

OUTCOMES

UPPER INTERMEDIATE **B2**

Mike Sayer

Teacher's Book

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ON THE COVER

Volunteers tending to staghorn coral cuttings as part of efforts to restore the Great Barrier Reef, Australia.
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THIRD EDITION

TEACHER'S BOOK



OUTCOMES

UPPER INTERMEDIATE

Mike Sayer



National Geographic Learning,
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**Outcomes Upper Intermediate Teacher's Book,
3rd Edition**

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Contents

SCOPE AND SEQUENCE	4
INTRODUCTION TO <i>OUTCOMES</i>	8
INTEGRATED DIGITAL TOOLS ON <i>SPARK</i>	10
STUDENT'S BOOK UNIT WALKTHROUGH	12
1 ENTERTAINMENT	18
2 SIGHTSEEING	30
3 THINGS YOU NEED	48
4 SOCIETY	60
5 SPORTS AND INTERESTS	78
6 ACCOMMODATION	90
7 NATURE	108
8 CRIME AND PUNISHMENT	120
9 CAREERS AND STUDYING	136
10 SOCIALIZING	149
11 TRAVEL AND TRANSPORT	165
12 HEALTH AND MEDICINE	176
13 LIFE-CHANGING EVENTS	192
14 BANKS AND MONEY	203
15 FOOD	219
16 BUSINESS	229
TEACHER DEVELOPMENT BANK	246
COMMUNICATIVE ACTIVITIES	254
TEACHERS' NOTES TO COMMUNICATIVE ACTIVITIES	286

SPEAKING

- Discuss how you spend your free time
- Discuss different films and TV series
- Talk about pictures and art

Developing conversations: Disagreeing politely

1



Entertainment

page 6

2



Sightseeing

page 14

- Practise showing people round a town or city
- Discuss different festivals and carnivals
- Share your feelings about future developments where you live

Developing conversations: Agreeing using synonyms

WRITING 1: Giving advice page 22 **REVIEW 1** page 24

3



Things you need

page 26

- Discuss solutions to practical problems
- Talk about tidiness and collecting things
- Describe problems with things

Developing conversations: Explaining and checking

4



Society

page 34

- Talk about the state of a country and the economy
- Discuss global issues and solutions
- Discuss news stories about social issues

Developing conversations: Showing understanding

WRITING 2: Letters of complaint page 42 **REVIEW 2** page 44

5



Sports and interests

page 46

- Roleplay conversations about future arrangements
- Talk about past mistakes and regrets
- Discuss past and present interests

Developing conversations: Checking what you heard

6



Accommodation

page 54

- Talk about places you have stayed in
- Discuss culture shock and your experiences of it
- Practise ways of resolving problems

Developing conversations: Negative questions

WRITING 3: A leaflet or poster page 62 **REVIEW 3** page 64

7



Nature

page 66

- Discuss different types of weather
- Practise relating news stories about pets and wildlife
- Discuss attitudes to nature through different quotes

Developing conversations: Making stories more dramatic

8



Crime and punishment

page 74

- Have conversations about crimes
- Relate and discuss recent trends including their causes and results
- Debate different statements about crime and society

Developing conversations: Comments and questions

WRITING 4: Formal emails page 82 **REVIEW 4** page 84

GRAMMAR	VOCABULARY	READING	LISTENING
<ul style="list-style-type: none"> • Habits • Adjectives and adverbs 	<ul style="list-style-type: none"> • Describing films, music and books • Plots • Talking about pictures 	<ul style="list-style-type: none"> • An article about the boom in non-English-language programming 	<ul style="list-style-type: none"> • Two people talk about films • A guide talks about paintings in an art gallery
<ul style="list-style-type: none"> • Relative clauses • Talking about the future 	<ul style="list-style-type: none"> • Buildings and areas • Festivals and carnivals 	<ul style="list-style-type: none"> • Three texts about carnival around the world 	<ul style="list-style-type: none"> • Two friends visit the sights in Belgrade • Five people talk about issues around tourism
<ul style="list-style-type: none"> • Explaining purpose • <i>Should</i> and <i>should have</i> 	<ul style="list-style-type: none"> • Useful things • Collecting things • How things go wrong 	<ul style="list-style-type: none"> • A blog post about collecting and hoarding 	<ul style="list-style-type: none"> • A man talks about something he needs • A radio show about consumer rights
<ul style="list-style-type: none"> • <i>So</i> and <i>such</i> • Comparatives with <i>the ...</i> , <i>the ...</i> 	<ul style="list-style-type: none"> • The government, economics and society • Development goals • Campaigns 	<ul style="list-style-type: none"> • An article about reducing inequality 	<ul style="list-style-type: none"> • Two people talk about the situation in their country • Five short news stories about social issues
<ul style="list-style-type: none"> • Past modals • The present perfect simple and continuous 	<ul style="list-style-type: none"> • Health and fitness • Sport • Injuries and accidents 	<ul style="list-style-type: none"> • An article about the benefits of sport 	<ul style="list-style-type: none"> • Three conversations about free-time activities • Three people talk about someone who loves extreme activities
<ul style="list-style-type: none"> • Modifiers • <i>Have I</i> <i>Get something done</i> 	<ul style="list-style-type: none"> • Where you stayed • Common idioms 	<ul style="list-style-type: none"> • Four emails from someone who has moved abroad 	<ul style="list-style-type: none"> • Two conversations where people talk about places they have stayed • An extract from a radio programme about culture shock • Four conversations about accommodation problems
<ul style="list-style-type: none"> • Narrative forms • Participle clauses 	<ul style="list-style-type: none"> • Weather the storm • Plants and metaphor 	<ul style="list-style-type: none"> • Four news stories about animals in the headlines 	<ul style="list-style-type: none"> • Two people share experiences of extreme weather • Five conversations connected to plants
<ul style="list-style-type: none"> • Showing degrees of certainty with modal verbs • Nouns with prepositions 	<ul style="list-style-type: none"> • Crimes • Trends and statistics • Crime and punishment 	<ul style="list-style-type: none"> • An article about crime trends in Riga and around the world 	<ul style="list-style-type: none"> • Three conversations about crimes • A radio programme about different attitudes to punishment and rehabilitation

SPEAKING

- Roleplay conversations about how your job is going
- Talk about people and events that have had a big impact on you
- Give a short presentation

Developing conversations: Feelings about the future

- Plan a celebration with friends
- Talk about embarrassing social mistakes
- Discuss attitudes towards small talk

Developing conversations: Arranging to meet

- Roleplay a conversation to rent a car
- Share and rate recommendations of travel media
- Discuss your feelings about driving and transport

Developing conversations: Expressing surprise or shock

- Explain a health problem and sympathize
- Discuss the connections between humour and health
- Share opinions on medical tourism

Developing conversations: Passing on messages

- Share news about people
- Share good and bad advice
- Discuss values and ideas that are important to you

Developing conversations: Showing uncertainty

- Roleplay conversations about money problems
- Talk about wishes and regrets
- Take part in a debate about money

Developing conversations: Apologizing and offering explanations

- Have conversations about how to make dishes
- Discuss food, meals and cookery
- Explain and discuss food-related news stories

Developing conversations: Vague language

- Call about a business issue and arrange a meeting
- Discuss the qualities of successful people
- Present and discuss ideas for a business investment

Developing conversations: Using *would* to show formality

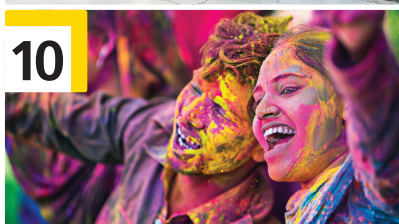
9



Careers and studying

page 86

10



Socializing

page 94

WRITING 5: Personal statements page 102 **REVIEW 5** page 104

11



Travel and transport

page 106

12



Health and medicine

page 114

WRITING 6: Reports page 122 **REVIEW 6** page 124

13



Life-changing events

page 126

14



Banks and money

page 134

WRITING 7: Arguing your case page 142 **REVIEW 7** page 144

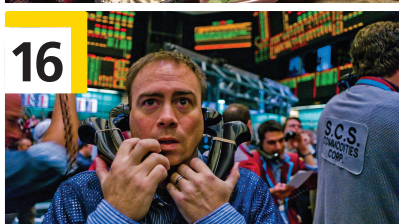
15



Food

page 146

16



Business

page 154

WRITING 8: Stories page 162 **REVIEW 8** page 164

GRAMMAR	VOCABULARY	READING	LISTENING
<ul style="list-style-type: none"> Conditionals with present forms Conditionals with past forms 	<ul style="list-style-type: none"> Working life Introducing a presentation 	<ul style="list-style-type: none"> Four texts about first jobs 	<ul style="list-style-type: none"> A conversation between two friends about their jobs An extract from a podcast about young people and the job market A presentation about the PISA study
<ul style="list-style-type: none"> The future perfect Question tags 	<ul style="list-style-type: none"> Celebrating Parties 	<ul style="list-style-type: none"> An article about people making embarrassing mistakes 	<ul style="list-style-type: none"> A conversation between three friends planning a celebration Five conversations about social situations
<ul style="list-style-type: none"> Compound adjectives Emphatic structures 	<ul style="list-style-type: none"> Problems when renting Driving 	<ul style="list-style-type: none"> A blog recommending films, books and podcasts about travel 	<ul style="list-style-type: none"> A conversation in a car rental office Five people talk about problems related to driving
<ul style="list-style-type: none"> Positive expectations and changed plans <i>Not only / Not just ...</i> 	<ul style="list-style-type: none"> Health problems Parts of the body and operations 	<ul style="list-style-type: none"> An article about the role of humour in healthcare 	<ul style="list-style-type: none"> Two telephone conversations about health problems and cancelling arrangements A radio programme about medical tourism
<ul style="list-style-type: none"> The past perfect simple and continuous <i>Be always / constantly -ing, wish and would</i> 	<ul style="list-style-type: none"> Major life events Values and concepts 	<ul style="list-style-type: none"> An article about self-care 	<ul style="list-style-type: none"> Two conversations where people give news about old friends Four people talk about ceremonies or rites they have experienced
<ul style="list-style-type: none"> Passives <i>Wish</i> 	<ul style="list-style-type: none"> Money problems Metaphors connected to money 	<ul style="list-style-type: none"> A Chinese folk tale about attitudes to work and wealth 	<ul style="list-style-type: none"> Two conversations involving problems with banks and money Two speakers take part in a debate about banning lotteries
<ul style="list-style-type: none"> Linking words Patterns after reporting verbs 	<ul style="list-style-type: none"> Food and cooking Prefixes 	<ul style="list-style-type: none"> A blog post about food on TV and in films 	<ul style="list-style-type: none"> Two people talk about cooking a dish Four news stories about food
<ul style="list-style-type: none"> The future continuous Expressing obligation and ability 	<ul style="list-style-type: none"> Business meetings and communication How's the business doing? 	<ul style="list-style-type: none"> The profile of a new African entrepreneur 	<ul style="list-style-type: none"> Two business-related phone calls A radio discussion about a reality TV programme

Introduction to *Outcomes*

ABOUT THE AUTHORS

I'm Andrew. I've been in ELT for 30 years. As well as writing and training, I continue to teach and learn languages. I think that English language isn't an academic subject, but something practical. My experience is that, given the opportunity, anyone can engage in real conversations and express their personality and ideas from the beginning – if you get the right support. In my own teaching, I try to listen to what students are trying to say and help them express it better.

I'm Hugh. I've been teaching English as a Foreign Language since 1993, and writing books and training teachers since 2000. What matters the most for me in language teaching – and learning – is the ability to communicate, to be yourself in a foreign language and to forge meaningful connections with others. I see language primarily as a tool, as a way of opening doors and enhancing your experience of the world. In both my teaching and learning, I'm interested in the language that students really need.

SERIES INTRODUCTION

Outcomes is focused on empowering learners to express themselves by developing their ability to have natural conversations in English.

To do this, we start by thinking about the kinds of speaking that we do in real life, using students' interests and the CEFR can-do statements to help inform this. We then think of a clear task for students to work towards in each lesson to mirror these goals. This may be having a social or practical conversation, telling a personal anecdote, discussing issues around a text or completing an extended 'problem-solving' task. We *then* think about what language students might need to fulfil these tasks and write the exercises to present this in the different sections in each lesson. Much of this language is also recycled through motivating reading and listening texts that reflect the world students live in.

We think that choosing language to meet the task, rather than creating a task to practise grammar helps students and teachers. Firstly, the tasks reflect students' real-life interactions better, which is more motivating. Secondly, students are better prepared to use what they're learning straight away in meaningful ways. And thirdly, you will find students tend to stretch themselves more because they are trying to express genuine things. In doing so, they find out what they need to learn next and give you the chance to teach the language.

It's not just choosing the language for the task that makes Outcomes different, it's how we present that language.

With grammar, we sometimes introduce a structure, in a simplified way, earlier than other courses. This is to enable more natural conversations. We will refocus on these structures more fully in a later unit. This means:

- the grammar syllabus is more fully in line with CEFR levels.
- 'new' grammar can be integrated in texts and tasks earlier.

- students get to see a structure in use more often *before* they tackle all its forms or difficult contrasts.
- students have the chance to reuse forms more often over time.

For vocabulary, we consistently present it in collocations, chunks and in the context of sentences to show students how it's used. And because the words we choose are carefully aligned to the CEFR levels students are trying to achieve, they are better able to both meet expectations and use the language in a natural way.

And finally, we help students understand and take part in extended conversations through the Developing Conversation sections. We teach the simple patterns and chunks of language that will enable students to keep conversations going for longer, leading to a more dynamic classroom and better learning.

WHAT'S NEW FOR STUDENTS IN OUTCOMES 3rd EDITION

It's not just the focus on students' real needs and wants that makes teachers and learners love *Outcomes*; it's our focus on good learning practices – especially the consistent focus on revision and recycling. The new edition has been widely informed in consultation with teachers from around the world and we are very appreciative of their input and advice. This edition builds on good learning practice in various ways.

Additional speaking tasks and focus on mediation

We have a new extended speaking section at the end of each unit where students engage in a range of tasks such as debates, problem-solving, creating and conducting surveys, or sharing information and experiences. In the new edition, we have also highlighted tasks that provide practice of different types of mediation skill, **aligned with the updated CEFR**. The result is that students get even more opportunities to **communicate in personalized ways**.

Clearly stated outcomes and refined language input

All lessons are driven by a communicative outcome clearly stated at the beginning of each unit. Each lesson also has three sub aims listed so students and teachers can always see how different exercises relate to the outcomes.

We have also made the learning goals more achievable by closely aligning the language taught to the lesson outcomes. *Outcomes* is already known for helping students use new language effectively by focusing on collocation and giving natural examples. In the new edition, we have more clearly highlighted target language in word boxes or with bolding. We have refined some vocabulary sets to better focus on the lesson outcome or grade language more consistently **in line with CEFR levels**. A fully revised grammar reference provides **short, clear explanations** and additional exercises. The overall effect is to ensure highly **achievable learning goals**.

Integrated pronunciation

In consultation with teachers using *Outcomes*, we have introduced a regular, **fully integrated pronunciation** activity in each unit where students repeat target vocabulary with collocations and identify problematic sounds to work on. Students can also access extra pronunciation practice in the Online Practice on the Spark platform to work on specific sounds.

Fast speech, videos and understanding accents

In real life outside the classroom, hearing language can be difficult because people speak quickly and have different accents. To help students with this, some of the listening exercises focus on **processing fast speech more effectively**.

In the **fully updated video sections**, students also get to hear authentic unscripted language from English speakers across the globe, with exercises to help students **understand different accents** and fast speech.

Tasks for exam success

Part of the real-life outcomes for students is that they often need to take public exams such as IELTS, Key, Preliminary, etc. and many state exams have similar formats. The new edition brings the **updated writing pages** into the core units, and we systematically model and teach the kinds of texts students will have to produce in exams. It also integrates **typical exam-type reading and listening tasks** to support exam success.

My Outcomes

Evidence suggests that learning improves when students take responsibility and evaluate their own progress. The **new My Outcomes self-assessment activities** at the end of each unit get students to discuss what they have studied, as well as to reflect on how they can practise and improve.

Additional online learning tools

The revised and expanded **Online Practice on Spark** provides comprehensive unit-by-unit self-study practice of all target language and skills covered in the Student's Book, as well as new 'On the go' banks offering quick, motivating language practice that students can easily complete on their phones, wherever they are. The Online Practice also provides regular progress checks and adaptive remediation tutorials and activities that reinforce the lessons in the Student's Book.

The fully updated **Vocabulary Builder**, in the **Student's eBook on Spark**, contains all key language from the Student's Book and is organized by unit so that learners can easily refer to the words they need while they are studying. For each key word, the Vocabulary Builder includes: definitions, phonetics, collocations, example sentences and word family members. Students can use the annotation tool to add their own notes and translations.

The Online Practice and Student's eBook with Vocabulary Builder, are now easily accessible in one place via **the Spark platform**, so students can consolidate learning even more easily.

WHAT'S NEW FOR TEACHERS IN OUTCOMES 3rd EDITION

Teachers love *Outcomes* because they see the dynamic, motivated classes it creates and the real improvements in students' learning. The new edition maintains this standard while bringing extra support to deliver consistently great lessons and better monitor students' progress.

Standardized unit sequence with clear goals

Standardizing the sequence of lessons (Conversation Practice, Reading, Listening) and **bringing Writing into the core units** will help teachers and study directors organize their courses more easily. Providing **four goals for each lesson** and prioritizing the **three main communicative outcomes** at the start of each unit will also help guide teachers in how to adapt material for hybrid and online classrooms where shorter face-to-face lessons will tend to focus on speaking practice.

Teacher development and support

The demands of the curriculum to develop students' skills in **mediation**, in **learner autonomy and cognition**, or in **taking exams**, can present new challenges for some teachers. As well as providing straightforward structured tasks in these areas in the Student's Book, the *Outcomes* Teacher's Book provides a wealth of additional information and ideas on how to train students in these areas.

The Teacher's Book also has a convenient **teacher development section**, focused on practical advice on everything from organizing pairs and groups to giving feedback to students. Newer teachers may find it useful to read this section in one go and/or build their skills throughout the course with the in-unit references embedded at relevant points.

Additional photocopiable tasks

Teachers can adapt classes and give extra practice with **simple, effective photocopiable tasks** in the Teacher's Book. As well as fully updating the existing worksheets, we have added an additional communicative fluency task for each unit.

Integrated digital tools for lesson preparation, teaching and assessment

The new **Spark platform** brings together digital tools that support every stage of teaching and learning.

For reliable placement, the **National Geographic Learning Online Placement Test on Spark** provides student alignment to the CEFR, recommends placement within the *Outcomes* programme and delivers a skills-specific report for each test-taker.

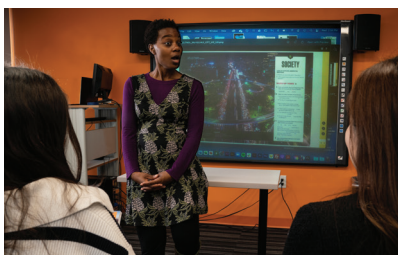
The **Classroom Presentation Tool on Spark** provides teachers with the materials they need to prepare and teach engaging live lessons. It includes the complete Student's Book with video, audio, answer keys and games.

The **Outcomes Assessment Suite on Spark** offers pre-made unit and mid-course review tests and customizable question banks, allowing teachers to easily assign formative and summative assessments for evaluating student progress.

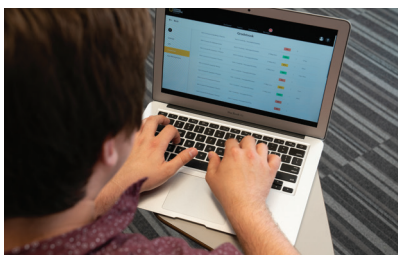
The **Course Gradebook on Spark** allows teachers to track student and class progress against skill, learning objectives and CEFR scales. Integrating results from all assignments in the **Online Practice** and **Assessment Suite**, it provides comprehensive data that can inform future lesson-planning.

spark

Bring the world to the classroom and the classroom to life with the Spark platform – where you can prepare, teach and assess your classes all in one place!



Manage your course and teach great classes with integrated digital teaching and learning tools. Spark brings together everything you need on an all-in-one platform with a single log-in.



Track student and class performance on independent online practice and assessment. The Course Gradebook helps you turn information into insights to make the most of valuable classroom time.



Set up classes and roster students quickly and easily on Spark. Seamless integration options and point-of-use support helps you focus on what matters the most: student success.



On a hot day in Hong Kong, people crowded into an air-conditioned train. When the lights dimmed, one young woman stood out, lost in the glow of her own digital world.

©Brian Yen

Integrated digital tools on the all-in-one Spark platform support every stage of teaching and learning:

Placing students
reliably at the right level

**Preparing and
teaching** live lessons

Assigning practice,
tests and quizzes

Tracking student and class progress,
turning information into insights



Student's Book unit walkthrough

The **unit opener** introduces students to the topic through compelling photography and engaging discussion points, and sets their expectations for the unit ahead through clear goals focused on practical communicative outcomes.

2

Sightseeing

IN THIS UNIT, YOU:

- practise showing people round a town or city
- discuss different festivals and carnivals
- share your feelings about future developments where you live

SPEAKING

1 Work in pairs. Discuss the questions.

- 1 Would you like to visit the tourist attraction in the photo? Why? / Why not?
- 2 What's the best / most disappointing place you have been to on holiday? Why?
- 3 Have you ever done any of these sightseeing activities? Tell your partner about your experience.

go up a tower or a ferris wheel for the view
go on a bike tour / a Segway tour / a bus tour
visit an unusual museum / monument
visit a temple / mosque / cathedral
go to a theme park
watch wildlife

2 Work in pairs. Discuss the questions.

- 1 Do you think your area is good for tourists? Why? / Why not?
- 2 Which sights or places would you show a friend who was visiting your area? Which activities would you do?

Tourists on the popular Badaling section of the Great Wall, one hour from Beijing, China.

Unit 2 Sightseeing 15

Clear **learner outcomes** outline what students can expect to achieve by the end of the unit.

Engaging **opener photos** and corresponding **speaking activities** encourage students to make personal connections to the topic and provoke lively discussions.

Lesson A prepares students to practise typical conversations that they are likely to have in everyday life. Language development activities in this lesson build towards a Conversation Practice task. The listening section provides context for the language and develops listening skills, with audio featuring English speakers from around the world.

Pronunciation P activities encourage students to identify and practise problematic sounds in the target vocabulary.

Lesson goals ensure students and teachers have a clear sense of progression throughout the unit and an understanding of how each activity links to the main communicative outcome.

The **Developing Conversations** tasks provide students with practical chunks of language that they can use straightaway in meaningful interactions inside and outside the classroom.

2A

I'll show you round

VOCABULARY Buildings and areas

- 1 Work in pairs. Discuss the questions. Use a dictionary if you need to.
 - 1 What do you find in a **residential** area? Where are these areas usually?
 - 2 What might you want to do to an incredibly **hideous** building or **monument**?
 - 3 What might be good or bad about living in a **high-rise** building?
 - 4 What kind of buildings and other things might you see in a **wealthy** area? What's the opposite of a wealthy area?
 - 5 What might the government do to a **historic** area or building? Why?
 - 6 What is bad about a **rough** area? What might be good about it?
 - 7 What kinds of buildings might be described as **stunning**? And what do you call the opposite?
 - 8 Why might an area become **trendy**? Why might it stop being the cool place to go?
- 2 Work in pairs. Which of the words in bold in Exercise 1 could you use to describe the area in the photo?
- 3 Complete the sentences with these words and phrases.

base	date back	do up
keep an eye on	knock down	open up

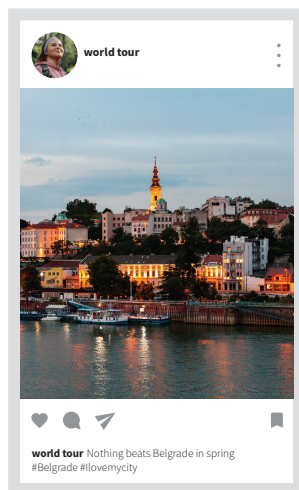
 - 1 They're planning to _____ that building. I won't miss it. It's incredibly ugly.
 - 2 It's a very wealthy part of town. Lots of embassies _____ their offices there.
 - 3 Some of the buildings in the historic centre _____ over 600 years.
 - 4 It's become quite trendy because of all the cool, arty cafés, but it is still a bit rough so _____ your bag.
 - 5 A lot of high-rise buildings are going up here, so I expect a lot more shops and restaurants will _____ too.
 - 6 They really ought to _____ that old building. I'm sure it'd look stunning if they did.
- 4 **P** Listen to words from Exercises 1 and 3 on their own and then in a phrase. Practise saying them. Which words or phrases do you find hard to say? Practise saying them again.
- 5 Work in groups. How many adjectives and verbs from Exercises 1 and 3 can your group use to describe buildings and areas where you live?

IN THIS LESSON, YOU:

- practise showing people round a town or city
- describe buildings and areas
- practise listening to someone being shown round Belgrade
- use synonyms to agree

LISTENING

- 6 **P** Listen to a Serbian woman and her friend as they drive through Belgrade. Number these things in the order they're mentioned.
 - a _____ a tomb
 - b _____ a famous landmark
 - c _____ little boats
 - d _____ embassies
 - e _____ a big entertainment venue
 - f _____ a museum
- 7 **FS** In fast speech, /t/ is often just said as /s/. This sound then joins together with the word that follows. Listen to four extracts from the conversation that start with /t/s. Write the words you hear.



- 8 **M** Listen to the conversation in Exercise 6 again. Take notes on what you hear about each landmark. Then work in pairs to compare your ideas.

Landmark	Notes
New Belgrade	
the Arena	Big concerts / sports events held there. One of the biggest entertainment venues in Europe.
the Ada Bridge	
Manakova Kuca	
St Mark's Church	Built late 1930s – on site of older church. Contains tomb of a great Serbian emperor.
Kalemegdan Fortress	
the Victor Monument	
Dedinje	

GRAMMAR

Relative clauses

We use relative clauses to add information about nouns or previous clauses.

- a It contains the tomb of Stefan Dusan, who was perhaps the greatest Serbian emperor ever.
- b Over to the right is the Arena, where all the big concerts and sports events are held.
- c You might have seen it on TV. It's the place they held the European basketball finals.
- d There's the Victor Monument up there as well, which was put up after the First World War.

- 9 Work in pairs. Look at the examples in the Grammar box and discuss these questions.

- 1 Which sentences have a comma?
- 2 If you removed the underlined relative clauses, which sentences would still make sense?
- 3 Do we need a comma before adding a) essential or b) non-essential information?
- 4 Apart from which and who, do you know any other relative pronouns?
- 5 Do you always need a relative pronoun to add information after the noun?

- 10 Rewrite each pair of sentences (1–7) as one sentence, using a relative clause.

- 1 That statue is of our first president, Vaclav Havel. He was also a famous writer.
That statue is of our first president, Vaclav Havel, who was also a famous writer.
- 2 We're coming up to Polanco. Polanco is one of the wealthier parts of the city.
- 3 Just behind us is the Grand Central Hotel. I was actually married in there.
- 4 And that building is the Courts of Justice. I got divorced there!

- 5 This shop on the left is run by my friend Zora. Her son plays professional football in Turkey now.
- 6 I started working over there in 2017. The area was already quite trendy then.
- 7 In that factory they make trainers. They export them to Europe.

G See Grammar reference 2A.

DEVELOPING CONVERSATIONS

Agreeing using synonyms

In the conversation in Exercise 6, you heard this:
A: The houses are **lovely** round here.

B: Yeah, they're **amazing**.

We often use some kind of synonym (a word with a similar meaning) to show we agree.

- 11 Read the Developing conversations box. Work in pairs. Take turns to read out one of the opinions. Your partner should agree using synonyms.

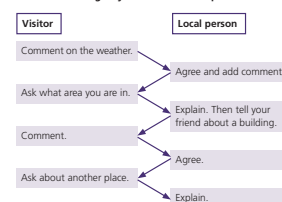
- 1 That's not a very nice-looking building.
- 2 All the houses round here are amazing, aren't they?
- 3 That castle is incredible!
- 4 The river looks wonderful, doesn't it?
- 5 Someone told me that area's not very safe.
- 6 This seems like quite a rich part of town.

CONVERSATION PRACTICE

- 12 Imagine you are going to show a friend round your hometown, the area, town or city you are in now, or somewhere else you know well. Write the names of four or five places you will see. Think of:

- details about the places.
- what you think of them.
- whether you'd recommend visiting them.

- 13 Now roleplay the conversation. Follow this guide. Continue as long as you can. Then swap roles.



Fast speech FS activities help students process difficult-to-hear language – a crucial skill for taking part in successful communication beyond the classroom.

Lesson B focuses on developing students' reading skills. Vocabulary and/or grammar activities equip them with the language input they need to engage with a reading text that explores real-world topics, develops reading stamina and provides stimulus for rich classroom discussion.

28

A carnival atmosphere

IN THIS LESSON, YOU:

- discuss different festivals and carnivals
- read articles about carnival in different countries
- decide if statements about a text are true or false
- practise guessing meaning from context

VOCABULARY Festivals and carnivals

1 Work in groups. Look at the photos in the article on page 19 and discuss these questions.

- What do you know about the history of carnival? Where and when does it happen?
- Why might local people like events like these?
- Why might local people not like them?

2 Which of these things can you see in the photos?

bonfire	celebrations	costume	fireworks
float	mask	parade	sound system

3 Match the nouns from Exercise 2 with the phrases (1–8).

- wear a – / hide behind a –
- take part in a – / a – through town
- ride on a – / decorate a –
- set up a – / a really loud –
- make a – / hire a fancy dress –
- sit round a – / throw wood on a –
- adopt the – / take part in –
- set off – / watch a – display

4 Work in pairs. For each of the nouns in Exercise 2, choose one of the collocations in Exercise 3. Think of an example from your own life. Tell your partner your example. Find out if your partner has had similar experiences.

A: I went to a fancy dress party last year and wore a scary monster mask.

B: Really? I've never been to a fancy dress party.

Floats built by local artists parade in Viareggio, Italy.

READING

5 Read the introduction to the article about carnival on page 19 and choose the correct text type.

- It's from an encyclopaedia entry about carnival.
- It's an article giving advice on holiday destinations.
- It's a blog about someone's experiences of carnivals.

6 Read the texts quickly and decide which carnival destination appeals to you. Explain why to a partner.

7 According to the text, are the sentences true (T), false (F) or not given (NG)?

- The carnival in Port of Spain was originally a European festival.
- Rich people in Trinidad don't take part in the carnival.
- The carnival in Goa started to become really popular around 60 years ago.
- Only local people can take part in celebrations in Goa.
- There is a protest at every carnival in Dieburg.
- A sweet food is commonly eaten at Dieburg Carnival.
- Dieburg Carnival lasts the longest of the three carnivals.
- The Goan Carnival is the oldest of the three events.

8 Work in pairs. Read the words in bold in the text. Discuss what you think they mean.

9 Match the words in bold with their approximate meaning (1–8).

- reach the end
- lines of rocks in the sea
- people walking past a place
- made fun of
- not real / playful
- starts
- stand, sit or lie in a relaxed way
- playing loudly

SPEAKING

10 Work in pairs. Discuss the questions.

- Did you learn anything new about carnivals from the texts?
- Think about your answer in Exercise 6. Would you still choose the same festival now you have read the texts again?
- What carnivals or festivals are there near you? How similar are they to the ones you read about? Do you like to take part in them? Why? / Why not?
- Have you ever been to any carnivals or festivals elsewhere? Where? When? What were they like?

READING

Party round the world

For those with a party mindset, carnival offers the chance to travel the globe. While places like New Orleans and Rio de Janeiro will always grab the headlines, there are in fact carnivals in over 50 different countries. So, if you're looking for something different, we have some suggestions – as well as ideas for what's on offer once the singing and dancing is over.

PORT OF SPAIN, TRINIDAD

It's the largest of all Caribbean carnivals with 300,000 people on the streets in some of the most incredible costumes you're ever likely to see. Carnival here dates back to the 19th century when freed slaves adopted the European festival and made it their own through music and characters like 'Dame Lorraine', which caricatured posh people of that time. In the past, calypso musicians sang from the floats in the parade, but these days, you're more likely to hear soca music and the songs of Lord Shorty **blasting out** from the sound systems. Soca is a mix of African and East Indian beats which reflects the island's cultural mix; a mix that is also reflected in the popular carnival dish, doubles, a flatbread sandwich filled with vegetable curry.

When things have calmed down, Trinidad offers fantastic beaches and wildlife tours as well as cultural sites such as the Temple of the Sea. For the more adventurous, try scuba diving on the stunning **reefs**.

PANJIM, GOA, INDIA

Goa hosts one of Asia's biggest carnivals. The idea of carnival was first introduced by the Portuguese 500 years ago, but it only really took off in the 1960s. Since then, it has grown to a four-day event and now includes many Goan and Hindu traditions. The festival **kicks off** with a ceremony led by a character called King Momo, who is played by a different local man each year. Among the celebrations that you can enjoy are huge bonfires, sports competitions, **mock** battles between people throwing eggs and dyed flour, and street theatre with the actors playing jokes on **passers-by**. Food favourites at the festival are spicy chicken Cafreal and chocolate pancakes with banana, and local people say they consume enough food and drink to feed a village during carnival.

After all the celebrations, you may want to just **loung** on one of the many incredible beaches, but if you still have the energy, visit historic sites like Margao, with its stunning mix of classic Portuguese and Indian architecture.

DIEBURG, GERMANY

People in this tiny town have been celebrating what they call Fünfte Jahreszeit (the fifth season) since the 13th century. Events start in November but **culminate** in February with, among other things, Old Women's Day, which celebrates a women's protest in 1824 and now involves women cutting up the ties of male friends and family! There are fancy dress parades including traditional German bands, and some of the wildest partying of all the many carnival celebrations in Germany. One must-eat treat for partygoers is the **Krapfen**, delicious jam-filled doughnuts, which help them celebrate long into the night.

After it's all over and you've had all the jam doughnuts you can eat, take a few days exploring the nearby Black Forest with its stunning landscape and beautiful historic villages. For the more active there's also skiing. For the less active, there's more cake!

Topic-related **vocabulary** is clearly presented in useful chunks and within the context of sentences to show students how it's used.

Lesson C exposes students to a variety of text types exploited through exam-type listening tasks to support exam success. Accompanying audio showcases the range of accents students are likely to hear when communicating in international contexts. The lesson culminates in an extended speaking task in which students can put the ideas and language from the unit as a whole into practice in an engaging communicative task, often providing opportunity to practise mediation skills.

Grammar sections provide students with the language they need to achieve the communicative outcome of the lesson. Grammar is clearly presented, with students encouraged to actively notice the features of the form. A fully revised Grammar Reference section with additional practice can be found at the back of the book.

Each unit provides several opportunities for students to develop and practise different forms of **mediation**. These tasks are clearly signposted with the **M** icon and have supporting notes in the Teacher's Book.

2C

A welcome change

IN THIS LESSON, YOU:

- share your feelings about future developments where you live
- practise listening to people discussing issues around tourism
- discuss issues around tourism
- talk about plans and their impact on the future

SPEAKING

1 Work in pairs. Look at the photo. Discuss these questions.

- What has your government or local council done to attract tourists or investment to your country or area?
- Can you think of any new attractions for local people or tourists in your town or region? What do you think of them?
- What is good about tourism generally? What might be bad about it?

LISTENING

2 Listen to five extracts where people comment on an aspect of tourism. Match the speakers (1–5) with the situations (a–f). There is one extra sentence.

- They're living in a popular tourist resort.
- They're at a protest against tourism.
- They're in a market.
- They're visiting a museum.
- They're in a meeting for investors.
- They're in a theme park.

GRAMMAR

Talking about the future

There is no future tense in English. Instead, there are different ways of talking about the future, such as *going to* + verb, *will* + verb, the present simple and the present continuous. In many cases, more than one form can be used with little or no change in meaning. For instance, we often prefer the present continuous to talk about arrangements, but we can also use *going to* + verb.

I'm having dinner with a client tonight.
I'm going to have dinner with a client tonight.

5 Work in pairs. Look at the Grammar box and discuss the questions.

- What can you remember about *going to*, *will*, the present simple and the present continuous?
- Which forms do we use for:
 - plans?
 - decisions at the time of speaking and promises?
 - future scheduled events?

6 Read these sentences about the future. With your partner, discuss which option or options are incorrect in each set.

- The move will improve things in the future.
 - The move is improving things in the future.
 - The move is going to improve things in the future.
- We're going to meet some friends later.
 - We're meeting some friends later.
 - We meet some friends later.
- It's going to cause problems at some point.
 - It causes problems at some point.
 - It'll cause problems at some point.
- What are you doing over the holidays? Any plans?
 - What will you do over the holidays? Any plans?
 - What are you going to do over the holidays? Any plans?
- I'll carry that for you. It looks heavy.
 - I carry that for you. It looks heavy.
 - I'm going to carry that for you. It looks heavy.

Due to, likely to, bound to


We often use adjectives to talk about the future.

- The new hotel resort and spa are **due to** be approved next week.
- It's **likely to** attract tourists to the whole region.
- The same thing is **bound to** happen.

7 Match the examples in the Grammar box (a–c) with these explanations (1–3).

- This is almost certain to happen.
- This is almost certain to happen; it's seen as highly probable by the speaker.
- The action should happen at a particular time; it's expected to happen then.

People watch a famous clock strike in Prague's Old Town Square, Czech Republic.



8 Choose the correct option to complete the sentences.

- There are *due to* / *bound to* be problems when the new system is introduced.
- I think we're *due to* / *bound to* arrive at something like twenty to ten.
- If he keeps doing things like that, something bad is *due to* / *bound to* happen sooner or later.
- The project is *due to* / *bound to* be completed in February, but we're well behind schedule.
- Your mum's *due to* / *bound to* worry about you while you're away. It's only natural.
- She can't travel at the moment as she's *due to* / *bound to* give birth any day now.
- It is technically possible to get a visa to travel there, but it's *due to* / *bound to* be difficult.

9 Think of two true examples for each of the following.

- something which is due to happen in the next year
- something which is likely to happen in your country in the next year
- something which is bound to happen in the world at some point

SPEAKING TASK

10 Work in pairs. Think about the place you live in. Discuss which of these areas need the most investment or improvement. Explain why.

1 jobs for young people	4 affordable housing
2 attracting investment	5 leisure facilities
3 schools and education	6 protecting the environment

11 M Read the instructions and do the tasks.

- Read the news item and decide if you support the plans or are against them.
- Write ideas about the effect it will have on the areas in Exercise 10, using future forms where possible.
- Work in groups to discuss your opinions. Try to reach an agreement about the plans, including any changes you would suggest. Report your ideas to the rest of the class.

A local businessperson has been given planning permission to build one of the country's biggest hotels and leisure complexes near where you live. The complex will include a twenty-five storey hotel, three golf courses, a spa, a casino and a water park.

MY OUTCOMES

Work in pairs. Discuss the questions.

- What interesting things did you learn about your classmates in this unit?
- What useful language have you learned in this unit?
- Which aspects of this unit do you feel the most and least confident with?
- How could you practise using language from this unit outside of class?

The **My Outcomes** reflective tasks encourage students to discuss what they have learned in the unit, how they can improve, and what language and skills they'd like to practise and use outside of the classroom.

A **Writing lesson** every two units models and teaches text types that students will need to produce in real life and in exams.

Students work with a practical **writing model** before producing their own text of the same genre.

WRITING 1

Giving advice

IN THIS LESSON, YOU:

- write an email giving advice and making recommendations about a place
- use different ways of giving advice
- explain reasons for advice
- use more ways of describing places

SPEAKING

1 **Work in groups. Discuss the questions.**

- How do you usually decide which places / towns and cities / countries to visit?
- Have you ever left any online reviews? Where for? What did you say?
- When did you last recommend a place in your area? Who to? Why?

USEFUL LANGUAGE

Advice and recommendations

There are lots of ways to give advice. Read the different ways of answering the question: *What would you recommend seeing there?*

I'd go to / I've been to / I'd like to go to / I'd like to visit / I'd like to see / I'd like to experience / I'd like to try / I'd like to do / I'd like to have / I'd like to be / I'd like to be in / I'd like to be with / I'd like to be near / I'd like to be in the middle of / I'd like to be in the heart of / I'd like to be in the centre of / I'd like to be in the middle of / I'd like to be in the heart of / I'd like to be in the centre of

You should take a boat trip down the river.

You're best staying in an area called Gemmayzeh.

You could take a tour round the mountains (if you wanted).

You're better off taking the train. (= it's preferable)

We often use the structures above with an *if*-clause + present tense – or another expression that refers to a general topic.

If you want to relax, you should take a boat trip down the river.

In terms of accommodation, you're best staying in an area called La Candelaria.

2 **Complete these sentences with advice for someone who is going to visit the area you are in now. Use your own ideas and a variety of structures.**

- If you've never been here before, _____.
- If you're into art or history, _____.
- If you like shopping, _____.
- If you want to go swimming, _____.
- If you want to escape the tourists, _____.
- As far as nightlife is concerned, _____.
- When it comes to getting round the city, _____.
- In terms of places to stay, _____.

3 **Work in pairs. Compare your sentences. Discuss whether you agree with each other's advice.**

WRITING

4 **A friend of a friend has written to Bash for advice about where to stay and what to do in Edinburgh. Read Bash's reply and decide which of the pieces of advice you would follow and which you'd ignore. Work in pairs and explain your decisions.**

TO: karim@hostzings.fr
SUBJECT: Edinburgh

Hi Karim,

Paul said you might write. I'll actually be away when you're here, so you could use my flat if you want. You'd be doing me a favour, as you could feed my cats. It is in the suburbs, though – quite a long way from the city centre. As far as places to see are concerned, Edinburgh Castle is well worth visiting, although it's not super cheap. Almost all the museums are free, though. If you want to escape the crowds, I'd recommend Holyrood Park. It's really beautiful and if you go up to the top of Arthur's Seat, you get stunning views across the city on a clear day. You could even go wild swimming on Portobello beach if you're brave enough. While you're here, the Edinburgh Fringe Festival will be on. It's held in different places all over the city. There's comedy, theatre, live music, poetry, a fireworks display – all sorts of things. Check out the Ed Fringe website for more info. Apart from the festival, there's a huge choice of entertainment. When it comes to nightlife, I'd look online if I were you and see what you like the sound of. Otherwise, you'll miss out on all the city has to offer. Generally, I'd steer clear of most clubs in the Grassmarket as they can be a bit of a tourist trap. You're better off going to Leith – I think it's a bit trendier. In terms of eating out, Shezan and Delboom are good for curry. If you want something more traditional, try Borough. It's a bit out of the way, but it's great. Other than that, lots of pubs do decent food. Anyway, if there's anything else you need, let me know.

Bash

USEFUL LANGUAGE

Otherwise, other than, apart from

We use *otherwise* to show what the results will be if you don't do the thing you just mentioned. I'd look online if I were you and see what you like the sound of. **Otherwise**, you'll miss out on all the city has to offer.

You can also use *otherwise* or *other than* that I apart from that to suggest alternatives.

It's great. **Other than that**, / **Apart from that**, / **Otherwise**, lots of pubs do decent food.

Note that you can use *apart from* and *other than* with a noun, but not *otherwise*.

Apart from / Other than / Otherwise the festival, there's a huge choice of entertainment.

5 **Work in pairs. The email is written as one long paragraph and needs dividing up. Find expressions that show a new subject is being introduced and mark the beginning of a new paragraph with /.**

VOCABULARY Describing places

- a tourist trap
- a rural area
- a posh area
- a lively area
- the suburbs
- a high-rise building
- a street market
- an up-and-coming area

6 **Work in pairs. Discuss what good things or what problems there might be in the following.**

USEFUL LANGUAGE

Otherwise, other than, apart from

We use *otherwise* to show what the results will be if you don't do the thing you just mentioned. I'd look online if I were you and see what you like the sound of. **Otherwise**, you'll miss out on all the city has to offer.

You can also use *otherwise* or *other than* that I apart from that to suggest alternatives.

It's great. **Other than that**, / **Apart from that**, / **Otherwise**, lots of pubs do decent food.

Note that you can use *apart from* and *other than* with a noun, but not *otherwise*.

Apart from / Other than / Otherwise the festival, there's a huge choice of entertainment.

7 **Look at the Useful language box. Decide if one or both options are correct in 1–7. Cross out the incorrect options.**

- There's quite a lot of street crime, so don't leave anything valuable on café tables. **Otherwise**, / **Apart from that**, it might get stolen.
- There's a small museum in the town, but **apart from that**, there's not much worth seeing.
- Otherwise** / **Other than** the main sights, I can't really suggest anything.
- There are a few hotels in town which are pretty reasonable. **Otherwise** / **Apart from**, there's a nice campsite just outside town, if you have a tent.

8 **Work in pairs or groups. Together, choose a city or area in your country that you know well, or research a place you're interested in. Imagine a friend has written to you asking for this information. List the places and things you want to recommend.**

- where to stay
- what there is to see and do
- where to go at night / where to eat
- which areas to check out – or avoid

9 **Decide how many paragraphs you think you will write, and what will go into each one. Use the model in Exercise 4 to help you, if you need to.**

10 **Write an email of between 180 and 250 words giving advice to your friend about the city or area you chose in Exercise 8. Make sure you:**

- divide the email into paragraphs.
- use advice structures.
- use some of the expressions for introducing new subjects from Exercise 5.
- use *otherwise*, *other than* and *apart from* (that).

Salisbury Crags, Holyrood Park with Edinburgh city and Castle in the background.

Useful Language sections introduce and practise relevant language to support students in their writing practice.

Review lessons revisit topics and conversations from the previous two units and consolidate learning through additional practice of the target language. The review features two brand new videos, each linked to a different unit, in which students hear authentic, unscripted language from English speakers from around the world.



New **'Out and about' videos**, featuring real *Outcomes* students and teachers, showcase natural language in use and introduce students to a wide range of accents.

New **'Developing Conversations' videos** model improvised conversations linked to the topic and Developing Conversations focus in Lesson A. This enables students to make the connection between what they learn in class and the conversations they will have outside the classroom.

REVIEW 1

Video

Grammar and Vocabulary

VIDEO Out and about

- Work in pairs. Discuss the questions.
 - Do you have a carnival or big annual festival where you live?
 - What's it like? Do you enjoy it?

Understanding accents

Some accents replace an /s/ sound with /z/, so work /wɜːk/ may sound like /wɜːk/, fur /fɜː/ like four /fɜː/; and bird /bɜːd/ like board /bɔːd/.

- Watch the video. Which person has the closest experience to yours? What do they say?
- Match the statements with the speakers and explain your choices. Then watch again to check. There are three statements you do not need.
 - It's one massive street party.
 - It attracts tourists even in the run up to the main event.
 - Motor racing isn't really my kind of thing.
 - We give an offering to our ancestors.
 - You can hear the practice sessions.
 - Their version beats anything we do.
 - People cheer on the dancers.
 - There are fireworks displays all over the country.
 - The traditions are slightly different to elsewhere.
- Tell your partner about one of the following you have seen or taken part in.

a race	a fireworks display
a religious ceremony	trick or treating

VIDEO Developing conversations

- You are going to watch two people talking about the music they like. Watch and take notes on what they say.
- Work in pairs. Compare what you understood. Watch again if you need to.
- Discuss the questions with your partner.
 - Which person is most like you? / Why?
 - Why might people (not) like opera or rock music?
 - What recommendations do you have for recent TV programmes, films, books or music?
- Watch again. Complete the sentences with three to five words in each gap.
 - Lots of things really – _____, bit of grunge ...
 - Ah that's the best part! Crank up the drums, crank up the guitar, get _____.
 - Maybe it's not _____.
 - I _____ opera. Maybe I just didn't really understand it properly.
 - Let's say, if _____ check out opera – what would you recommend?
 - I think _____ Carmen would be nice.
 - Sounds good, but I think _____ drums, bass and guitar.
 - I mean _____ music is it's completely subjective.

CONVERSATION PRACTICE

- Work in pairs. You are going to practise a conversation.
 - Choose a Conversation practice from either Lesson 1A or Lesson 2A.
 - Look at the language in that lesson.
 - Check the meaning of anything you've forgotten with your partner.
 - Have the conversation. Try to improve on the last time you did it.

GRAMMAR

- Complete the text with one word in each gap.

I'm a big football fan. I've been going to watch my local club for nearly twenty years. I ' _____ to go with my grandad, ' _____ was a fan all his life. He ' _____ usually pick me up early and take me for a burger before the game, so it was a real day out. My dad came with us every now and ' _____, but he isn't that keen on football, to be honest. ' _____ my grandad died a couple of years ago, so now I ' _____ to go on my own and meet friends. ' _____ I have made at the club.

The club has decided it's ' _____ to move to a new stadium because it ' _____ have a bigger capacity than the current one and they hope to host some matches in a big tournament. ' _____ will be held here next year. The old stadium is going ' _____ be knocked down and replaced with flats, ' _____ will be available at a cheaper price. I've applied to buy one and they have said that I'm highly ' _____ to get one, ' _____ is great.
- Read the first sentence in each pair. Complete the second sentence so that it has a similar meaning. Use between three and five words, including the word in bold.
 - I think the next meeting is going to be in July.
The next meeting _____ held in July. **DUE**
 - He said it's possible he'll be late, so start without him.
He said to start without him as _____ late. **LIKELY**
 - There has been a gradual change in the city over the last ten years.
The city _____ over the last ten years. **CHANGED**
 - They'll definitely change their minds about it.
They _____ their minds about it. **BOUND**
 - I don't tend to go out much on a weekday.
_____ at home during the week. **RULE**
- Choose the correct option to complete the sentences.
 - Don't worry about it. I sort / 'll sort it out later.
 - Apparent / Apparently, it's quite a rough area.
 - As a rule, Monet was painting / painted outside.
 - This guy was looking at me strange / strangely. I felt really uncomfortable / uncomfortably.
 - The main character looks very weird / weirdly when he's in his disguise.
 - We spent the afternoon wandering round the old town, which / where was amazing!
 - Just to say, the traffic's pretty bad here, so I'm probably arriving / I'll probably arrive late.
 - This film, who / whose writer died shortly after it opened, has won a number of awards.
- Listen and write the six sentences you hear.

VOCABULARY

- Match the two parts of the sentences.

1 The film tackles	a a teenage girl's experience of high school.
2 They're doing up	b that hideous building – it's awful.
3 It dates back to	c the celebrations.
4 The plot revolves around	d the impression he's not happy where he is.
5 You can just hire	e a lovely old house in the countryside.
6 The kids all took part in	f the difficult topics of gender and identity.
7 The whole film was shot	g the sixth century.
8 I always get	h an eye on your stuff – just in case.
9 They should knock down	i a car at the airport.
10 It's busy there, so keep	j in black and white.
- Decide if these adjectives describe a building, an area, a film or a song.

catchy	disturbing	gripping	high-rise
residential	rough	uplifting	wealthy
- Complete the text with one word in each gap. The first letters are given.

You may know Notting Hill from the film of the same name, but perhaps you'd be surprised to know that it hasn't always been the 've _____ area it is today. Forty years ago, it was quite a poor part of London, but people gradually bought houses there and then did them up. The changes since then have been 'as _____ and the area is now home to all kinds of 'tr _____ bars and restaurants.

Notting Hill is also famous for its carnival, which is held every year in August. Each day, people take part in a 'pa _____ through the streets, with many wearing masks or incredibly ornate 'co _____. There are also beautifully-decorated 'fl _____, carrying musicians and dancers, and in the side streets, local people 's _____ up sound systems that 'b _____ out lots of different music. It's amazing!
- Complete the sentences using the correct form of the word in bold.
 - There's not much in the way of _____ in this town. **entertain**
 - I love the photo of the shadow of the pyramid. It's so _____. **drama**
 - The meaning is open to _____. **interpret**
 - It's quite an _____ scene in some ways. **upset**
 - It's a great piece of _____ film-making. **atmosphere**
 - The animals look very _____ in that painting. **real**
 - I'm not that keen on him, to be honest. I find his work dull and _____. **convention**
 - I like their earlier music more. The new stuff is a bit too _____ for me. **commerce**

Students have the opportunity to revisit one of the **Conversation Practice** tasks from the previous units that they would like to improve on.

Additional **vocabulary** and **grammar activities** revise the language students have learned and offer practice of task types found in international exams.

1

Entertainment

IN THIS UNIT, STUDENTS:

- discuss how they spend their free time
- discuss different films and TV series
- talk about pictures and art

SPEAKING

AIM

to set the scene and introduce the theme with a photo; to get students talking about their habits and how they spend their free time; to preview students' ability to use present tenses to express habits

Optional lead-in activity Tell students to look at the unit title and photo. Ask: *What do you think this unit will be about? What do you expect or want to learn and practise in the unit?*

- 1** Start by telling the class that they're going to get to know each other better. In this unit they're going to learn how to talk about habits, films and TV series, and pictures and art.
- Ask students to look at the photo on pages 6–7. Ask: *What can you see?* Organize the class into pairs. Ask students to discuss the questions. Note that *Outcomes* aims to start each unit with a large, interesting photo to stimulate interest in the topic and to get students 'on board' with the theme and topics. You can often use the photo to get students talking and to personalize the topic, get students interacting and sharing ideas and opinions, introduce key or useful vocabulary, and preview language structures that will come up in the unit (here, expressing habits) and to find out how well students can already use them.
 - As students speak, listen for errors, new or difficult language that students try to use, or any interesting ideas or experiences that you could use in feedback.

Culture notes

The photo shows the Gran Teatre del Liceu in Barcelona. It first opened on La Rambla, Barcelona's most famous street, in 1847. It was largely rebuilt in the 1990s following a fire. In June 2020, the Opera House reopened following the Coronavirus lockdown without a human audience. Instead of people, the UceLi Quartet played Giacomo Puccini's *I Crisantemi* (Chrysanthemums) for 2,292 plants, one for each seat in the theatre.

2 It is a good idea to model the activity before starting, (e.g. *I often watch sport on TV, especially football, and I play a lot of tennis at the weekend. What about you?*). Set a time limit (e.g. *You have five minutes to find five things in common*).

- In feedback, ask a few pairs to tell the class what they have in common. Then provide feedback on language used by students in the speaking activity.

Optional extra activity 1 Bring in a pile of well-known books from home or the school library. Ask students in pairs to choose one they would both like to read. Students have to negotiate with each other as to which book to choose, then tell the class why they have chosen that particular book.

Optional extra activity 2 Brainstorm a list of varied book titles or book genres and write them on the board, e.g. *War and Peace*, *Bridget Jones's Diary*, *The Hound of the Baskervilles*, or: a classic novel, a modern detective story, a graphic novel, a history book. Ask students in pairs where and when they would choose to read each of these novels or types of novel.

TEACHER DEVELOPMENT 17: USING OUTCOMES IN AN ONLINE CLASSROOM

Go to page 253 for information and advice.

DEVELOPING LEARNER INDEPENDENCE

AIM

to do the flick test to become familiar with the Student's Book and its aims

Ask students in pairs to 'flick' through their new Student's Book and answer the questions below:

- 1 What topics are covered in the Student's Book?
- 2 How many sections are in each unit? In which sections can you usually find the following: a reading text, a listening activity, a speaking task, new vocabulary, a focus on grammar, a writing activity?
- 3 Where can you find the grammar and vocabulary reference?
- 4 What do you find interesting, surprising or particularly useful about the book?
- 5 In what ways do you think the book will match your interests and needs?

TEACHER DEVELOPMENT 15: LEARNER INDEPENDENCE

Go to page 252 for information and advice.

1A What kind of things are you into?

Student's Book pages 8–9


IN THIS LESSON, STUDENTS:

- discuss how they spend their free time
- describe films, books and music
- practise listening to people talk about films
- politely disagree with opinions

LISTENING

AIM

to give students practice in listening for general understanding; to introduce structures and lexis used to talk about present and past habits

- 1  Lead in briefly by asking students a few *Do you ... much?* questions, e.g. *Do you read much? Do you go to the cinema much? Do you go out much? Do you go away much?* Elicit a few responses. Ask students to have a quick guess at what other *Do you ... much?* questions might be answered in the listening.
- Play the audio. Ask students to make brief notes about the topic of each person's response, 1–8. You could play 1, and elicit '(listen to) music' as the topic to get students started.
- After playing the audio, ask students to work in pairs to compare answers, and to then write *Do you ... much?* questions for each answer. Again, you could model *Do you listen to music much?* as a first question.
- If students are unsure what to write, tell them to look at the audio script in the Student's Book to work out the topic first.
- In feedback, elicit answers from the class. Ask students how they reached their decisions. Ask them what they heard on the audio that helped them work out the correct answers.

Example answers

- 1 Do you listen to music much?
- 2 Do you go to the theatre much?
- 3 Do you go swimming much?
- 4 Do you watch TV much?
- 5 Do you exercise much?
- 6 Do you go to the cinema much?
- 7 Do you go out much?
- 8 Do you play computer games / play games online / go online much?

Audio script

- 1 Yeah, all the time. My headphones are glued to my ears! I like all kinds of stuff as well – reggaeton, hip-hop, even some pop.
- 2 Not as much as I'd like to, because I really love it – especially musicals. I mean, I do go now and then, but the seats are so expensive I can't afford to go more than a couple of times a year.

- 3 Very rarely, to be honest. I guess I might in the summer – if it's very hot. I find it a bit boring, just going up and down the pool. It's not really my kind of thing – and I'm not very good at it either.
- 4 Probably less than I think I do, if you know what I mean. It's often on in the background, you know, but I don't pay much attention to it most of the time. I do sometimes watch the big matches if they're on – and the occasional film – but apart from that, most of it's rubbish.
- 5 Yeah, I guess so. I usually play football on a Wednesday and I go running now and then. I generally cycle to college as well – unless it's raining.
- 6 No, not as a rule. I tend to watch films on demand through my TV at home. Oh, and I download quite a lot of stuff too.
- 7 Yeah, at the weekends, of course. I go shopping, go to the cinema, go clubbing sometimes. I don't tend to during the week, though, because I have to get up early for school and I've got homework, and basically my parents prefer me to stay at home.
- 8 Not as much as I used to. I was addicted to this online game for a while until I started to realize it was a problem. I'd sometimes play for five hours a day! I sometimes play other games now, but I've learned to control it all a bit more!

Language notes

You may wish to check some of the informal language used by the speaker in the audio:

My headphones are glued to my ears! = I wear my headphones all the time

It's not really my kind of thing = It's not something I have an interest in

I download quite a lot of stuff = here, *stuff* is used to refer to all the unspecified things the speaker downloads

TEACHER DEVELOPMENT 10: DEVELOPING LISTENING SKILLS

Go to page 250 for information and advice.

GRAMMAR Habits

AIM

to check and extend students' knowledge of structures and lexis used to talk about present and past habits, and to practise using the language

- 2 Read through the information in the grammar box as a class.
- Ask students to work in pairs to find examples.
- Elicit the answers. In feedback, point out any useful phonological features, e.g. linking (*tend to*; *not as a rule*), and weak forms and contractions (*used to* /ju:stə/). Read out any difficult phrases and ask students to listen and repeat.

Answers

- 1 Sentences a, c and f
- 2 (don't) tend to / tend (not) to
- 3 b, d and e
- 4 always: all the time; (not) normally: not as a rule; sometimes: now and then; almost never: hardly ever

Language notes

The use of the present or past simple to describe habits, and the use of frequency adverbs such as *usually* and *sometimes*, should be very familiar to students at this level. So, concentrate on showing how other uses are similar or different.

Present Point out how we use the auxiliary verb in the examples in the box to avoid repeating the verb (e.g. *now we hardly ever do*) or to give emphasis to what you are saying (e.g. *I do listen to some jazz*).

Past

Use The past simple, *used to* + infinitive and *would* + infinitive can all be used to express past habits. In past narratives, we tend to use *used to* when we wish to emphasize that the habit is no longer true now, and we tend to use *would* to avoid repeating *used to*, and to describe a series of past habits, e.g. *I used to get up really early when I was young. I'd be out of bed and halfway to school before my parents woke up. I'd pick fruit from the fields as I walked along and I'd whistle tunes ...*

Form and pronunciation Note that *used to* conjugates like a regular verb, so *Did you use to ... ?* and *I didn't use to ...*. When describing habit, *would* often contracts to *'d*. Point out the silent /d/ in the pronunciation of *used to*: /ju:stə/.

TEACHER DEVELOPMENT 6: APPROACHES TO GRAMMAR

Go to page 248 for information and advice.

3 Elicit the missing word in the first sentence as an example. Then ask students to complete sentences individually.

- Ask students to compare answers in pairs.
- Have a brief feedback session and correct errors.

Answers

- 1 tend
- 2 then
- 3 time
- 4 used
- 5 hardly
- 6 would
- 7 rule
- 8 Did

4 Elicit a few examples for 'work' from the class to get students started (see example answers below). Then ask students to prepare notes individually. Set a short time limit, and monitor what your students write. Use the monitoring stage to prompt students with ideas.

Gauge how well students have understood and can apply the rules.

- Ask students to share their ideas with a partner. Have a brief feedback session and find out what students have in common. Write up errors on the board and ask students in pairs to correct them.

Example answers

work: I used to work nights, but I hardly ever do now. I tend to work in the office most of the time.

study: When I was younger, I'd spend hours in the library.

holiday: We hardly ever go on holiday. We tend not to go abroad.

eating: I used to eat a lot of meat. We tend to eat out a lot.

family: My parents used to visit often – they'd come over every Sunday.

G For further guidance and practice, see Grammar reference 1A in the Student's Book. It explains use and form in greater detail, and provides written accuracy practice.

Answers to Exercises 1, 2 and 3, Grammar reference 1A

- 1 1 hardly ever go to the
2 to fight all the time
3 tend not to read on
4 never used to get homework
5 fitter because he would
6 as often as I used
- 2 Students' own ideas
- 3 1 I ~~was reading~~ **read** lots of sci-fi books in my teens. I must've read hundreds of them.
2 My parents never used to go out late at night because we ~~would live~~ **lived** in quite a rough area.
3 We're both so busy these days, so we don't see each other as much ~~how~~ **as** we used to.
4 As a rule, I don't ~~use to~~ watch TV much these days. There are too many annoying ads.

Optional extra activity A class survey is a good way of extending Exercise 4.

- Divide the class into groups of three or four and give each group a topic. Tell Group A that they want to find out how much sport and what type of sports people in the class do. Group B want to find out how much time they spend online, and what they do there. Group C want to find out about outdoor activities. Group D can find out about holiday destinations and activities.
- Give students five to ten minutes to prepare their survey. Tell them to think of at least five questions, and to think of categories they could use to record the answers (e.g. never / hardly ever / sometimes / often).
- When students are ready, tell them to walk round the class and interview three people from different groups, and answer their questions, too. Encourage them to extend each conversation, and not just ask the questions and get short answers.

- Once students have interviewed three people, tell them to sit down in their group and collate their answers, then present their findings to the class.

VOCABULARY

Describing films, music and books

AIM

to introduce and check adjectives and adverbs of degree to describe films, music and books

V See Vocabulary reference 1A in the Student's Book.

- 5** Tell students they're going to learn how to talk more fluently about films, books and music.
- Start by looking at the information in Vocabulary reference 1A as a class.
 - Ask students to circle any of the words in the box they're not sure of and to then compare what they've circled with a partner. If they know any words their partner doesn't, they should explain them.
 - Give students a few minutes to complete the exercise. Monitor while they do so in order to get a sense of which words are causing the most problems for the class. Prioritize these words in feedback.
 - Put students in pairs to compare answers. Then elicit answers from the whole class and write them on the board. Where you feel it's necessary, explain anything students seem unsure of.
 - When you feed back on a vocabulary task, don't assume that students know all the words simply from doing the task. Use or ask for examples, or synonyms and antonyms, to check the words. Ask: *Which word means 'very bad'?* (dreadful), *Which word means 'very funny'?* (hilarious) *Which word is the opposite of 'normal'?* (weird) *Can you name a gripping book you have read, a catchy song that you know, or a very commercial film you have seen? Who is the most hilarious comedian you know? An over-the-top TV presenter? A weird TV programme?*

Answers


- 1 catchy (Explain that a catchy song is one that sticks in your mind – even if you don't really like it. Ask the class to suggest any songs they think are catchy, and ask if this is in a good or a bad way.)
- 2 hilarious (Point out it's an extreme adjective, so we say *absolutely* or *really hilarious*, NOT *very hilarious*. Ask for any films or anyone on TV they think is hilarious.)
- 3 commercial (Made just to make money, not out of any artistic ambitions. It's often used negatively.)
- 4 disturbing (A film or book you find disturbing might give you nightmares or make you feel anxious and uncomfortable. Ask what kind of things you might find disturbing, e.g. horror movies or documentaries about awful things.)
- 5 over-the-top (Ask what the problem is if a film is over the top, or OTT as we often say, e.g. there's too much crazy and unbelievable action or the plot is just utterly ridiculous and unbelievable.)
- 6 gripping (Ask how you feel when you watch a gripping film – you're excited and interested, and on the edge of your seat the whole way through.)

- 7 uplifting (Point out that uplifting films lift your mood, they make you feel positive and happy. Ask what the opposite is – disturbing / upsetting / heavy – all possible answers.)
- 8 weird (Ask what else could be weird, e.g. people, things that happen, weather.)
- 9 astonishing (Very surprising in a positive, wonderful way; it is an extreme adjective so *really* or *absolutely astonishing*.)
- 10 dreadful (Again, point out it's ungradable / extreme, so we say *absolutely* or *really dreadful*, NOT *very dreadful*. Ask what else could be described as dreadful, e.g. weather, places, experiences, people, results, boyfriends, etc.)

TEACHER DEVELOPMENT 3: APPROACHES TO VOCABULARY

Go to page 246 for information and advice.

Optional extra activity Ask students in teams to write down: *an awful TV programme, a commercial singer, a gripping novel, a disturbing film, a catchy song, an over-the-top celebrity, a weird actor, a hilarious comedian, an uplifting song*. Make it a race. The team that completes their list first shouts 'finished'. Everybody stops and the team reads out their list. They win if the rest of the class thinks they have come up with good examples for each category.

- 6**  Tell students they will hear the adjectives in Exercise 5 on their own, and then in a short phrase.
- Play the audio. Students listen and practise. You could pause at difficult phrases, and model phrases yourself to help students say them correctly.
 - One way of doing this exercise is to play and pause the audio, asking the whole class to listen and repeat, then play and pause again, asking individuals to repeat.
 - In feedback, ask students to say which phrases were hard, and focus on them as a class. Comment on any problems students had and model how to say the words better.

Audio script

- | | |
|----------------|--------------------------------|
| 1 catchy | It's a very catchy tune. |
| 2 hilarious | It's hilarious. |
| 3 commercial | It's very commercial. |
| 4 disturbing | It's quite disturbing. |
| 5 over-the-top | It's really over-the-top. |
| 6 gripping | It's so gripping. |
| 7 uplifting | It's a really uplifting story. |
| 8 weird | It's really weird. |
| 9 astonishing | It's just astonishing. |
| 10 dreadful | It's absolutely dreadful. |

Pronunciation notes

Point out how the adverbs *very*, *really*, *just*, etc. are stressed.

Point out the stressed syllable in longer adjectives: *hilarious*, *commercial*, *disturbing*, *uplifting*, *astonishing*.

7 Read the example, then elicit a few ideas for *catchy* from your class (e.g. can't forget it, keep singing it, in my head).

- Ask students to work on their own to think of words and phrases. Then organize the class into pairs to play the guessing game. Students take turns to read out their connected words and phrases, and ask their partner to guess the adjective.
- In feedback, ask students to say which adjectives were hard to think of ideas for.

Example answers

catchy: can't forget it, keep singing it, in my head

hilarious: very funny, laugh a lot

commercial: pay for it, lots of ads, everybody knows it

disturbing: worried me, couldn't sleep, keep thinking about it

over-the-top: too much, extravagant

gripping: really exciting, couldn't stop reading / watching

uplifting: made me feel happy, a really positive feeling

weird: very strange, makes me feel uncomfortable, don't understand it

astonishing: just incredible, amazed by it



dreadful: awful, horrible, worst thing that could happen

Optional extra activity Ask students to think of films, books or music that match each adjective. Students then talk in pairs to find out if they have both seen, read or heard the film, book or music, and if they both agree with the description.

LISTENING

AIM

to give students practice in listening for general understanding; to introduce structures and lexis used to talk about present and past habits

- 8**   Lead in with an example of linking in three-word chunks on the board: *piece of cake*. Point out the linking between the /s/ sound at the end of *piece* and the unstressed vowel sound at the start of the word *of*.
- Play the audio. Students listen and write. Ask students to compare answers in pairs.
 - In feedback, elicit answers from the class. Write up the correct phrases and point out where the linking is.
 - Follow up by asking students to have a go at saying the phrases in pairs.


Audio script

- 1 once a week
- 2 now and then
- 3 watch at home
- 4 the special effects
- 5 to be honest
- 6 loads of times
- 7 by the end
- 8 check it out

Pronunciation notes

Three features to point out:

- 1 The way consonants at the end of words and vowels at the beginning of the next word link: *now* _ *and*; *loads* _ *of*.
- 2 The way sounds are assimilated and lost: *now and then* (the 'd' is not pronounced).
- 3 Intrusive sounds between vowels: *the* _ /j/ _ *end* (note that a /j/ sound intrudes between some vowel sounds).

9  Lead in by writing the names of the films in the audio on the board: *Batman*, *Avengers*, *Oldboy*, *The Suicide Squad*, *Green Book*. Ask: *What do you know about these films?* (see Culture notes) *Which films do you think you will like?*

- Play the audio. Students listen and choose the correct statement.
- In feedback, elicit answers from the class.

Answer

- 3 They don't agree on very much.

Audio script

- A: So, what kind of things do you do in your free time?
B: I guess films are my main thing.
A: Really? Do you go to the cinema much then?
B: Oh, all the time. I mean, I go at least once a week, but I'll often go two or three times!
A: Wow! That is a lot!
B: Yeah. I mean, it depends what's on, of course.
A: Right.
B: What about you? Do you go much?
A: Now and then, if there's something I really want to see, but I'm happy just to watch at home.
B: Really? But if you're watching an action movie with all the special effects, don't you want to see it on the big screen?
A: Yeah, I guess, but to be honest, I'm not that keen on action movies anyway, so ...
B: Really? I mean, what about the Avengers films? Or *Batman*? Stuff like that?


A: Yeah, *The Suicide Squad* was OK, I suppose, but I'd rather see other things.
 B: Actually, there was this great Korean film on TV last night – *Oldboy*.
 A: Oh yeah, I started watching it, but I turned over.
 B: You didn't like it?
 A: Not really. It was so over-the-top. That scene where he eats the live octopus! I don't know. It was all a bit too weird for my liking. Didn't you find it strange?
 B: I guess it is a bit, but that's what I like about it. They actually did an American remake of it, but I prefer the original – I've seen it loads of times.
 A: Really? OK. As I say, it's not really my kind of thing. I prefer a good drama. So what other films are you into?
 B: Oh, all sorts. I mean, I'm really into action films and stuff like that, but I'll watch most things really. As I say, I go most weeks, so, you know ...
 A: Have you seen *Green Book*?
 B: Yeah. Have you?
 A: No, but I've heard it's good. I should probably try and catch it sometime.
 B: Yeah, you should. It's astonishing. I was in tears by the end.
 A: Yeah?
 B: Yeah. It's quite upsetting in places, quite disturbing – but the two main characters are just incredible ... and it's based on a true story as well, I think.
 A: I'll check it out then.
 B: Yeah, you should. Honestly, it's brilliant.

Culture notes

Batman, *Avengers*, *The Suicide Squad* = American superhero action movies

Oldboy = Korean gangster movie

Green Book = serious American drama about racial tension in the southern US in the 1960s

- 10**  Ask students in pairs to discuss the questions. Find out, in a brief class feedback session, what students think they already know from the first listening.
- Play the audio again. Students listen and check their answers. Ask them to compare their answers in pairs before discussing as a class.
 - In feedback, use the opportunity to ask students how they reached their answers and what they heard in the audio. Write up any phrases that students heard but weren't clear about.
 - Point out the use of colloquial language in the audio: *all sorts* (= lots of different things); *stuff* has a similar meaning to 'things', but it is uncountable; *check it out* (= here, watch it to see if I like it).

Answers

- 1 A no, B yes
- 2 A drama, B action films
- 3 They both started watching a Korean film, *Oldboy*.
- 4 A thought it was too weird and over-the-top and stopped watching it. B enjoyed it and has seen it lots of times.

Optional extra activity Ask students to change the questions to 'you' (e.g. *Do you go to the cinema much?*) and then ask them in pairs or small groups.

DEVELOPING CONVERSATIONS

Disagreeing politely

AIM

to consolidate and practise expressions for disagreeing politely

MEDIATION

Mediating communication

In Exercises 11 and 12 students have to show they can establish a supportive environment for sharing ideas and facilitate discussion of delicate issues, showing appreciation of different perspectives, encouraging people to explore issues and adjusting sensitively the way they express things.

After completing Exercise 11, ask students to reflect. Ask: *How effectively did you soften your disagreement? How does softening help the conversation?*

TEACHER DEVELOPMENT 9: MEDIATION

Go to page 250 for information and advice.

11  Read the information in the box as a class.

- Ask students to soften the replies with phrases from the box. Elicit a few examples for the first conversation to get students started. Ask students to compare their answers in pairs before discussing as a class.

Example answers

- 1 I'm not that keen on it. It's the kind of stuff my dad listens to. It's not really my kind of thing.
- 2 He's all right, I suppose ... It's a bit too over-the-top for my liking.
- 3 It was OK, I guess, but, to be honest, it didn't really do much for me.

- 12** Ask students to prepare and write replies to each sentence. You could elicit a possible reply to 1 to get students started. Tell students to soften the replies with phrases from the box.
- Ask students to practise in pairs. Then ask a few pairs to act out different conversations for the class. In feedback, ask the class to say how effectively students softened their disagreement.

Example answers

- 1 To be honest, I'm not that keen on crime novels.
- 2 It's all a bit too long and noisy for my liking.
- 3 They're OK, I guess, but, to be honest, they don't really do much for me.

Culture notes

The Girl With The Dragon Tattoo is a well-known Swedish crime novel by Stieg Larsson.

Optional extra activity Write the names of five movies or TV programmes that are currently popular with students in your class. Ask students to talk about them in groups, and to disagree politely with each other's opinions.

CONVERSATION PRACTICE

AIM

to practise language from the lesson in a free, communicative, personalized speaking activity

- 13** Organize the class into new pairs. It is good to mix students so they work with different classmates. Give students one or two minutes to think of what questions they are going to use in the conversation. Then ask students to practise conversations with their partner, using the prompts.
- Monitor the students and note errors and good uses of language. At the end, ask a couple of students to say what they found out about their partner.
 - In feedback, look at good pieces of language that students used, and pieces of language students didn't use correctly during the activity. Show students better ways of saying what they were trying to say.

TEACHER DEVELOPMENT 7: DEVELOPING SPEAKING SKILLS

Go to page 249 for information and advice.

Optional extra activity Play *Just a minute*. Write the following list of topics on the board:

My favourite films; Things I used to do; Programmes I'll watch on TV at the weekend; The most gripping book I've read; My hobby; Why I love / hate reality TV shows.

- Organize the class into groups of four. Tell each group to choose one person to start. That person must try to talk for one minute about the first topic on the list without stopping or repeating information. Say *Start* and make sure you time the students talking. Use a stopwatch if you can.
- If one of the students talking pauses significantly, or starts repeating information, another student in the group can shout *Stop* or *Repeat*. If the rest of the group agrees, then the person who interrupted must continue talking about the topic.
- After exactly one minute, say *Stop*. The person in each group who is talking at that moment gets one point.
- Move on to the next topic and play the game again. Once students have got the hang of the game, they will be very competitive. It is a good way of developing students' ability to keep talking in English!

1B It's a big world out there

Student's Book pages 10–11

IN THIS LESSON, STUDENTS:

- discuss different films and TV series
- read about the growth of non-English-language films
- summarize key ideas in a text
- explain the plot and the appeal of films they have seen

READING

AIM

to give students practice in reading for specific information; to do a jigsaw reading and to share information with a partner

- 1** You could lead in by eliciting examples of popular streaming services to the board. Ask: *What streaming services are popular in your country? What can you watch on them?*
- Ask students to discuss the questions in pairs.

Culture notes

Netflix is an American subscription streaming service launched in 1997, which offers a film and television series library. In 2022, Netflix had over 200 million subscribers worldwide. Rivals include Amazon Prime, Disney Plus and HBO Max.

- 2** Start by reading out the questions with your class. Ask a few focus questions: *What are you going to read?* (an article from a blog) *Who is it by?* (a film critic) *What is the topic?* (the recent increase in non-English-language films).
- Ask students to read the article and note their answers.
 - Ask students to compare answers in pairs.
 - In feedback, elicit answers from different pairs.

Answers

- 1 It was the first non-English-language film to win the Best Picture award.
- 2 The focus on tensions around social divisions.
- 3 Streaming services want to reach new users and global markets.
- 4 Better dubbing means that films can be watched in many languages.
- 5 They're still big business at box offices around the world.
- 6 They rely a lot on old ideas.

Culture notes

Parasite is a 2019 South Korean black comedy thriller film directed by Bong Joon-ho. In the film, a poor family scheme to become employed by a wealthy family, and to then infiltrate and take over their household. It won the Academy Award for Best Picture at the Oscars, the Palme d'Or at Cannes and the Golden Globe Award for Best Foreign Language Film.

Lupin, *Squid Game* and *Money Heist* are all popular Netflix series.

Lupin is a French mystery thriller series in which the main character, Lupin, is inspired by the French literary master thief Arsène Lupin.

Squid Game is a South Korean drama series in which contestants in a reality TV programme are brutally killed until only one survives and wins a huge amount of money.

Money Heist is a Spanish crime drama series which follows a group of people who plan the robbery of the Royal Mint of Spain and the Bank of Spain.

- 3 Ask students in pairs to decide who is A, and who B, and to find and read their text. Ask students to prepare their notes carefully. You could monitor and help students who are unsure which ideas to note down.
- 4 Ask students to find a partner who read the same text. So, ask As to stand up, walk round, and sit down with another A.
- Students compare their ideas and notes. Set a short time limit.

MEDIATION

Mediating a text

In Exercise 5, students have to express a personal response to creative texts. They have to compare works, considering themes, characters and scenes, exploring similarities and contrasts and explaining the relevance of the connections between them, and they have to give a reasoned opinion of a work, while referring to the opinions and arguments of others.

After completing Exercise 5, ask students to reflect. Ask: *How effectively did you compare the films and give your opinion?*

TEACHER DEVELOPMENT 9: MEDIATION

Go to page 250 for information and advice.

- 5 **M** Ask students to go back and sit with their original partner. Students share their ideas and discuss the questions. In feedback, ask different pairs to share their ideas, and discuss which of the four films most appeal to your class and why.

Optional extra activity 1 Ask students to discuss and explain these idioms from the text:

The tip of an iceberg = a small part of something that is seen or known about when there is a much larger part that is not seen or known about

Find common ground = find things that they all believe in or agree with

Optional extra activity 2 Ask students to research the texts in this lesson and find as many words or phrases as they can linked to films and the film world. Tell students to look up and explain any new words to their partner. Note that some words are taught in the Vocabulary section. Here is a possible list of other words:

non-English-language film, box office, dubbing, thriller, action movie, characters

VOCABULARY Plots

AIM

to introduce a range of phrases and collocations to describe films

- 6 Start by focusing students on the words in the box. Tell them they have come from the article they have read.
- Ask students to match each group with a text. Ask students to compare answers in pairs before discussing as a class.
- Once students have matched, tell them to read the texts more closely and complete them with the words. You could instruct this to be done individually or in pairs.

Answers

- a 1 classic 2 cast 3 touches
- b 1 adaptation 2 shot 3 flaw
- c 1 smash 2 sequel 3 revolves
- d 1 remake 2 twists 3 tackles

Language notes

Notice verbs that collocate with *the plot* and their different meanings: *the plot tackles* (a difficult or controversial issue); *the plot revolves around* (a character or relationship); *the plot touches on* (a particular theme or concern – but not in great detail).

a smash hit (or *box office hit*) = successful in the cinema
flaw = problem or error

cast = people in the film

A remake is when you make another version of a film; *an adaptation* is when you change a book into a film.

TEACHER DEVELOPMENT 4: LEARNING AND CHECKING NEW WORDS

Go to page 247 for information and advice.

- 7 Ask students in pairs to discuss the questions which practise the new language.
- In feedback, elicit students' examples. You could easily open out any of the topics into a class discussion if your students are film buffs.

Answers

Here are some examples (with a Hollywood bias):

- 1 the breakdown of relationships, racism, growing old, political corruption, drug crime
- 2 *Citizen Kane*, *Vertigo*, *Tokyo Story*, *La Règle du Jeu*, *Sunrise* (top five according to British Film Institute)
- 3 *Moby Dick*, *Jane Eyre*, *David Copperfield*
- 4 A film with no surprises
- 5 *Terminator 2*, *Rocky II*, *Spider-Man 2*
- 6 too long, too complicated, too slow
- 7, 8 Students' own answers

SPEAKING

AIM

to describe personal experiences, views and opinions of film and TV

- 8 Students work individually to choose three topics and prepare notes. Monitor and help with ideas and things to say as students prepare.
- 9 Organize the class into groups to discuss their ideas.
 - Use the feedback session to ask any individual students with a really interesting experience to share it with the class. Once you have fed back on content, explore and develop the language students used.

TEACHER DEVELOPMENT 8: FEEDBACK ON CONTENT, LANGUAGE AND ERRORS

Go to page 250 for information and advice.

Optional extra activity Depending on the age and interests of your students, write the names of five films that they know and can compare on the board. It could be five recent films, five Harry Potter or James Bond films, or five films from your students' culture. Tell them to work in groups to order them from one to five, or ask different groups to argue in favour of each film before having a class vote on which is the best.

1C In the picture

Student's Book pages 12–13

IN THIS LESSON, STUDENTS:

- talk about pictures and art
- practise listening to a guide in a gallery telling visitors about two paintings
- present a description of a painting

SPEAKING

AIM

to get students talking about the topic

- 1 Write *modern art* on the board. Ask: *How do you feel about modern art? What's the first adjective you think of? What do you know / like about modern art? Where and how often do you experience modern art?*
 - Students work in pairs to discuss the quotations.
 - In feedback, you could discuss a quotation students found particularly interesting as a class.

Example answers

Damrauer: It may look easy to do, but the hard part is thinking of it.

McLuhan: Advertising uses art to sell products, and therefore reflects our capitalist age, and makes use of the most creative and persuasive of artists.

de Morgan: art lasts in time as opposed to human life, which is short.

Kramer: If art is minimal, nobody knows what it is supposed to be – so you have to explain it.

Culture notes

Craig Damrauer is a conceptual artist.

Herbert Marshall McLuhan (1911–1980) was a Canadian philosopher whose work is among the cornerstones of the study of media theory.

Evelyn de Morgan (1855–1919) was an English painter.

Hilton Kramer (1928–2012) was an American art critic and essayist.

VOCABULARY Talking about pictures

AIM

to introduce adjectives and expressions students can use to describe pictures and paintings

- 2 Ask students in pairs to describe the character and the action in the painting to each other.
 - Take brief feedback from the class. Ask students to share their speculations with the class, but don't reveal any answers at this stage.

Example answers

He could be an artist (or the artist) trying to take inspiration from the landscape.

He could be a man (or mankind) trying to make sense of the world.

He could be a leader or politician painted to show his power or strength.

Culture notes

The painting is called *Wanderer above the sea of fog* and was painted by the German Romantic artist Caspar David Friedrich in 1818. It shows a man standing on a rock high in the mountains, looking down over the foggy scene below. Unusually, he has his back to the viewer, which creates a sense of mystery. He is contemplating the view as if deep in thought.

- 3 Ask students to read through the definitions and check any new or difficult words with a partner.
 - Briefly drill the words, asking students to listen and repeat, paying attention to the main stress in each word.
 - Ask students to work in pairs to decide which adjectives describe the painting best. Listen and note how well they understand the adjectives. You may need to check words they misuse in feedback.

- Take brief feedback from the class, and ask students to say why they selected certain adjectives. Decide as a class which adjectives best describe the painting.

Answers

bold, dramatic, atmospheric, ambiguous, open to interpretation

Pronunciation notes

Notice the main stress and silent letters in the adjectives: subtle /sʌtəl/, conventional, dramatic, atmospheric, abstract, ambiguous.

TEACHER DEVELOPMENT 5: DRILLING FOR PRONUNCIATION

Go to page 248 for information and advice.

- 4 Ask students to read through the sentences individually and decide which ones they agree with. Discuss the first sentence as a class to get students started.
 - Ask students to work in pairs to discuss which ones they agree with. Listen and note how accurately they use the expressions in bold.
 - Have a brief class feedback session, and ask students for their opinions. There are no fixed answers as the work is open to interpretation.
 - Ask students checking questions to make sure they understand the meaning and use of the phrases in bold in the sentences, e.g. *Which words or phrases are used when something is clearly true?* (must, obviously) *Which words or phrases are used when you aren't sure but it is probably true?* (could well) *Which words or phrases are used to say that something is true from what you can see or feel?* (appears, seems, looks, get the impression).

Language notes

Notice the use of *look* in the examples:

- *look* + adjective He looks very proud.
- *look like* + noun He looks like a very wealthy man.
- *look as if* + clause He looks as if he's lost in thought.

- 5 Elicit the answer to the first sentence as an example to get students started. Ask students to complete the sentences individually then check their answers with a partner.
 - Go through the answers quickly in feedback, checking any that students aren't clear about.
 - Provide pronunciation practice by drilling any phrases that are difficult to say. Point out linking (*looks _ as _ if*) and the unstressed *to* (/tə/ seems to be).

Answers

- 1 well
- 2 as if
- 3 impression, looks
- 4 obviously
- 5 must, like
- 6 seems

Optional extra activity Write the sentence starters on the board (e.g. *I think it could*). Ask students in pairs to remember and say the whole sentences, or invent their own sentences about the pictures.

LISTENING


AIM

to practise using adjectives and expressions to describe paintings; to give students practice in listening for key words and specific information; to introduce various uses of adjectives and adverbs

- 6 Focus students on the paintings by asking: *In what ways are the two paintings similar or different?* Elicit a few responses, then ask students to work in pairs to discuss the questions. Listen carefully and note how appropriately and accurately students use the language from Exercises 3 and 4.
 - In feedback, explore and develop the language students used.

Answers

Work with students' ideas. Answers are provided in the audio.

- 7  Preview the listening by asking students which six adjectives from Exercise 3 they would use to describe the paintings.
 - Play the audio. Students listen and note the adjectives used. Ask students to compare their answers in pairs before discussing as a class

Answers

The guide uses: conventional, realistic, open to interpretation, domestic, bold, subtle.

Audio script

Now, if you follow me through into the next room, we come to two paintings by a 17th century Dutch artist who was both widely admired and reasonably successful during his lifetime. Born in Leiden in 1629, Gabriel Metsu moved to Amsterdam around 1655 and produced over forty major works. Sadly, though, he died at the age of 37, at a time when his career was going particularly well, and since then he has been rather forgotten, which seems a bit of a shame, to be honest.

These two pieces were meant to be hung together as companion pieces. In the painting on the left, a young man is writing a letter and on the right, we see a young woman reading a letter. The viewers are supposed to understand that he is composing a love letter to her, and that here she is digesting it. On the surface, these may look like fairly conventional, fairly realistic pieces, but look more carefully and you soon realize they are actually very open to interpretation.

The man appears to be a member of the upper-middle classes, and his surroundings create the impression that he's well travelled: through the open window, we can see a globe in the room behind him and there's an expensive Turkish rug on his table. To his right, there's an Italian-style landscape hanging on the wall, which suggests he's a man of the world. Meanwhile, the woman, who is also expensively dressed, seems to belong more to the domestic world. Painted in bolder colours, she looks calm and content as she reads.

However, not everything is as it first appears. Beneath the surface of the calm domestic world lies trouble. In the foreground of the painting, we see a shoe. Perhaps the suggestion is that the woman was so excited to receive her letter that she jumped up and didn't even notice it'd come off. To the right of the picture, we see the woman's maid pulling back a curtain, behind which we see two ships on a stormy sea. This could well be a symbol of the difficult, stormy nature of love, especially when partners are separated. Look carefully and you'll notice too that the servant has another letter to deliver – presumably to the man shown here.

Although he is depicted in darker, more subtle shades, there are visual clues that the man is also experiencing strong emotions. The rich red of the cloth and the bright light pouring in through the window suggest he has a heated mind. The underlying message now seems clear: passion can disturb and disrupt.

8 Give students time to read through questions 1 to 6, and think about what the answer might be from the first listening.

- Play the audio again. Students listen and note their answers. Ask students to compare their answers with a partner before discussing as a class.
- In feedback, ask students what helped them to work out the answers.

Answers

- 1 Leiden (in Holland)
- 2 Yes (widely admired and reasonably successful)
- 3 The paintings were intended to be hung together, suggesting that the letter in the first painting was intended for the woman in the second.
- 4 At first the paintings seem calm, but there are various signs of passion and chaos beneath the surface.
- 5 They show that he is well travelled and quite wealthy.
- 6 They have hidden meanings. The landscape shows the man is a man of the world, while the stormy sea is a symbol of the difficult nature of love.

Language notes

Here are definitions for some useful collocations and chunks of language in the audio that you may wish to focus on before the next exercise.

composing a love letter = writing a love letter (composing suggests he is writing something poetic)

digesting it = reading it carefully and thinking about it (normally you digest food)

a man of the world = a man who has experience of life and society is sophisticated and well travelled

beneath the surface = often used metaphorically to talk about things that are not visible, e.g. feelings

GRAMMAR Adjectives and adverbs

AIM

to check students' understanding of how to form and use adjectives and adverbs, and to practise using the language

9 Read through the box as a class.

- Ask students in pairs to look closely at the example sentences in the box and choose the correct option to complete the rules.
- Students can check their ideas using Grammar reference 1C in the Student's Book.

Answers

- 1 before, after
- 2 -ly, adjectives

10 Ask students to complete the sentences. Elicit the answer to the first in open class to get students started. Ask students to check their answers in pairs before going through the answers quickly in feedback.

Answers

- 1 Famously, severe
- 2 severely, unfortunately
- 3 lovely, Amazingly
- 4 Obviously, weird, hopefully
- 5 Initially, gradually, experimental
- 6 serious, amazing, honestly

Pronunciation notes

Note how adverbs are often stressed within the sentence.

And note the stressed syllables: *famously*, *unfunfortunately*, *amazingly*, *obuviously*, *iniitially*, *gradually*.

Optional extra activity Play the *fortunately / unfortunately* game. Organize the class into groups of four. The first person in the group begins with a sentence, e.g. *One day Amy went for a walk*. The next person tells of something unfortunate that happens, e.g. *Unfortunately, Amy fell into a river*. The third person contributes a fortunate event, e.g. *Fortunately, the river wasn't very cold*. The process continues around the group, with fortunate alternating with unfortunate events until students can't think of anything else to say.

- Listen carefully and make sure students are stressing and pausing correctly.