----|-----|
| 1 I | 4 I |
| 2 E | 5 I |
| 3 E | 6 E |

**8**

- 1 She said, 'You can't park here!'
- 2 He said, 'I've got to wait here for the bride.'
- 3 She said, 'Can't you read the sign?'
- 4 He said, 'But there's a wedding at the church.'
- 5 'Move on', she said.
- 6 'I'm staying here', he said angrily.
- 7 She was angry too.  
'Well, I'll have to give you a parking ticket', she said.
- 8 He said, 'You won't give me a ticket.' He turned away.
- 9 She said, 'Oh, yes, I will.' She took out her notebook.
- 10 He said, 'Oh, no, you won't.' But he was wrong. She did!

**9**

traffic warden, physical education, prison guard, parking meter, police officer, application form

**10**

path, soldier, interesting, tent, prohibited, instructor, wild flowers, greenhouse, cell

**Unit twenty-seven****1**

- 1 herbivore
- 2 carnivore
- 3 vanished
- 4 four-storey building
- 5 huge
- 6 bones
- 7 palaeontologist

**2**

- 1 as ... as
- 2 much
- 3 big
- 4 fast
- 5 as ... as
- 6 as ... as

**3**

- 1 8 m
- 2 6.5 m
- 3 6 tonnes
- 4 very fast

**6**

- as white as snow  
 as quick as lightning  
 as brave as a lion  
 as heavy as an elephant  
 as cold as ice  
 as hard as iron  
 as good as gold  
 as black as night  
 as busy as a bee

**8**

- |        |         |
|--------|---------|
| 1 good | 4 much  |
| 2 well | 5 badly |
| 3 many | 6 bad   |

**Unit twenty-eight****1**

so do I, neither do I, so do I,  
 neither do I, so do I

**2**

isn't it?, isn't it?, is it?

**3**

Do they?, Don't you?,  
 Aren't they?, Do they?

**4**

I think so., I don't think so.,  
 I don't think so.

**5**

- |        |           |
|--------|-----------|
| 1 so   | 4 nor     |
| 2 did  | 5 Neither |
| 3 both |           |

**6**

- 1 quickly, slowly
- 2 well
- 3 hard
- 4 high, fast
- 5 badly

**9****home**

so, globe, go, doughnut,  
 joke, don't, show, road,  
 won't, zone, throw, slow,  
 smoke, note, oak, most,  
 goat, hotel

**two**

true, gloomy, through,  
 choose, do, room, move,  
 suit, threw, soon, route, food

**Unit twenty-nine****1**

- 1 enough
- 2 too much
- 3 too many
- 4 too many
- 5 enough
- 6 too much
- 7 enough
- 8 too much
- 9 too many

**2**

- 1 isn't
- 2 are
- 3 is
- 4 aren't

**4**

- |            |          |
|------------|----------|
| 1 lead     | 4 waste  |
| 2 recycled | 5 useful |
| 3 global   |          |

**5**

Suggested answers:  
 Stop wasting water.  
 Stop throwing away bottles  
 and cans.

Start using lead-free petrol.  
 Stop using aerosols.  
 Stop dropping litter.  
 Start planting trees.  
 Start using buses.  
 Stop cutting down the rain  
 forest.

**6**

- |              |
|--------------|
| V - recycle  |
| C - yawn     |
| V - dry      |
| V - carry    |
| V - worry    |
| V - fly      |
| C - yoga     |
| V - symphony |
| V - any      |
| C - you      |
| V - busy     |
| C - yellow   |
| V - oxygen   |
| V - by       |
| V - many     |
| C - young    |
| V - hurry    |
| C - yours    |
| V - happy    |
| V - angry    |
| V - multiply |
| C - yet      |
| C - year     |
| V - why      |
| V - try      |
| V - baby     |

y is a consonant when it  
 comes at the beginning of a  
 word.

**7**

- |            |            |
|------------|------------|
| recycle 1  | by 1       |
| dry        | many 2     |
| carry 2    | hurry 2    |
| worry 2    | happy 2    |
| fly 1      | angry 2    |
| symphony 2 | multiply 1 |
| any 2      | why 1      |
| busy 2     | try 1      |
| oxygen 2   | baby 2     |

**8**

- 1 boys, families, monkeys,  
 symphonies, dictionaries,  
 journeys, days, ladies,  
 keys, babies
- 2 carried, worried, played,  
 tried, hurried, enjoyed,  
 multiplied, destroyed
- 3 earlier, drier, busier,  
 angrier, happier, mightier

**Unit thirty****1**

- second  
 third  
 first

**3**

- |     |     |
|-----|-----|
| 1 C | 4 A |
| 2 D | 5 B |
| 3 F | 6 E |

**4**

- 1 I think I should take your  
 temperature.
- 2 I think I should listen to  
 your chest.
- 3 I think I should take your  
 blood pressure, and listen  
 to your chest.

**5**

- 1 You shouldn't smoke at  
 all.
- 2 She hasn't eaten anything  
 at all.
- 3 I don't understand him at  
 all.
- 4 He didn't like them at all.
- 5 She isn't doing anything  
 at all.

**6**

- 1 foot 25
- 2 feet 28
- 3 throat 15
- 4 forehead 23
- 5 leg 2
- 6 finger 17
- 7 toe 30
- 8 head 25
- 9 chest 30
- 10 arm 28
- 11 eye 2
- 12 hair 2

**7**

- 1 ... in a week's time ...
- 2 ... in two weeks' time ...
- 3 ... in two months' time ...
- 4 ... in two hours' time ...
- 5 ... in six months' time ...
- 6 ... in a year's time ...

**Unit thirty-one****1**

- 1 J 4A  
2 H 5E  
3 D 6F

**2**

- 1 When shall we go?  
2 Who shall we ask?  
3 Which film shall we see?  
4 How shall we go there?  
5 How many of them shall we buy?  
6 Whose car shall we go in?  
7 Where shall we go?  
8 How far shall we walk?

**3**

- 1 D 4 A  
2 E 5 F  
3 A 6 C

**4**

- 1 wasn't it?  
2 wasn't it?  
3 was it?  
4 were they?  
5 weren't they?  
6 was it?

**5**

- 1 thought 5 thought  
2 think 6 thought  
3 think 7 thinks  
4 thought

**6**

**Present**  
catch  
fly  
begin

**Present participle**  
falling  
choosing  
riding  
stealing  
throwing  
knowing

**Past**  
caught  
flew  
fell  
meant  
chose  
rode  
stole

threw  
began  
knew

**Past participle**

caught  
meant  
chosen  
stolen  
thrown  
begun  
known

**7**

- 1 So do I.  
2 Neither did I.  
3 Neither do I.  
4 So did I.  
5 Neither do I.  
6 Neither did I.

**8**

boring, entertaining,  
exciting, frightening,  
terrifying, charming

**Unit thirty-two****1**

- 1 can / may  
2 can / may  
3 can / may  
4 may / might

**2**

- 1 Can / Could / May ...  
Reply: can / can't  
2 May ...  
Reply: may / can / can't  
3 Could / May ...  
Reply: may  
4 Could / Might ...  
Reply: may  
5 May ...  
Reply: may / can / can't

**3**

possible, certain, probable,  
likely, impossible, unlikely,  
improbable

**4**

**Verb**  
will  
may  
might  
might / won't

**Sentence**

It will probably happen.  
I think (that) it will happen.  
It may happen.  
It might happen.  
It might happen.  
I don't think (that) it will happen.  
It probably won't happen.  
It won't happen.

**8**

- 1 but 5 so  
2 so 6 but  
3 so 7 but  
4 but 8 so

**9**

- 1 too ... to  
2 Two ... to  
3 to  
4 too  
5 to ... two  
6 too ... to  
7 to  
8 to ... too

**10**

writer, chest, popcorn,  
pottery, sword, Wales, chief,  
possible, popular, cartoon

**Unit thirty-three****1**

- 1 C 4 E  
2 F 5 B  
3 A 6 D

**2**

I won't post the letters until I go to the post office.  
I won't put on my coat until it begins raining.  
I won't buy the tickets until we get to the cinema.  
I won't get a new cheque book until I go to the bank.

**3**

- 1 before  
2 as soon as  
3 until  
4 after  
5 when

**5**

- 1 We won't go on stage until all the amplifiers are ready.  
2 We'll go on stage as soon as everything is ready.  
3 We won't start until the audience stop throwing rubbish.  
4 We'll begin the first song when the audience is quiet.  
5 We won't stop playing until we have played all our hits.  
6 No one will be able to use cassette recorders while we're playing.  
7 We'll do an encore when we finish the show.  
8 We won't do another encore until the audience have shouted for five minutes.  
9 We won't leave the stadium until all the fans have gone.  
10 We'll leave the stadium after you've paid us.  
11 You'll pay us before we go to our hotel.  
12 We'll count the money while we're waiting for the fans to go.

**Unit thirty-four****1**

Refer to the pictures in the Workbook.

**2**

Refer to the pictures in the Workbook.

**3**

Refer to the pictures in the Workbook.

**4**

- 1 If it's cold, we'll go to the leisure centre.  
2 If it rains, we'll go to the cinema.  
3 If it's cloudy, we'll play tennis.

- 4 If it's windy, we'll go for a walk.  
5 If it thunders, we'll stay at home.

**5****near**

earring, cheer, clear, dear, hear, here, series, we're, year

**hair**

air, bear, careful, chair, fair, mayor, pair, rare, there, they're, their, where, wear

**6**

- |           |           |
|-----------|-----------|
| 1 there   | 5 They're |
| 2 they're | 6 There   |
| 3 Their   | 7 They're |
| 4 their   | 8 there   |

**7**

The King is in an impossible situation. If he cuts the man's head off, then the man's sentence was true (and he shouldn't have cut off his head!). If he doesn't cut the man's head off, then the man's sentence was a lie.

**Unit thirty-five****2**

- If you've got a light, go straight on.
- If you haven't got a light, go back and get a light.
- If you haven't got a sword, go back to the start.
- If you've got a sword, go straight on.
- If you've got a map, find the treasure.
- If you haven't got a map, go back and get a map.

**4**

- |          |         |
|----------|---------|
| 1 after  | 5 when  |
| 2 before | 6 after |
| 3 before | 7 When  |
| 4 If     | 8 If    |

**6**

(See alternative word order in the Workbook.)

- When I go home, I'll phone you from there.
- If I get some money for my birthday, I think I'll buy a computer.
- If we go to the cinema tonight, I think we'll see *Teenage Turtles From Tipperary*.
- When I go to the bank this afternoon, I'll have to get some money.
- If I'm not at school tomorrow, I'll send you a note.
- If Sharon gets a new job, she'll get more money.
- When I go to the supermarket, I'll buy some salad.
- If she doesn't pass the exam, she'll have to take it again.
- When my uncle comes to visit me, we'll go to a nice restaurant.
- If Basil asks Jennifer to dance with him, she'll say 'no'.

**Unit thirty-six****1**

- Wood
- Gold
- America
- China, Japan, the USA, etc.
- The USA
- England

**2**

- The Taj Mahal
- The Mogul Emperor Shah Jahan
- His wife
- Mumtaz Mahal
- 1612
- 1587
- 1666
- In the Taj Mahal
- Ustad Isa
- In Iran or Turkey
- 1632
- More than 20,000
- 1643
- White marble
- 1649

**4**

- Blue jeans were invented by Levi Strauss.  
The Volkswagen was designed by Ferdinand Porsche.  
Compact discs were first sold in 1982.  
The Berlin Wall was knocked down in 1989.  
Marilyn Monroe was born in the United States.  
The Pyramids were built by the Egyptians.  
John Lennon was killed in New York City.  
Personal stereos were first made by Sony in Japan.

**5**

- It was built by them.
- It was made by him.
- It was produced by us.
- It was done by me.
- It was sold by you.
- It was built by her.

**6**

- When was it built?
- Who was it painted by?
- Who was it designed by?
- What was she called?
- Where was he buried?
- When was it finished?

**8**

couple, metal, dull, Roundhead, umbrella, answer, subject, round, pigeon

**Unit thirty-seven****2**

- Yes, she is.
- No, she doesn't.
- No, she doesn't.
- No, she doesn't.
- No, she isn't.
- No, he doesn't.
- No, he hasn't.
- Yes, he does.
- No, he isn't.
- No, he doesn't.

**3**

- She used to make films.
- She used to speak to reporters.
- She used to be a film star.
- He used to live in St Edward.
- He used to have two private helicopters.
- He used to wear a uniform.
- He used to be a President.
- He used to buy famous paintings.

**4**

- No, she didn't.
- Yes, she does.
- Yes, she did.
- No, she hasn't.
- Yes, he did.
- No, he isn't.
- Yes, he did.
- No, he doesn't.

**7**

- Reg used to be a rock star, then he stopped having hit records, so he got a job as a house painter.
- Reg used to have a Ferrari, then he lost a lot of money, so now he drives a Ford.
- Suzy used to be a film star, then she got bored, so she stopped making films.

**8**

baker's, grocer's, greengrocer's, chemist's

**9**

- |         |         |
|---------|---------|
| 1 who   | 6 who   |
| 2 which | 7 which |
| 3 where | 8 where |
| 4 which | 9 who   |
| 5 where |         |

**Unit thirty-eight****1**

us you him, she, it them  
our your his, her, its their  
ours yours his, hers theirs

**2**

- 22 Donna
- 24 The teacher
- 25 Anita
- 25 Anita
- 26 Mrs Strict
- 26 WPC Strict
- 28 Cleo
- 28 Mrs B
- 28 Richard Burbage
- 30 Dr Hacking
- 30 Dr Hacking
- 33 Inspector Stockton
- 34 The poor man
- 35 Jeff
- 35 Lucy

**3**

- 1 They asked us to have dinner with them.
- 2 She told me to phone the next day.
- 3 We asked them to be quiet.
- 4 He asked him not to smoke.
- 5 She told him not to park there.

**4**

- 1 'May I borrow your pen?' she said to the lady assistant.
- 2 'Could I see the newspaper?' he asked politely.
- 3 'Might I use the phone?' she asked with a smile.
- 4 'Can I see some white shirts?' he said.
- 5 'Open your case', said the customs officer to Maria.
- 6 'Would you close the door, please?' she said angrily to the young man.
- 7 'Will you be quiet?' said the teacher to the children.
- 8 'John, could you tell me the time, please?' said Sarah.
- 9 'Turn off the radio', said her father angrily.

**5**

- 2 He asked to see the newspaper.
- 3 She asked to use the phone.
- 4 He asked to see some white shirts.

- 5 The customs officer told Maria to open her case.
- 6 She told the young man to close the door.
- 7 The teacher told the children to be quiet.
- 8 Sarah asked John to tell her the time.
- 9 Her father told her to turn off the radio.

**6**

- 1 She asked the children to open all the windows in the classroom.
- 2 She told the man not to park his car across her gateway.
- 3 Poor old Mr Wilcox asked Sandra to help him.
- 4 John's boss told him not to be late again.
- 5 Anna's brother asked her to drive carefully.
- 6 The instructor told the small group in front of her to listen carefully.

**7**

- Bazza!* – a lot of people ...
- Second-class Odyssey* – We got out just after ...
- The World's Biggest Book of Facts* – The longest railway ...
- Get Healthy Fast* – it's more fun ...
- The Machine Gun's Melody* – She was called Cindy ...
- Frumpy in Gonzoland* – 'Hello Beppy' ...

**Unit thirty-nine**

**1**

- 1 GH                      4 KL
- 2 EF                      5 CD
- 3 AB                      6 IJ

**2**

- 1 I'm afraid so.
- 2 I don't expect so.
- 3 I hope so.
- 4 I hope not.
- 5 I expect so.
- 6 I'm afraid not.

**3**

- 1 C                      4 A
- 2 E                      5 B
- 3 D

**4**

- 1 Do you mind if I tell you something?
- 2 Do you mind if I say a few words about this?
- 3 Do you mind if I sit here?
- 4 Do you mind if I borrow your hairdryer?
- 5 Do you mind if I have another cup of coffee?
- 6 Do you mind if I use your pen?

**5**

- Starters**
- Prawn Cocktail
- Mushroom soup
- Main courses**
- Pizza Marina
- Plaice and chips

- Desserts**
- Banana Split
- Fresh strawberries

- Drinks**
- Ballygowna Irish Sparkling Water
- Coffee (ordinary and decaffeinated)
- Buxton Still Spring Water

**6**

- 1 That's OK. I'll have mushroom soup instead.
- 2 That's OK. I'll have Pizza Marina instead.
- 3 That's OK. I'll have Banana Split instead.
- 4 That's OK. I'll have ordinary (coffee) instead.

**7**

- 1 One day a poor old man ...
- 2 The woman was interested ...
- 3 'May I have a little salt?'
- 4 A few minutes later ...
- 5 The old man tasted ...
- 6 At last it was ready ...

**Unit forty**

**2**

- unambitious, unhappy, unpopular, uncountable, unlikely, untidy

- unsuitable, unattractive, unfair, untrue, unmarried, uncertain, unemployed, unfriendly, unsafe, unsure

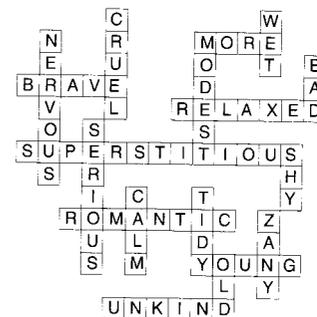
**3**

- 1 D                      5 E
- 2 G                      6 C
- 3 F                      7 B
- 4 A

**4**

- hard-working, shy, immature, relaxed, easy-going, kind, gloomy, quiet

**5**



**6**

- boy**
- join, boiling, royal, coin, oil
- tourist**
- immature, tour, February, January, mature

# Tests

## Test one

### VOCABULARY

#### Exercise 1

Write in the correct words. They are all about people getting married.

Example : the priest of the Church of England: *the vicar*

- 1 the woman who is getting married: \_\_\_\_\_
- 2 the man who is getting married: \_\_\_\_\_
- 3 the girls who walk behind the two people getting married: \_\_\_\_\_
- 4 the party after the wedding: \_\_\_\_\_
- 5 the man who looks after the ring: \_\_\_\_\_

1 mark for each correct answer      **Total**      **5**

#### Exercise 2

Look at the example. Continue.

Example : Someone who cleans windows is a *window cleaner*.

- 1 Someone who drives a taxi is a \_\_\_\_\_.
- 2 Someone who takes photographs is a \_\_\_\_\_.
- 3 Someone who serves food in a restaurant is a \_\_\_\_\_.
- 4 Someone who stopped work when he was sixty-five is now \_\_\_\_\_.
- 5 Someone who plays a musical instrument is a \_\_\_\_\_.
- 6 Someone who serves in a shop is a \_\_\_\_\_.
- 7 Someone who studies is a \_\_\_\_\_.
- 8 Someone who investigates crime is a \_\_\_\_\_.
- 9 Someone who works in a garden is a \_\_\_\_\_.
- 10 Someone who calls at your house with letters is a \_\_\_\_\_.

1 mark for each correct answer      **Total**      **10**

#### Exercise 3

Put in the correct question word.

What? Who? How much? Where? When? Why?

- 1 \_\_\_\_\_ did you dance with at the party?
- 2 \_\_\_\_\_ did you pay for that book?
- 3 \_\_\_\_\_ are you living now?

- 4 \_\_\_\_\_ size dress did you buy?
- 5 \_\_\_\_\_ didn't you keep the receipt?
- 6 \_\_\_\_\_ does the lesson begin?
- 7 \_\_\_\_\_ did you invite to the wedding?

1 mark for each correct answer      **Total**      **7**

#### Exercise 4

Look at the chart, then answer the questions.

Tim's week

	Sun	Mon	Tue	Wed	Thu	Fri	Sat
Tennis		✓					
Maths lesson		✓		✓		✓	
Listen to records	✓	✓	✓	✓	✓	✓	✓
Theatre							
Football match							✓
Visit grandmother		✓					✓

Example : How often does Tim play tennis? *Once a week.*

- 1 How often does Tim have a maths lesson?  
\_\_\_\_\_
- 2 How often does Tim listen to records?  
\_\_\_\_\_
- 3 How often does Tim go to the theatre?  
\_\_\_\_\_
- 4 How often does Tim go to a football match?  
\_\_\_\_\_
- 5 How often does Tim visit his grandmother?  
\_\_\_\_\_

2 marks for each correct answer      **Total**      **10**

#### Exercise 5

Look at the example. Match the halves of the sentences.

- |                                   |                              |
|-----------------------------------|------------------------------|
| 1 We went to the football stadium | A to put in the dining-room. |
| 2 We bought a new table           | B to get some petrol.        |
| 3 They switched on the radio      | C to buy some stamps.        |
| 4 I bought a book                 | D to watch the team play.    |
| 5 I went to the garage            | E to read on the train.      |
| 6 They went to the post office    | F to hear the news.          |

1 mark for each correct answer      **Total**      **5**

**Exercise 6**

Which activities do you need a racket for?

- |              |             |
|--------------|-------------|
| 1 basketball | 5 aerobics  |
| 2 tennis     | 6 karate    |
| 3 squash     | 7 judo      |
| 4 yoga       | 8 badminton |

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>3</b>
<b>Total marks for Vocabulary</b>		<b>40</b>

**GRAMMAR****Exercise 1**Complete the sentences with *someone* or *something*.Example : A reporter is *someone* that works for a newspaper.

- A housewife is \_\_\_\_\_ that looks after a home and family.
- A video is \_\_\_\_\_ that records television programmes and plays cassettes.
- A chair is \_\_\_\_\_ that you sit on.
- A musician is \_\_\_\_\_ that plays an instrument.
- A shop assistant is \_\_\_\_\_ that serves in a shop.

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>5</b>
---------------------------------------	--------------	----------

**Exercise 2**

Make sentences like the examples.

Example : I / drive home / see an accident

*I was driving home when I saw an accident.*

I / see an accident / go to work

*I saw an accident while I was going to work.*

- I / do my homework / the phone ring  
\_\_\_\_\_
- I / talk to the manager / the police arrive  
\_\_\_\_\_
- The police arrive / I / have a cup of coffee  
\_\_\_\_\_
- I / clean the room / see some money under the bed  
\_\_\_\_\_
- I / see John / do my shopping  
\_\_\_\_\_

<i>2 marks for each correct answer</i>	<b>Total</b>	<b>10</b>
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**Exercise 3**

Look at the example, then put the verbs in the simple past tense.

Example : Yesterday I *bought* an electric toaster. (buy)

- When I got home I \_\_\_\_\_ to make some toast. (try)
- It \_\_\_\_\_. (not work)
- I \_\_\_\_\_ the instructions again carefully. (read)
- I had another try but nothing \_\_\_\_\_. (happen)
- There \_\_\_\_\_ a receipt in the bag with it. (not be)

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>5</b>
---------------------------------------	--------------	----------

**Exercise 4**

Choose the right word.

Example : She's a *good* tennis player. (well / good)

- He writes \_\_\_\_\_. (badly / bad)
- She's a \_\_\_\_\_ runner. (slowly / slow)
- They speak \_\_\_\_\_. I can't understand them. (quickly / quick)
- I didn't sleep very \_\_\_\_\_ last night. (well / good)
- This train goes very \_\_\_\_\_. It stops at every station. (slowly / slow)

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>5</b>
---------------------------------------	--------------	----------

**Exercise 5**

They have found oil on a small island near Scotland. What will happen to the island? Make sentences like the example.

Example : it / be the same in the future ✗

*It won't be the same in the future.*

some people / make a lot of money ✓

*Some people will make a lot of money.*

- it / be quiet and peaceful ✗  
\_\_\_\_\_
- it / be busy and crowded ✓  
\_\_\_\_\_
- young people / find jobs ✓  
\_\_\_\_\_
- tourists / visit the island ✗  
\_\_\_\_\_
- they / build more houses ✓  
\_\_\_\_\_

<i>2 marks for each correct answer</i>	<b>Total</b>	<b>10</b>
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## Exercise 6

Fill in the missing words. They all begin with *some-*, *any-*, *no-*, or *every-*.

Example : I saw *someone* standing at the window of the old country house.

- I knocked at the door but \_\_\_\_\_ answered.
- There was \_\_\_\_\_ strange about the house.
- I telephoned before I went but there wasn't \_\_\_\_\_ at home.
- I didn't know \_\_\_\_\_ about the people who lived there.
- After about five minutes, \_\_\_\_\_ finally came to open the door.

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>5</b>
<b>Total marks for Grammar</b>		<b>40</b>

## COMPREHENSION

### Exercise 1

Read the story, then put a tick [✓] if the sentences below are correct and a cross [✗] if they are not.

Example : Chorley is a pretty village. ✗

It was Sunday in the town of Chorley. It was a beautiful clear day for the carnival but it was very windy. People along the main street were waiting to see the carnival procession. A band was playing and the children were waving flags. There was a young boy at the corner of the street. He was selling balloons – all colours and sizes. Suddenly the wind carried him up and up. He was floating through the air! He quickly let the balloons go and he landed in one of the cars that were in the procession. The balloons floated away and everybody laughed.

- It was a weekday. \_\_\_\_\_
- It was cloudy. \_\_\_\_\_
- People were standing at the side of the road. \_\_\_\_\_
- People wanted to see the procession. \_\_\_\_\_
- A man was selling balloons. \_\_\_\_\_
- The balloons were all the same. \_\_\_\_\_
- The wind picked the balloon-seller up. \_\_\_\_\_
- He held on to the balloons. \_\_\_\_\_
- He fell onto the road. \_\_\_\_\_
- He lost all his balloons. \_\_\_\_\_

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>10</b>
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## Exercise 2

Read the conversation, then circle the correct answer.

Example : P.C. Potter is talking to Mr Butler about a \_\_\_\_\_ watch.

- A lose    B losing    C **missing**    D missed

**Mr Butler** I can't find my gold watch \_\_ (1) \_\_. It was a present \_\_ (2) \_\_ my grandfather. It's very valuable.

**P.C. Potter** And you think someone \_\_ (3) \_\_ it?

**Mr Butler** Yes, I do.

**P.C. Potter** When did you last see it?

**Mr Butler** Before I left \_\_ (4) \_\_ this morning. I \_\_ (5) \_\_ my tie on \_\_ (6) \_\_ the phone rang. I went \_\_ (7) \_\_ it and forgot to go back to the bedroom to get my watch. It was on a small table next to the bed.

**P.C. Potter** Can I have a look in the bedroom?

**Mr Butler** Of course.

**P.C. Potter** Well, I think this is what you're \_\_ (8) \_\_, Mr Butler.

**Mr Butler** It's my watch! Where did you \_\_ (9) \_\_ it?

**P.C. Potter** Under the bed. You probably knocked it off the table and it fell under the bed.

**Mr Butler** Well, thank you very much.

**P.C. Potter** I'm pleased \_\_ (10) \_\_ took it after all!

A	B	C	D
1 somewhere	anywhere	nowhere	everywhere
2 to	by	of	from
3 stole	steal	stealing	steals
4 at home	to home	home	for home
5 put	was putting	have put	putting
6 then	next	finally	when
7 to answer	to pick	to put	to talk
8 looking at	looking after	looking for	looking to
9 found	find	finding	was finding
10 somebody	nobody	anybody	everybody

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>10</b>
<b>Total marks for Comprehension</b>		<b>20</b>

Total marks for Test one		
Vocabulary		40
Grammar		40
Comprehension		20
<b>Total</b>		<b>100</b>

# Test two

## VOCABULARY

### Exercise 1

Match the jobs with the interests.

<b>Job</b>	<b>Interest</b>
1 economist	A aeroplanes
2 professional footballer	B the law
3 deep-sea diver	C medicine
4 doctor	D the army
5 soldier	E the sea
6 pilot	F money
7 cook	G sport
8 veterinary nurse	H painting
9 judge	I food
10 teacher	J animals
11 artist	K children

- 1 F      4 \_\_\_\_\_      7 \_\_\_\_\_      10 \_\_\_\_\_  
 2 \_\_\_\_\_      5 \_\_\_\_\_      8 \_\_\_\_\_      11 \_\_\_\_\_  
 3 \_\_\_\_\_      6 \_\_\_\_\_      9 \_\_\_\_\_

1 mark for each correct answer	<b>Total</b>	<b>10</b>
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### Exercise 2

Match the words with the definitions.

1 vegetables	A cows, bulls, or oxen
2 cereal	B grain used for food
3 fertilizer	C chemical substance used to kill insects
4 organic	D produced without artificial fertilizers / pesticides
5 cattle	E food for plants
6 pesticide	F potatoes, carrots, or beans

- 1 F      3 \_\_\_\_\_      5 \_\_\_\_\_  
 2 \_\_\_\_\_      4 \_\_\_\_\_      6 \_\_\_\_\_

1 mark for each correct answer	<b>Total</b>	<b>5</b>
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### Exercise 3

Find the word which is different.

Example : Indian    French    Italy    Japanese

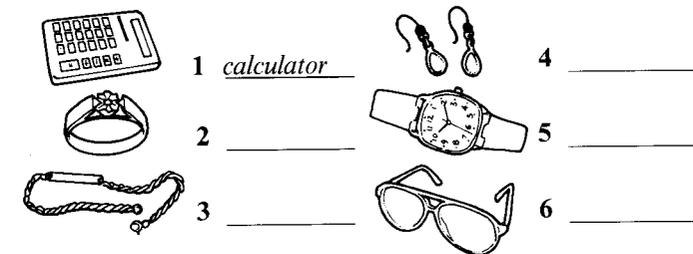
- 1 less            better            more            worst  
 2 divide        adjective        multiply        add  
 3 machine        aeroplane        car            horse

- 4 cure            headache        cough            influenza  
 5 accident        souvenir        hospital        nurse

1 mark for each correct answer	<b>Total</b>	<b>5</b>
--------------------------------	--------------	----------

### Exercise 4

Name the personal possessions.



1 mark for each correct answer	<b>Total</b>	<b>5</b>
--------------------------------	--------------	----------

### Exercise 5

Write these in words.

Example :  $2 + 3 + 4 = 9$     Two plus three plus four equals nine.

- 1  $10 - 4 = 6$   
 \_\_\_\_\_  
 2  $10 \times 3 = 30$   
 \_\_\_\_\_  
 3  $20 \div 5 = 4$   
 \_\_\_\_\_  
 4  $5 + 3 - 2 = 6$   
 \_\_\_\_\_  
 5  $2 \times 6 \div 4 = 3$   
 \_\_\_\_\_

2 marks for each correct answer	<b>Total</b>	<b>10</b>
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### Exercise 6

Look at the example. Complete the sentences using one of the words below.

wool    china    leather    plastic    stone    cotton

Example : My shoes are made of *leather*.

- 1 This old teapot is made of \_\_\_\_\_.  
 2 This shirt is made of \_\_\_\_\_.  
 3 This cheap toy is made of \_\_\_\_\_.  
 4 My pullover is made of \_\_\_\_\_.  
 5 This wall is made of \_\_\_\_\_.

1 mark for each correct answer	<b>Total</b>	<b>5</b>
<b>Total marks for Vocabulary</b>		<b>40</b>

## GRAMMAR

### Exercise 1

Complete the sentences with *would prefer* or *would rather* in its correct form.

Example : I *would rather* be a music teacher than a maths teacher.

- I \_\_\_\_\_ to go home now. I'm tired.
- Where \_\_\_\_\_ to live? In the town or in the country?
- Which language \_\_\_\_\_ speak? Chinese or Russian?
- I \_\_\_\_\_ to go to America for my holidays this year.
- What \_\_\_\_\_ do this evening? Go to the cinema or to a restaurant?

1 mark for each correct answer

Total

5

### Exercise 2

Look at the example. Tick the correct box and make sentences about the farm.

	None	A little	A few	A lot	A couple of
chickens (0)	✓				
goats (4)					
cows (1,000)					
wheat (1 small field)					
maize (7 large fields)					
horses (0)					
farm workers (2)					

Example : *There aren't any chickens on the farm.*

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

2 marks for each correct answer:

1 for the tick and 1 for the sentence

Total

12

### Exercise 3

Look at the example and make sentences about what Teresa has done this month.

Example : visits to the cinema (3)

*She's been to the cinema three times this month.*

- visits to restaurants (2)

- tennis (6)

- films on TV (3)

- visits abroad (0)

- visits to disco (5)

1 mark for each correct answer

Total

5

### Exercise 4

Put either *yet*, *already*, *for*, or *since* into the sentences below.

Example : I've lived here *for* three years.

- I've been here \_\_\_\_\_ ten o'clock.
- I've \_\_\_\_\_ seen that film.
- I haven't found my pen \_\_\_\_\_.
- They've had that car \_\_\_\_\_ two months.
- He's \_\_\_\_\_ told you the answer to that question.

1 mark for each correct answer

Total

5

### Exercise 5

Put *smells (like)*, *looks (like)*, *tastes (like)*, *sounds (like)*, or *feels (like)* into the sentences below.

Example : This coffee *tastes* awful.

- That music \_\_\_\_\_ modern.
- That fur jacket \_\_\_\_\_ very soft.
- This old table \_\_\_\_\_ an antique.
- This ice cream \_\_\_\_\_ real strawberries.
- This soap \_\_\_\_\_ roses.

1 mark for each correct answer

Total

5

## Exercise 6

Look at the examples, then make sentences comparing the information.

Example : Everest 8,848m. Mont Blanc 4,807m.  
Everest is higher than Mont Blanc.

Everest 8,848m. Mont Blanc 4,807m.  
Kilimanjaro 5,895m.  
Everest is the highest mountain.

- Mary 16 years old Jane 13 years old
- Britain 55 million people Greece 12 million people
- One kilometre = five eighths of a mile
- SAAB 9000 Turbo – £12,000 Volvo 240 DL – £599  
Austin Allegro 1.3 – £549

2 marks for each correct answer	Total	8
Total marks for Grammar		40

## COMPREHENSION

### Exercise 1

Read the passage, then decide if the statements below are true (T) or false (F).

Example : The story is about a garden. *F*

One night, when most people in the north west of America were sleeping, a starship arrived on the earth from another planet. Tom couldn't sleep that night and he was making a drink in the kitchen. He suddenly noticed a strange red light in the park behind the house. He got dressed and ran out of the house. In his garden he met a small round man with orange hair and large ears. The man did not speak English but he gave Tom a gold telephone. He himself had a black telephone and, when he spoke into it, Tom heard the words in English in his telephone. 'Our planet is more modern than yours but yours is the most beautiful planet that we know. That is why I have come to visit your planet,' he said. The visitor was an alien!

- The starship arrived during the day. \_\_\_\_\_
- It came from a different world. \_\_\_\_\_
- The starship woke Tom up. \_\_\_\_\_
- Tom saw something strange in front of the house. \_\_\_\_\_
- Tom put on his clothes. \_\_\_\_\_
- He quickly went out of the house. \_\_\_\_\_
- There was a young boy in the garden. \_\_\_\_\_

- The visitor had no hair. \_\_\_\_\_
- The telephone made the visitor's words sound like English. \_\_\_\_\_
- The visitor came to see Earth because it was more beautiful than his planet. \_\_\_\_\_

1 mark for each correct answer	Total	10
--------------------------------	-------	----

### Exercise 2

Read the following conversation, then circle the correct answer.

Example : I've had a Ford Sierra *for* about a week.

A already B yet C **for** D since

**Bill** \_\_ (1) \_\_ you ever driven a Ford? They are very \_\_ (2) \_\_ cars.

**John** Yes, I have. I once \_\_ (3) \_\_ one from a friend. It only had one \_\_ (4) \_\_. He was a very careful driver. He loved the car and didn't want \_\_ (5) \_\_ it, but he was going abroad. It was very cheap and there was \_\_ (6) \_\_ wrong with it.

**Bill** Have you still got it?

**John** No, I sold it about three years ago. I needed a \_\_ (7) \_\_ car because we have four children. It was the \_\_ (8) \_\_ car I have ever had and it was faster than most cars on the motorway.

**Bill** Well, I'd \_\_ (9) \_\_ have something more modern. Something that \_\_ (10) \_\_ this year or last year.

**John** Well, the modern ones are certainly more comfortable, but they're more expensive, too, of course!

A	B	C	D
1 Had	Have	Did	Do
2 pleased	possible	personal	popular
3 bought	have bought	buy	buying
4 manager	director	owner	adviser
5 to sell	selling	sold	sell
6 no one	nothing	no	none
7 biggest	more	bigger	much
8 cheap	most	less	cheapest
9 like	rather	want	prefer
10 made	make	was made	will make

1 mark for each correct answer	Total	10
Total marks for Comprehension		20

Total marks for Test two		
Vocabulary		40
Grammar		40
Comprehension		20
Total		100

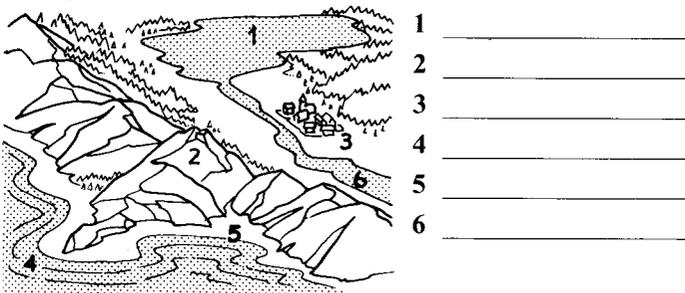
# Test three

## VOCABULARY

### Exercise 1

Match the words to the numbers.

village sea beach mountain river lake



1 mark for each correct answer	Total	6
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### Exercise 2

You can find these in an English country garden. What are they?

Example : f o u n t a i n

- 1 g \_ \_ \_ \_ \_
- 2 s \_ \_ \_ \_
- 3 f \_ \_ \_ \_ \_
- 4 p \_ \_ \_ \_



1 mark for each correct answer	Total	4
--------------------------------	-------	---

### Exercise 3

Look at the example, then make sentences using *both*, *one*, *none*, *neither*, *all*, or *some*.

Example : Onassis and Kennedy were rich.  
*Both of them were rich.*

- 1 John Kennedy and Robert Kennedy were not old.  
\_\_\_\_\_
- 2 Mrs Windsor has three dogs. They are small.  
\_\_\_\_\_
- 3 Carol wants to get married. Charles wants to get married.  
\_\_\_\_\_
- 4 My grandmother is not young. My grandfather is not young. Your aunt is not young.  
\_\_\_\_\_

5 Peter is a teacher. Richard is not.  
\_\_\_\_\_

6 There are ten people in the class. Four of them speak French.  
\_\_\_\_\_

2 marks for each correct answer	Total	12
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### Exercise 4

What *mustn't* you do when you see these signs?

Example : You *mustn't* go in. **KEEP OUT**

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_
- 4 \_\_\_\_\_



2 marks for each correct answer	Total	8
---------------------------------	-------	---

### Exercise 5

Match the problem to the reason for it.

- 1 ultraviolet radiation
  - 2 flood
  - 3 drought
  - 4 famine
  - 5 hurricane
  - 6 greenhouse effect
  - 7 pollution
- A no food
  - B no water
  - C too much wind
  - D too much rain
  - E too much dirt or poison
  - F too much sun
  - G too much carbon dioxide in the atmosphere

- 1 F      3 \_\_\_\_\_      5 \_\_\_\_\_      7 \_\_\_\_\_
- 2 \_\_\_\_\_      4 \_\_\_\_\_      6 \_\_\_\_\_

1 mark for each correct answer	Total	6
--------------------------------	-------	---

### Exercise 6

What can the doctor do for you? Look at the example, then complete the following.

- Example : give you a c \_ \_ \_ \_ \_ check-up
- 1 take your b \_ \_ \_ \_ p \_ \_ \_ \_ \_
  - 2 take your t \_ \_ \_ \_ \_
  - 3 write you a p \_ \_ \_ \_ \_
  - 4 listen to your c \_ \_ \_ \_

1 mark for each correct answer	Total	4
Total marks for Vocabulary		40

## GRAMMAR

### Exercise 1

Put in *which* or *where*.

Example : The house, *which* is next to the castle, is one of the finest in the country.

- There are two rivers, the Stour and the Avon, \_\_\_\_\_ run through the town.
- There is a station \_\_\_\_\_ you can get trains to London.
- There are some old shops \_\_\_\_\_ you can still buy local food.
- The centre of the town, \_\_\_\_\_ has many old buildings, is very small.
- The town has a large harbour, \_\_\_\_\_ you can see hundreds of boats and yachts.

1 mark for each correct answer

Total

5

### Exercise 2

Put in *could* / *couldn't* or *was* / *were able to*.

Example : I didn't understand the lesson and I *couldn't* do the homework.

- I had the wrong key so I \_\_\_\_\_ open the door.
- Finally, I \_\_\_\_\_ to find the right key and open the door.
- When I was a child I \_\_\_\_\_ speak three languages but I've forgotten two of them!
- It was terrible! At first, I \_\_\_\_\_ understand anything that he said on the telephone.
- After a while, I \_\_\_\_\_ to understand a few things he was saying.

1 mark for each correct answer

Total

5

### Exercise 3

Make sentences with *have to*, or *don't have to*.

Example : Bring a packed lunch.

*You have to bring a packed lunch.*

- No school uniform.  
\_\_\_\_\_
- Please tie your hair back at school.  
\_\_\_\_\_
- Homework: two hours each evening.  
\_\_\_\_\_
- Everybody does Maths, English, and Science.  
\_\_\_\_\_
- You can do Physical Education if you want to – or choose something else.  
\_\_\_\_\_

2 marks for each correct answer

Total

10

### Exercise 4

Make sentences agreeing with the statements using *so* or *neither*.

Example : Jenny likes school. *So do I*.

- Jenny doesn't wear make up. \_\_\_\_\_
- My friend can dance. \_\_\_\_\_
- Peter went to America. \_\_\_\_\_
- My parents haven't much spare time. \_\_\_\_\_
- My mother loves the smell of fresh bread. \_\_\_\_\_

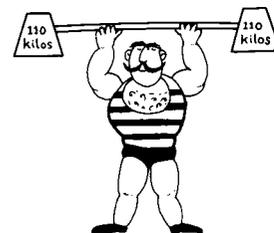
1 mark for each correct answer

Total

5

### Exercise 5

Look at the example about **The Great Stupendo** and make sentences using *as ... fast, many, high, much, far ... as*.



Example : The Great Stupendo can run 200 metres in twenty-four seconds.

*I can't run as fast as that!*

- He can eat twelve oranges one after the other.  
\_\_\_\_\_
- He can walk sixty kilometres a day.  
\_\_\_\_\_
- He can jump a two-metre wall.  
\_\_\_\_\_
- He can lift 220 kilos.  
\_\_\_\_\_
- He can drink fifteen glasses of milk one after the other.  
\_\_\_\_\_

2 marks for each correct answer

Total

10

### Exercise 6

Put *too many*, *too much*, or *enough* into the following sentences.

Example : There are *too many* CFCs in the world today.

- There isn't \_\_\_\_\_ food for everybody.
- There are \_\_\_\_\_ cars on the roads.
- There is often \_\_\_\_\_ rain in countries like India.
- Farmers put \_\_\_\_\_ artificial fertilizer on the land.
- There isn't \_\_\_\_\_ water in many countries.

1 mark for each correct answer

Total

5

Total marks for Grammar

40

## COMPREHENSION

### Exercise 1

Read the following passage, then circle the correct answer.

Example : \_\_\_\_\_ was getting dark.

A There B Their C **(It)** D It's

Jim and I were on a twenty-four hour survival course, (1) included walking thirty miles across the hills from north to south. 'We (2) to hitch-hike,' I said to Jim. 'Well, there's (3) to stop and give us a (4) in this lonely place,' replied Jim. It started to rain. We had tents and rucksacks but they were (5) heavy to carry far in the rain. I was tired and (6) walk as (7) as I wanted to. My foot hurt and I had a cough. We (8) reach the finish before ten o'clock the (9) morning. 'Why did we come on this course? I hate walking,' I said to Jim. 'So do I,' agreed Jim. 'But we must finish it. All the others will. And we have (10) money, remember? Come on. Let's put up the tent.'

- | A             | B           | C         | D              |
|---------------|-------------|-----------|----------------|
| 1 which       | what        | where     | who            |
| 2 mustn't     | needn't     | shouldn't | aren't allowed |
| 3 nobody      | somebody    | anybody   | none           |
| 4 drive       | lift        | help      | trip           |
| 5 much        | enough      | too       | as             |
| 6 didn't have | wasn't able | mustn't   | couldn't       |
| 7 fast        | easier      | high      | better         |
| 8 need        | must        | had got   | had to         |
| 9 after       | next        | tomorrow  | last           |
| 10 none       | any         | no        | neither        |

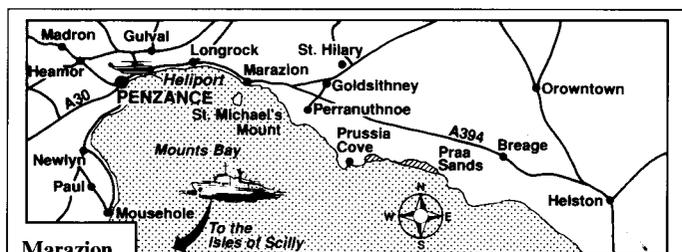
1 mark for each correct answer

Total

10

### Exercise 2

Look at the map, then read about Cornwall and decide if the statements are true (T) or false (F).



#### Marazion

Thought to be the oldest town in the country, opposite the historic St Michael's Mount, with a large, attractive, sandy beach. One of the safest areas for sea-bathing in the country.

#### St Michael's Mount

Rises 300 feet from the sea. On top is an old castle. You can drive across at low water. At high tide, travel by ferry, or direct by sea from Penzance.

#### Praa Sands

A popular resort with a mile of golden sands off the Penzance–Helston road (A394), four miles east of Marazion, two miles from Prussia Cove.

#### Newlyn

An important fishing port and centre for artists. Ships from many countries add to the colourful scene in the harbour.

#### Mousehole

One of the least spoilt of the Cornish fishing villages, three miles south of Penzance with fine views across Mount's Bay. The oldest buildings are the Keigwin Arms and Harbour Cottage. Parts of the village were burnt by the Spanish in 1595.

#### Isles of Scilly

Forty miles by sea from Penzance. No better way to finish a holiday here than to take a day trip by sea, or fly from Penzance heliport. St Mary's is the main island. The island of Tresco is well known for its sub-tropical garden.

- Marazion is a good place to go swimming. \_\_\_\_\_
- Marazion is a small village. \_\_\_\_\_
- St Michael's Mount is cut off from the coast for part of the day. \_\_\_\_\_
- Praa Sands is not a good place for children. \_\_\_\_\_
- If you can paint or draw you will enjoy a visit to Newlyn. \_\_\_\_\_
- Newlyn has many visitors from abroad. \_\_\_\_\_
- There are some Spanish-style houses in Mousehole. \_\_\_\_\_
- Parts of Mousehole were destroyed in the sixteenth century. \_\_\_\_\_
- You can fly to the Isles of Scilly from Marazion. \_\_\_\_\_
- St Mary's island is well known for its garden. \_\_\_\_\_

1 mark for each correct answer

Total

10

Total marks for Comprehension

20

#### Total marks for Test three

Vocabulary	40
Grammar	40
Comprehension	20
<b>Total</b>	<b>100</b>

# Test four

## VOCABULARY

### Exercise 1

Choose the best adjective to describe numbers 1 to 6.

Example : an adventure = exciting boring funny

- 1 a love story = frightening violent romantic
- 2 lots of gun fights = violent boring romantic
- 3 lots of fun and games = boring frightening entertaining
- 4 a comedy = violent funny boring
- 5 no story / no laughs = exciting funny boring
- 6 a psychological thriller = frightening funny romantic

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>6</b>
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### Exercise 2

Put these words in the correct column.

sword knives cups necklaces plates rings bowls

Weapons	Jewellery	Pottery
<i>swords</i> _____	_____	_____
_____	_____	_____
_____	_____	_____

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>6</b>
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### Exercise 3

Fill in the missing word.

Example : He'll never *find* out that I've lost my job.

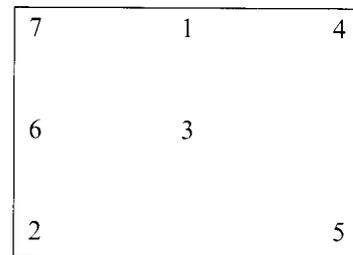
- 1 Who are you \_\_\_\_\_ out with tonight?
- 2 If you don't work, they'll \_\_\_\_\_ you out of the school.
- 3 You can \_\_\_\_\_ out the answer in tomorrow's episode of *Next Door Neighbours*.
- 4 If they \_\_\_\_\_ out that you're under fifteen, they'll \_\_\_\_\_ you out of the cinema.

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>5</b>
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### Exercise 4

Look at the example, then name the other places in the picture.

- 1 top \_\_\_\_\_
- 2 bottom left \_\_\_\_\_
- 3 \_\_\_\_\_
- 4 \_\_\_\_\_
- 5 \_\_\_\_\_
- 6 \_\_\_\_\_
- 7 \_\_\_\_\_



<i>2 marks for each correct answer</i>	<b>Total</b>	<b>10</b>
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### Exercise 5

Put these words in the correct column.

nervous popular cruel cheerful untidy horrible

Good	Bad
_____	<i>nervous</i> _____
_____	_____
_____	_____
_____	_____

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>5</b>
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### Exercise 6

Match the words that mean almost the same.

- |                  |              |
|------------------|--------------|
| 1 shy            | A helpful    |
| 2 miserable      | B modest     |
| 3 happy          | C young      |
| 4 co-operative   | D worried    |
| 5 immature       | E silly      |
| 6 stupid         | F cheerful   |
| 7 horrible       | G frightened |
| 8 afraid         | H angry      |
| 9 quick-tempered | I nasty      |

- |            |         |         |
|------------|---------|---------|
| 1 <u>B</u> | 4 _____ | 7 _____ |
| 2 _____    | 5 _____ | 8 _____ |
| 3 _____    | 6 _____ | 9 _____ |

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>8</b>
<b>Total marks for Vocabulary</b>		<b>40</b>

## GRAMMAR

## Exercise 1

Complete the sentences with *should be* or *should have* and, if necessary, a suitable verb.

Example : Holly (not) *shouldn't be allowed* to see the film.

- 1 Joey (not) \_\_\_\_\_ to watch TV late at night.
- 2 All films \_\_\_\_\_ categories saying who can watch them.
- 3 The categories \_\_\_\_\_ for different age groups.
- 4 Children (not) \_\_\_\_\_ to see adult films.

1 mark for each correct answer

Total

4

## Exercise 2

Choose the best answer.

Example : We \_\_\_\_\_ live in Italy but now we live in Greece.

A won't B might C used to D don't

- 1 What \_\_\_\_\_ the world be like in twenty years' time?
- 2 I have no idea what it is, but it \_\_\_\_\_ be something important.
- 3 They \_\_\_\_\_ speak three languages very well: French, Spanish, and Greek.
- 4 I \_\_\_\_\_ have long hair but now it's short.

A B C D

- 1 will can don't used to
- 2 won't used to might can
- 3 don't might can won't
- 4 won't used to might don't

1 mark for each correct answer

Total

4

## Exercise 3

Put in *when, before, as soon as, after, or until*.

Example : We lived in Spain for three years *before* we came to England.

- 1 \_\_\_\_\_ I was a child, I used to play tennis every day in the summer.
- 2 I won't go out \_\_\_\_\_ I finish my homework.
- 3 \_\_\_\_\_ you go out, can you tidy up your room?
- 4 I'll see you \_\_\_\_\_ school this afternoon and we can go to the cinema.
- 5 I'll get dinner ready \_\_\_\_\_ I can, then we can go to the disco.

1 mark for each correct answer

Total

5

## Exercise 4

Look at the example, then match the halves of the sentences.

- |                                |                              |
|--------------------------------|------------------------------|
| 1 I'll phone you,              | A we'll have a picnic.       |
| 2 If you don't hurry,          | B if I have time.            |
| 3 If it's fine,                | C if there's a good film on. |
| 4 I'll take you to the cinema, | D she'll pass the exam.      |
| 5 If you miss the bus,         | E take a taxi.               |
| 6 If she works hard,           | F you'll miss the train.     |

- |            |         |         |
|------------|---------|---------|
| 1 <u>B</u> | 3 _____ | 5 _____ |
| 2 _____    | 4 _____ | 6 _____ |

1 mark for each correct answer

Total

5

## Exercise 5

Look at the example, then make sentences with a suitable verb.

Example : watch / Japan / 1987

*This watch was made in Japan in 1987.*

- 1 play / Shakespeare / 1601
- 2 picture / Leonardo da Vinci / 1506
- 3 symphony / Beethoven / 1808
- 4 computer / IBM / 1991
- 5 castles and churches / the Roundheads / 1645

2 marks for each correct answer

Total

10

## Exercise 6

Look at the example, then change the sentences in the same way using *told* or *asked*.

Example : 'Turn off the radio,' said my mother.

*She told me to turn off the radio.*

- 1 'Please sit down,' said Paul.
- 2 'Will you marry me?' said Bill.
- 3 'Shut up!' said Susan.
- 4 'Don't chew gum in class,' said Miss Smith.

2 marks for each correct answer

Total

8

### Exercise 7

Match the questions in column A with the answers in column B.

- |   |                   |
|---|-------------------|
| 1 Armstrong was the first man on the moon, wasn't he? | A I hope so.      |
| 2 The dog bit you, didn't it?                         | B I'm afraid not. |
| 3 You don't like me, do you?                          | C I think so.     |
| 4 The Earth won't get any hotter, will it?            | D I'm afraid so.  |
| 5 You'll pass the exam, won't you?                    | E I hope not.     |

1 C    2         3         4         5     

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>4</b>
<b>Total marks for Grammar</b>		<b>40</b>

## COMPREHENSION

### Exercise 1

Read the story and circle the correct answer.

Example : Once \_\_\_\_\_ a time there was a man who had three sons.

A after    B upon    C at    D to

\_\_ (1) \_\_ he died, he left his land to the oldest son, his house to the middle son, and to the \_\_ (2) \_\_ son, a shy boy, he left his cat. The boy was very \_\_ (3) \_\_ but the cat said, 'Cheer up, master. If you believe in me, one day you \_\_ (4) \_\_ be rich!' The cat asked his master \_\_ (5) \_\_ him some boots made \_\_ (6) \_\_ leather. The boy called him Puss in Boots. Puss took the King of the country presents, rabbits and birds that he \_\_ (7) \_\_ in the fields. Puss told the King that \_\_ (8) \_\_ were from his master. Then Puss killed a rich magician and gave the magician's land to his master, who then married \_\_ (9) \_\_ beautiful daughter and \_\_ (10) \_\_ happily ever after – with the cat, too, of course!

- |             |             |            |               |
|-------------|-------------|------------|---------------|
| <b>A</b>    | <b>B</b>    | <b>C</b>   | <b>D</b>      |
| 1 until     | as soon as  | if         | when          |
| 2 young     | younger     | youngest   | as young      |
| 3 miserable | embarrassed | nervous    | superstitious |
| 4 likely    | expect      | used       | will          |
| 5 buy       | to buy      | buying     | bought        |
| 6 by        | with        | of         | for           |
| 7 catch     | caught      | catching   | to catch      |
| 8 they      | theirs      | them       | their         |
| 9 the King  | the King's  | the Kings' | King          |
| 10 live     | was living  | lived      | have lived    |

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>10</b>
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### Exercise 2

Read the story and decide if the statements are true (T) or false (F).

Example : It was late. *T*

It was midnight. David, a private detective, was tired. He got back to the office and switched on the answerphone. There were two messages for him from his partner, Sally. Sally wanted him to meet her at nine the next morning at Joe's café. She had something important to tell him. The next message worried David. Sally told him to wait for her in the office until she arrived. She didn't want him to meet her in Joe's café. It was too dangerous. David couldn't understand the second message. What was happening? What should he do? Wait in the office, or go out and try and find her?

- David was a policeman. \_\_\_\_\_
- David was at home. \_\_\_\_\_
- Sally left a couple of messages. \_\_\_\_\_
- She wanted David to meet her that night. \_\_\_\_\_
- She wanted to meet him at home. \_\_\_\_\_
- David was not worried about the first message. \_\_\_\_\_
- Sally changed the meeting place. \_\_\_\_\_
- She didn't say why it was dangerous. \_\_\_\_\_
- David knew what the messages were about. \_\_\_\_\_
- He decided to go and look for her. \_\_\_\_\_

<i>1 mark for each correct answer</i>	<b>Total</b>	<b>10</b>
<b>Total marks for Comprehension</b>		<b>20</b>

<b>Total marks for Test four</b>		
<b>Vocabulary</b>		<b>40</b>
<b>Grammar</b>		<b>40</b>
<b>Comprehension</b>		<b>20</b>
<b>Total</b>		<b>100</b>

Tests : answer key
--------------------

## Test one

---

### VOCABULARY

#### Exercise 1

- |             |                   |                |
|-------------|-------------------|----------------|
| 1 the bride | 3 the bridesmaids | 5 the best man |
| 2 the groom | 4 the reception   |                |

#### Exercise 2

- |                |                                |
|----------------|--------------------------------|
| 1 taxi driver  | 6 shop assistant               |
| 2 photographer | 7 student                      |
| 3 waiter       | 8 policeman / police inspector |
| 4 retired      | 9 gardener                     |
| 5 musician     | 10 postman                     |

#### Exercise 3

- |            |         |        |       |
|------------|---------|--------|-------|
| 1 Who      | 3 Where | 5 Why  | 7 Who |
| 2 How much | 4 What  | 6 When |       |

#### Exercise 4

- |                       |                |                 |
|-----------------------|----------------|-----------------|
| 1 Three times a week. | 3 Never.       | 5 Twice a week. |
| 2 Every day.          | 4 Once a week. |                 |

#### Exercise 5

- |     |     |     |     |     |
|-----|-----|-----|-----|-----|
| 2 A | 3 F | 4 E | 5 B | 6 C |
|-----|-----|-----|-----|-----|

#### Exercise 6

2, 3, 8

### GRAMMAR

#### Exercise 1

- |             |             |           |
|-------------|-------------|-----------|
| 1 someone   | 3 something | 5 someone |
| 2 something | 4 someone   |           |

#### Exercise 2

- 1 I was doing my homework when the phone rang.
- 2 I was talking to the manager when the police arrived.
- 3 The police arrived while I was having a cup of coffee.
- 4 I was cleaning the room when I saw some money under the bed.
- 5 I saw John while I was doing my shopping.

#### Exercise 3

- |                         |                    |
|-------------------------|--------------------|
| 1 tried                 | 4 happened         |
| 2 didn't / did not work | 5 wasn't / was not |
| 3 read                  |                    |

#### Exercise 4

- |         |        |           |        |          |
|---------|--------|-----------|--------|----------|
| 1 badly | 2 slow | 3 quickly | 4 well | 5 slowly |
|---------|--------|-----------|--------|----------|

#### Exercise 5

- 1 It won't be quiet and peaceful.
- 2 It will be busy and crowded.
- 3 Young people will find jobs.
- 4 Tourists won't visit the island.
- 5 They will build more houses.

#### Exercise 6

- |                    |                      |
|--------------------|----------------------|
| 1 nobody / no one  | 4 anything           |
| 2 something        | 5 somebody / someone |
| 3 anybody / anyone |                      |

### COMPREHENSION

#### Exercise 1

- |     |     |     |     |      |
|-----|-----|-----|-----|------|
| 1 x | 3 ✓ | 5 x | 7 ✓ | 9 x  |
| 2 x | 4 ✓ | 6 x | 8 x | 10 ✓ |

#### Exercise 2

- |     |     |     |     |      |
|-----|-----|-----|-----|------|
| 1 B | 3 A | 5 B | 7 A | 9 B  |
| 2 D | 4 C | 6 D | 8 C | 10 B |

## Test two

---

### VOCABULARY

#### Exercise 1

- |     |     |     |     |      |
|-----|-----|-----|-----|------|
| 2 G | 4 C | 6 A | 8 J | 10 K |
| 3 E | 5 D | 7 I | 9 B | 11 H |

#### Exercise 2

- |     |     |     |     |     |
|-----|-----|-----|-----|-----|
| 2 B | 3 E | 4 D | 5 A | 6 C |
|-----|-----|-----|-----|-----|

#### Exercise 3

- |         |             |         |        |            |
|---------|-------------|---------|--------|------------|
| 1 worst | 2 adjective | 3 horse | 4 cure | 5 souvenir |
|---------|-------------|---------|--------|------------|

#### Exercise 4

- |        |            |            |         |           |
|--------|------------|------------|---------|-----------|
| 2 ring | 3 bracelet | 4 earrings | 5 watch | 6 glasses |
|--------|------------|------------|---------|-----------|

#### Exercise 5

- 1 Ten minus / take away four equals six.
- 2 Ten times / multiplied by three equals thirty.
- 3 Twenty divided by five equals four.
- 4 Five plus three minus / take away two equals six.
- 5 Two times / multiplied by six divided by four equals three.

**Exercise 6**

1 china 2 cotton 3 plastic 4 wool 5 stone

**GRAMMAR****Exercise 1**

1 would prefer 4 would prefer  
2 would you prefer 5 would you rather  
3 would you rather

**Exercise 2**

1 There are a few goats.  
2 There are a lot of cows.  
3 There is a little wheat.  
4 There is a lot of maize.  
5 There aren't any horses.  
6 There are a couple of farm workers.

**Exercise 3**

2 She's been to / visited restaurants twice this month.  
3 She's played tennis six times this month  
4 She's watched films on TV three times this month.  
5 She hasn't been abroad this month.  
6 She's been to the disco five times this month.

**Exercise 4**

1 since 2 already 3 yet 4 for 5 already

**Exercise 5**

1 sounds 3 looks like 5 smells like  
2 feels / looks 4 tastes like

**Exercise 6**

1 Mary is older than Jane.  
2 There are more people in Britain than in Greece.  
3 A kilometre is less than a mile.  
4 The SAAB 9000 Turbo is the most expensive car.

**COMPREHENSION****Exercise 1**

1 F 3 F 5 T 7 F 9 T  
2 T 4 F 6 T 8 F 10 T

**Exercise 2**

1 B 3 A 5 A 7 C 9 B  
2 D 4 C 6 B 8 D 10 C

**Test three****VOCABULARY****Exercise 1**

1 lake 3 village 5 beach  
2 mountain 4 sea 6 river

**Exercise 2**

1 greenhouse 2 seat 3 flowers 4 pond

**Exercise 3**

1 Neither of them were old.  
2 All of them are small.  
3 Both of them want to get married.  
4 None of them are young.  
5 One of them is a teacher.  
6 Some of them speak French.

**Exercise 4**

1 You mustn't smoke.  
2 You mustn't make a noise.  
3 You mustn't run.  
4 You mustn't wear jewellery.

**Exercise 5**

2 D 3 B 4 A 5 C 6 G 7 E

**Exercise 6**

1 blood pressure 3 prescription  
2 temperature 4 chest

**GRAMMAR****Exercise 1**

1 which 2 where 3 where 4 which 5 where

**Exercise 2**

1 couldn't 3 could 5 was able  
2 was able 4 couldn't

**Exercise 3**

1 You don't have to wear school uniform.  
2 You have to tie your hair back at school.  
3 You have to do two hours homework each evening.  
4 You have to do Maths, English, and Science.  
5 You don't have to do Physical Education.

**Exercise 4**

1 Neither do I. 3 So did I. 5 So do I.  
2 So can I. 4 Neither have I.

**Exercise 5**

- 1 I can't eat as many as that.
- 2 I can't walk as far as that.
- 3 I can't jump as high as that.
- 4 I can't lift as much as that.
- 5 I can't drink as many as that.

**Exercise 6**

- |            |            |          |
|------------|------------|----------|
| 1 enough   | 3 too much | 5 enough |
| 2 too many | 4 too much |          |

**COMPREHENSION****Exercise 1**

- |     |     |     |     |      |
|-----|-----|-----|-----|------|
| 1 A | 3 A | 5 C | 7 A | 9 B  |
| 2 D | 4 B | 6 D | 8 D | 10 C |

**Exercise 2**

- |     |     |     |     |      |
|-----|-----|-----|-----|------|
| 1 T | 3 T | 5 T | 7 F | 9 F  |
| 2 F | 4 F | 6 T | 8 T | 10 F |

**Test four****VOCABULARY****Exercise 1**

- |            |                |               |
|------------|----------------|---------------|
| 1 romantic | 3 entertaining | 5 boring      |
| 2 violent  | 4 funny        | 6 frightening |

**Exercise 2****Weapons:** knives**Jewellery:** necklaces, rings**Pottery:** cups, plates, bowls**Exercise 3**

- |         |         |        |                |
|---------|---------|--------|----------------|
| 1 going | 2 throw | 3 find | 4 find / throw |
|---------|---------|--------|----------------|

**Exercise 4**

- |                   |                |            |
|-------------------|----------------|------------|
| 3 middle / centre | 5 bottom right | 7 top left |
| 4 top right       | 6 left         |            |

**Exercise 5**

<b>Good</b>	<b>Bad</b>
popular	cruel
cheerful	untidy
	horrible

**Exercise 6**

- |     |     |     |     |
|-----|-----|-----|-----|
| 2 D | 4 A | 6 E | 8 G |
| 3 F | 5 C | 7 I | 9 H |

**GRAMMAR****Exercise 1**

- |                         |                         |
|-------------------------|-------------------------|
| 1 should not be allowed | 3 should be             |
| 2 should have           | 4 should not be allowed |

**Exercise 2**

- |     |     |     |     |
|-----|-----|-----|-----|
| 1 A | 2 C | 3 C | 4 B |
|-----|-----|-----|-----|

**Exercise 3**

- |        |         |          |         |              |
|--------|---------|----------|---------|--------------|
| 1 When | 2 until | 3 Before | 4 after | 5 as soon as |
|--------|---------|----------|---------|--------------|

**Exercise 4**

- |     |     |     |     |     |
|-----|-----|-----|-----|-----|
| 2 F | 3 A | 4 C | 5 E | 6 D |
|-----|-----|-----|-----|-----|

**Exercise 5**

- 1 This play was written by Shakespeare in 1601.
- 2 This picture was painted by Leonardo da Vinci in 1506.
- 3 This symphony was written by Beethoven in 1808.
- 4 This computer was made by IBM in 1991.
- 5 The castles and churches were destroyed by the Roundheads in 1645.

**Exercise 6**

- 1 He asked me to sit down.
- 2 He asked me to marry him.
- 3 She told me to shut up.
- 4 She told me not to chew gum in class.

**Exercise 7**

- |     |     |     |     |
|-----|-----|-----|-----|
| 2 D | 3 B | 4 E | 5 A |
|-----|-----|-----|-----|

**COMPREHENSION****Exercise 1**

- |     |     |     |     |      |
|-----|-----|-----|-----|------|
| 1 D | 3 A | 5 B | 7 B | 9 B  |
| 2 C | 4 D | 6 C | 8 A | 10 C |

**Exercise 2**

- |     |     |     |     |      |
|-----|-----|-----|-----|------|
| 1 F | 3 T | 5 F | 7 T | 9 F  |
| 2 F | 4 F | 6 T | 8 T | 10 F |

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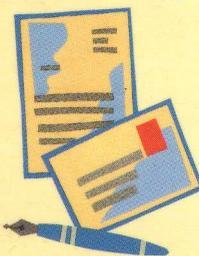
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