

VOICES

TEACHER'S BOOK

HELEN STEPHENSON WITH BILLIE JAGO

Access your Online Practice Instructor Account

Visit **learn.eltngl.com** to sign in or register for an instructor account on National Geographic Learning's online platform.

[Gradebook](#) | [Classroom Presentation Tool](#) | [Assessment Suite](#) | [Teacher Resources](#)

ON THE COVER

Two people taking a selfie at a concert in Pula, Croatia. The photo is part of a series called 'The Chosen Ones'. The work represents our obsession with screens and our simultaneous presence in both the real and the virtual world.

© Jelena Jankovic

VOICES

HELEN STEPHENSON WITH BILLIE JAGO



National Geographic Learning,
a Cengage Company

Voices Teacher's Book 7, 1st Edition
Helen Stephenson with Billie Jago

Publisher: Rachael Gibbon

Commissioning Editor: Kayleigh Buller

Senior Development Editor: Laura Brant

Director of Global Marketing: Ian Martin

Product Marketing Manager: Caitlin Thomas

Heads of Regional Marketing:

Charlotte Ellis (Europe, Middle East and Africa)

Irina Pereyra (Latin America)

Justin Kaley (Asia)

Joy MacFarland (US and Canada)

Production Manager: Daisy Sosa

Media Researcher: Leila Hishmeh

Art Director: Brenda Carmichael

Operations Support: Hayley Chwazik-Gee

Manufacturing Manager: Mary Beth Hennebury

Composition: Composure

Audio Producer: New York Audio

Advisors: A. Pilar Calatayud Díez, Bárbara Cuesta
Bellido and Nieves Gómez Belda (EOI Elda)

© 2023 Cengage Learning, Inc.

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced or distributed in any form or by any means, except as permitted by U.S. copyright law, without the prior written permission of the copyright owner.

"National Geographic", "National Geographic Society" and the Yellow Border Design are registered trademarks of the National Geographic Society
© Marcos Registradas

For permission to use material from this text or product,
submit all requests online at cengage.com/permissions
Further permissions questions can be emailed to
permissionrequest@cengage.com

Teacher's Book:

ISBN: 978-0-357-44483-2

National Geographic Learning

200 Pier 4 Boulevard

Boston, MA 02210

USA

Locate your local office at international.cengage.com/region

Visit National Geographic Learning online at ELTNGL.com

Visit our corporate website at www.cengage.com



Contents

Scope and sequence	4
Welcome to <i>Voices</i>	8
<i>Voices</i> Digital Resources	10
Student's Book unit walkthrough	12
Learn More About <i>Voices</i>	18

1 Encounters	20
---------------------	----

2 Fresh ideas	38
----------------------	----

3 On the move	56
----------------------	----

4 The arts	74
-------------------	----

5 Sciences	92
-------------------	----

6 Redesigning our world	110
--------------------------------	-----

7 Same but different	130
-----------------------------	-----

8 Nature	148
-----------------	-----

9 Fashion and trends	166
-----------------------------	-----

10 Time	184
----------------	-----

Vocabulary and grammar reference	202
----------------------------------	-----

Vocabulary and grammar reference answer key	211
--	-----

Photocopiable resources

Communication activities	213
--------------------------	-----

Vocabulary activities	238
-----------------------	-----

Grammar and Focus on activities	259
---------------------------------	-----

Pronunciation activities	281
--------------------------	-----

Mediation activities	294
----------------------	-----

Classroom teaching tips	309
-------------------------	-----

Workbook answer key	313
---------------------	-----

Credits	329
---------	-----

Pronunciation chart	331
---------------------	-----

Scope and sequence

1 Encounters *Pages 10–21*



GRAMMAR AND 'FOCUS ON'

perfect structures; distinguishing between words with similar meanings

VOCABULARY

encounters with people; precious finds and possessions

PRONUNCIATION

using chunking and intonation in complex sentences; saying words that are difficult to pronounce

2 Fresh ideas *Pages 22–33*



multi-word verbs; irreversible word pairs

features and benefits of new ideas; noun suffixes related to creating ideas

saying consonant clusters across word boundaries; understanding consonant clusters across word boundaries

3 On the move *Pages 34–45*



modals and related verbs; hedging in spoken English

ways of moving; making life choices

using emphatic stress when hedging; understanding consonant sound changes within and between words

4 The arts *Pages 46–57*



discourse markers; using the present tense to tell stories

music; oral narratives

adapting your pronunciation; stressing words to engage listeners

5 Sciences *Pages 58–69*



adding emphasis with cleft sentences; negative and limiting adverbials

describing health benefits; suffixes related to research

saying vowels and diphthongs: length; saying longer vowels before voiced consonants

READING	LISTENING	WRITING	COMMUNICATION SKILL	CRITICAL THINKING	USEFUL LANGUAGE
an extract from a novel; using a dictionary	an explorer talks about a precious find; using mindmaps to help predict what you might hear	a follow-up email; structuring a message	adapting to different personality types	analysing characters	adapting to different personality types; making plans and suggestions
a biography about a scientist; creating a timeline	explorers talk about where their ideas come from; understanding accents: consonant sounds	a proposal; explaining causes and results	encouraging creative problem solving	applying ideas in different contexts	describing a product's features and benefits; encouraging creative problem solving
an extract from a non-fiction book; identifying different ways to indicate cause and effect	explorers talk about their relationship to place; inferring opinions	an email to confirm arrangements; making formal arrangements	supporting others through change	evaluating solutions to problems from different perspectives	supporting others through change
forum posts and poems; identifying and analysing arguments	an explorer talks about oral storytelling traditions in the Caribbean; understanding fast speech (1): final consonants	an online film review; hooking the reader in a review	using humour in international communication	identifying logical fallacies in arguments	using humour in conversations; writing film reviews
an article about two surgeons who are also artists; summarizing the ideas in a text using a Venn diagram	explorers talk about the role of narrative in science; using abbreviations when taking notes	a video brief; supporting a text with images	convincing someone who questions the evidence	assessing supporting evidence	trying to convince someone

Scope and sequence

GRAMMAR AND 'FOCUS ON'

VOCABULARY

PRONUNCIATION

6 Redesigning our world

Pages 70–81



alternative conditional forms; compound adjectives

representation; design

using the correct stress on words with suffixes; stressing key words and using pauses

7 Same but different

Pages 82–93



the continuous aspect; homophones and homographs

similarities and differences; using the voice

understanding /ɪ/, /əʊ/ and /aɪ/ across accents; feeling comfortable with your accent

8 Nature

Pages 94–105



dependent prepositions; the definite article used with natural features

natural talent; natural world

saying /dʒ/, /tʃ/ and /ʃ/; adapting your pronunciation to say /w/, /v/, and /b/

9 Fashion and trends

Pages 106–117



ellipsis and substitution; expressing change and trends

fashion; green business trends

saying elided expressions with the correct stress; saying consonants clearly

10 Time

Pages 118–129



the future in the past; expressions with *take*

expressions with *time*; expressions related to the passing of time

saying /r/ vs /l/ at the end of words; saying voiceless consonants in stressed syllables

READING	LISTENING	WRITING	COMMUNICATION SKILL	CRITICAL THINKING	USEFUL LANGUAGE
an article about maps; summarizing with a visual concept map	explorers talk about design fails and successes; learn new words and phrases while listening	a report about website design; writing from visual data	accommodating your conversation partner	identifying the writer's opinions	accommodating your conversation partner; referring to different aspects of a subject
an extract from a memoir; dealing with unknown words in literary texts	three conversations relating to different aspects of the voice; dealing with non-linguistic challenges	an opinion essay; structuring an argument	finding your voice in English	understanding analogies in literature	managing the impression you make; expressing opinions in an impersonal way
an opinion article about modified and lab-grown foods; creating an outline of a text	explorers talk about significant experiences in nature; understanding fast speech (2); merging and disappearing sounds	an essay suggesting solutions to problems; using cautious language	confronting difficult issues	understanding and avoiding biases	confronting difficult issues; discussing effects and solutions
a blog post about toys and games; using topic sentences	a news report about green business trends; understanding hedging	an anecdote; starting a story	increasing your trustworthiness	recognizing commercial interests	increasing trustworthiness; describing problems with clothes, shoes and accessories
an article about rhythm; finding meaning: using definitions	five conversations about time; synthesizing information from multiple sources	a letter; making a personal timeline	managing turn-taking in group conversations	evaluating the degree of certainty	managing turn-taking

Reflect and review *Page 130*
Vocabulary reference *Page 135*

Grammar reference *Page 145*
Irregular verbs *Page 163*

Extra speaking tasks *Page 165*
Audioscripts *Page 168*

Welcome to VOICES

As educators, we want students to transfer what they learn in the classroom into meaningful interactions in the real world. *Voices* focuses on building language skills, and also the intercultural and interpersonal skills students need for communicative success.

Each lesson of *Voices* features real-world content that students can relate to, while carefully sequenced tasks develop students' reading, listening, writing and speaking skills and offer a progressive level of challenge designed to motivate and build confidence.



STUDENT'S BOOK

In the *Voices Student's Book 7*, teachers and students are presented with ten topic-related units. Each unit has the same structure and clear signposting throughout (see '**Student's Book unit walkthrough**' for a detailed overview) so that teachers and students know what to expect in every unit.

- At the beginning of each unit and lesson, teachers and students are presented with a **set of goals** so that learning is focused and purposeful.
- **National Geographic Explorers** feature throughout the Student's Book, sharing everyday stories that students can relate to and modelling language for students to use as a springboard to develop their own voices.
- Reading lessons introduce **real-world topics through a variety of text types** while also developing students' reading sub-skills and critical thinking.
- Each *Voices* unit has a main **grammar focus** contextualized within a reading or listening text.

Activities move from controlled practice to freer, more personalized tasks. The 'Focus on' section looks at a **second grammar point or lexical focus**.

- Each unit has two **clear topic-related vocabulary** sets which students can put into practice through activities and personalized speaking tasks.
- Listening lessons expose students to a wide variety of **authentic accents and listening text types**.
- Writing lessons follow a **process writing** approach, providing a model and **scaffolded steps** to enable students to produce a wide variety of text types independently.
- Communication skills give students the opportunity to learn **strategies to become confident and successful communicators**. These lessons engage students with a range of hypothetical situations, and get them to analyse and reflect on the way that they communicate inside and outside the classroom.

- Students are encouraged to communicate in every lesson of *Voices* – we don't believe in a silent classroom! *Voices* provides **opportunities to communicate** in a wide variety of formats, including pair and group activities, classroom discussions, roleplays and debates.
- **Two 'Clear voice' pronunciation sections** in every unit focus on intelligibility and developing students' ability to express themselves clearly and confidently.
- A **rich reference section** at the back of each Student's Book provides students with structured language support. It includes a **vocabulary reference** complete with wordlists and activities, a **grammar reference** with detailed explanations and extra activities and the **Student's Book audio script**.
- At the end of each unit, students are invited to **'reflect and review'** what they have learned so far using the learning goals at the beginning of each unit as a guide. The **'Explore More!'** feature, which can be found throughout each unit, suggests ways in which the teacher and student might want to learn more about the topic featured in each lesson.

WORKBOOK

The *Voices* Workbook provides extended practice of the skills and language students have already encountered in the Student's Book.

In addition, the Workbook provides students with opportunities to take ownership of their learning through an integrated **'Learning to learn'** development programme. These features provide learner guidance on methods of improving language learning and study skills outside the classroom to equip students to become lifelong learners.

Each Workbook unit has been separated into sections rather than lessons so that teachers can take a flexible approach to assigning homework, depending on how much of the lesson or unit is covered in the lesson. There are suggestions for how to assign these sections in the teacher's notes.

The *Voices* Workbook includes:

- Topic-related reading and listening texts with related activities.
- Further practice of all the grammar and vocabulary covered in the Student's Book, plus more pronunciation activities and audio.
- Optional 'Learning to learn' activities.
- Review sections for each unit, including exam tasks, enabling students to check their progress.
- Audio available on the student and teacher companion sites.

TEACHER'S BOOK

The *Voices* Teacher's Book provides a comprehensive set of resources to help you effectively plan and teach your lessons. It includes:

- An overview of the goals of each lesson, and a list of related photocopiable and Workbook resources.
- Extra activities to suggest ways to further exploit, or build on, the Student's Book activities.
- Language notes that provide guidance on explaining the main grammar, vocabulary and pronunciation points of the lesson.
- Extra photocopiable grammar, vocabulary and pronunciation worksheets to consolidate learning which can be used in class or assigned as out-of-class additional language practice.
- Two communication worksheets per unit which can be used to provide extra speaking opportunities.
- A mediation worksheet for each unit to practise various mediation techniques, as well as clear notes, answer keys and a CEFR-mapped mediation chart to help identify what the mediation task is practising.
- A bank of practical teaching tips for managing classroom interaction, conducting language practice activities and providing feedback and correction.

Voices Digital Resources for ...

PREPARATION

- The **Professional Development Video Collection** is a set of video-based professional development resources developed by the *Voices* author team and designed to help as you prepare to deliver engaging courses using *Voices* in all classrooms.
- Access your Online Practice Instructor Account. Visit learn.eltngl.com to sign in or register for an instructor account on National Geographic Learning's online platform. Materials available include Teacher's Books, video, audio, answer keys, assessment materials, worksheets, and more.

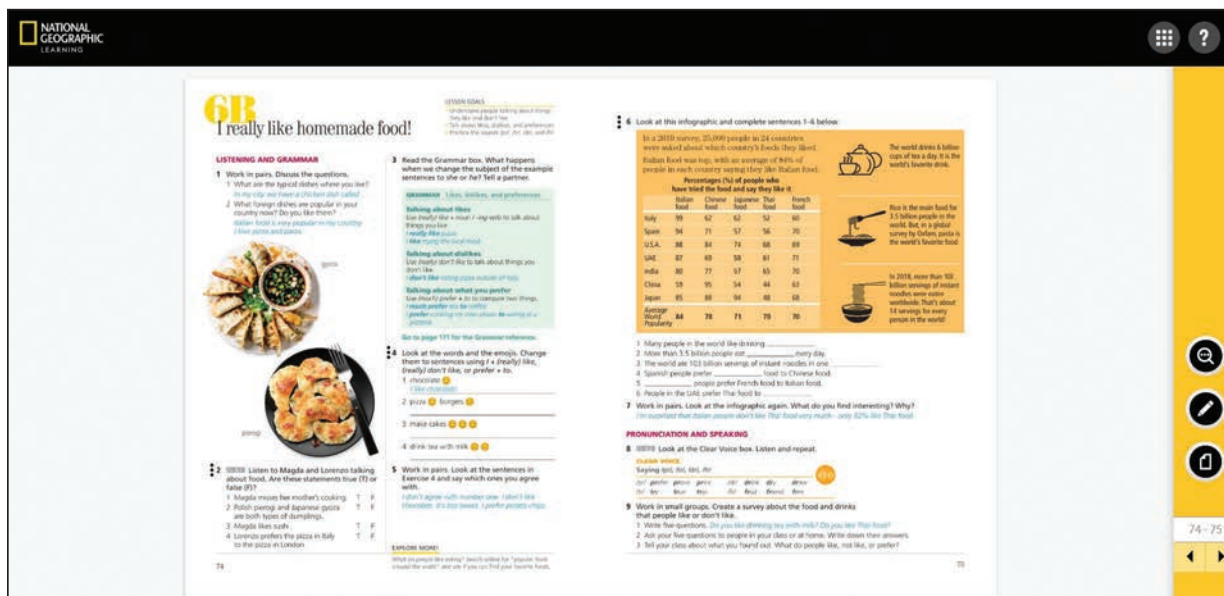


Starting with safe communicative tasks:

- Offer multiple choices and polls
- Get students to rank their classmates' answers
- Get students to brainstorm and list ideas in the chat box
- Give them a model answer to follow

LIVE LESSONS

- The **Voices Classroom Presentation Tool** includes the complete Student's Book, Workbook, and corresponding video, audio and answer keys, as well as fun language games for use in class. The CPT is an effective classroom-management tool for in-person and online learning.
- Available through the Online Practice interface in the Learning Management System, interactive **Student's eBooks** provide a print alternative and include everything that a student needs to be an active participant in any classroom.



LEARNING GOALS
 • Understand short talking about things.
 • Use the words: like, dislike, and prefer.
 • Use the words: like, dislike, and prefer.
 • Use the words: like, dislike, and prefer.

LISTENING AND GRAMMAR
 1. Work in pairs. Choose the questions.
 1. What are the special dishes where you live?
 2. What are the special dishes where you live?
 3. What are the special dishes where you live?
 4. What are the special dishes where you live?

2. Read the Grammar Box. What happens when we change the subject of the example sentences to she or he? Tell a partner.

3. Read the Grammar Box. What happens when we change the subject of the example sentences to she or he? Tell a partner.

4. Look at the infographic and complete sentences 1-4 below.

5. Listen to the audio and complete the sentences 1-4 below.

6. Work in pairs. Look at the sentences in Exercise 4 and say which one you agree with.

7. Work in pairs. Look at the sentences in Exercise 4 and say which one you agree with.

8. Listen to the audio and complete the sentences 1-4 below.

9. Work in small groups. Create a survey about the food and drink that people like or don't like.

10. Write the questions. Ask your classmates about their food preferences.

11. Ask your friends questions to people in your class or at home. Write down the answers.

12. Tell your class about what you found out. What do people like, not like, or prefer?

PERCENTAGE (%) OF PEOPLE WHO HAVE TRIED THE FOOD AND SAY THEY LIKE IT

	Italian food	Chinese food	Japanese food	Thai food	French food
USA	88	62	62	52	80
Spain	94	71	57	56	70
UK	88	84	74	68	89
India	80	77	57	65	70
China	59	95	54	44	63
Japan	85	89	94	88	68
Australia	84	70	71	70	70

1. Many people in the world like drinking _____ every day.
2. The world ate 102 billion servings of instant noodles in 2014.
3. Spanish people prefer _____ food to Chinese food.
4. _____ people prefer French food to Italian food.

5. People in the USA prefer Thai food to _____.

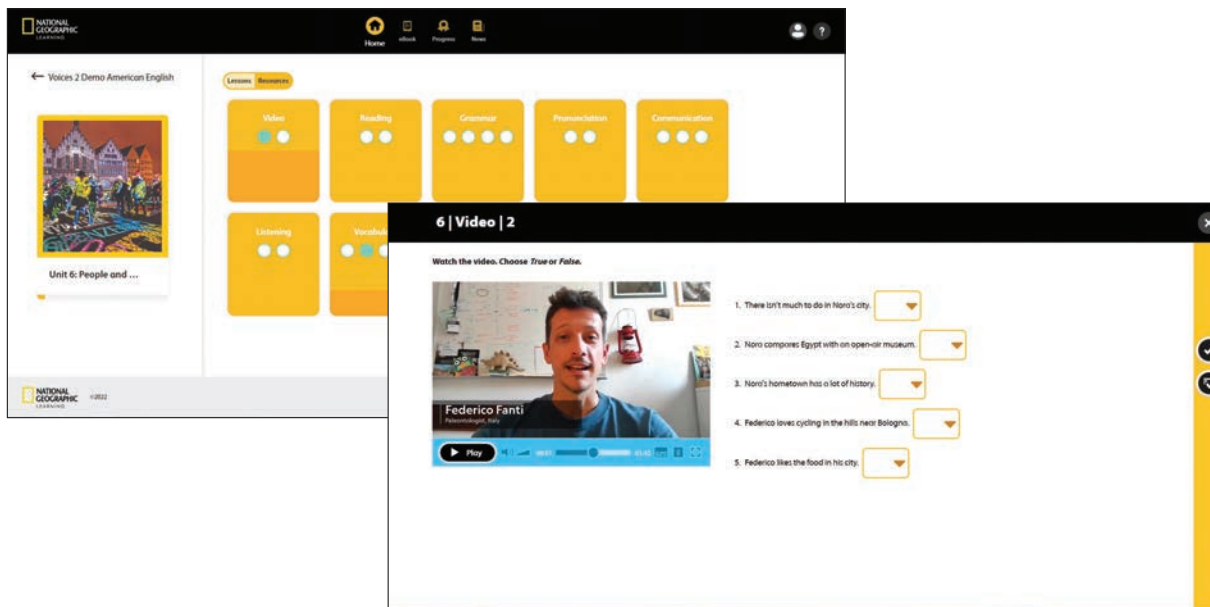
6. In 2016, more than 102 billion servings of instant noodles were eaten worldwide. That's about 14 servings for every person in the world!

7. Many people in the world like drinking _____ every day.
8. The world ate 102 billion servings of instant noodles in 2014.
9. Spanish people prefer _____ food to Chinese food.
10. _____ people prefer French food to Italian food.
11. People in the USA prefer Thai food to _____.

PRONUNCIATION AND SPEAKING
 1. Listen to the audio and repeat.
 2. Listen to the audio and repeat.
 3. Listen to the audio and repeat.
 4. Listen to the audio and repeat.
 5. Listen to the audio and repeat.
 6. Listen to the audio and repeat.
 7. Listen to the audio and repeat.
 8. Listen to the audio and repeat.
 9. Listen to the audio and repeat.
 10. Listen to the audio and repeat.
 11. Listen to the audio and repeat.
 12. Listen to the audio and repeat.
 13. Listen to the audio and repeat.
 14. Listen to the audio and repeat.
 15. Listen to the audio and repeat.
 16. Listen to the audio and repeat.
 17. Listen to the audio and repeat.
 18. Listen to the audio and repeat.
 19. Listen to the audio and repeat.
 20. Listen to the audio and repeat.

SELF-STUDY

- **Voices Online Practice** enables students to practise and consolidate learning on the go or catch up with missed lessons. It is mobile compatible, with an integrated Gradebook to assign work, automatically mark activities and provide teachers with individual and whole class reports. The Online Practice includes full skills coverage, progress checks with remediation function and voice recognition abilities.



ASSESSMENT

Voices supports teachers and learners throughout their English learning journey to achieve real-world success. Its approach to assessment centres on supplying students with the strategies and opportunities for reflection they need to become self-directed learners, and providing teachers with a toolkit to place learners, to monitor progress and to evaluate learning.

For students:

- The clearly articulated goals in the Student's Book at the start of each unit and lesson help students set clear learning objectives.
- 'Reflect and Review' sections in the Student's Book and 'Learning to learn' strategies in the Workbook encourage students to reflect on their own progress towards meeting their goals.
- Progress checks in the Online Practice provide students with adaptive remediation tutorials and activities that reinforce the lessons in the Student's Books.

For teachers:

- For simple and reliable placement, the **National Geographic Learning Online Placement Test** is a mobile-friendly solution that provides student alignment to the CEFR, recommends placement within the *Voices* programme and delivers a skill-specific report for each test-taker.
- The integrated Gradebook in *Voices Online Practice* generates reports on student and class performance, functioning as a formative assessment resource and a teacher time-saving tool.
- The **Voices Assessment Suite** offers pre-made and customizable tests and quizzes for monitoring and evaluating student progress, providing both formative and summative assessment.

Student's Book unit walkthrough

TEACH WITH CONFIDENCE THROUGH A CONSISTENT LESSON SEQUENCE

The **Unit Opener** spread introduces students to the topic and sets their expectations for the unit through vibrant photography, real and relatable National Geographic Explorer videos and clear learner goals.

Learner goals are presented at the beginning of each unit so that students know exactly what to expect.



Sophie De Oliveira Barata at the Alternative Limb Project applies an artistic approach to her designs, to create unique and personalized prosthetic limbs, London, UK.

4

The arts

GOALS

- Analyse arguments in a forum thread
- Use discourse markers
- Talk about music and oral traditions
- Understand final consonants in fast speech
- Use humour in international communication
- Write a film review

1 Work in pairs. Discuss the questions.

- 1 Look at the photo. Do you think designing prosthetic limbs is a form of art? Why? / Why not? How would you define art?
- 2 If you could only have one, would you choose: a novel, a music album, a painting, a book of poems or a film? Why?

WATCH

2 Watch the video. Answer the questions.

NATIONAL GEOGRAPHIC EXPLORERS



- 1 How do other art forms help Alyea be a better writer?
 - 2 How does Imogen express her creativity?
 - 3 Could Alyea and Imogen live without art? Why? / Why not?
- 3 Make connections. What is your connection with art? Compare your answers with Alyea's and Imogen's.

Students are introduced to National Geographic Explorers through bite-sized personal videos. They share snapshots from their everyday experiences that students can easily relate to and use as a model for interaction. Guided speaking activities encourage them to make connections with their own lives.

Lesson A provides students with a rich, topical input as a springboard for reading and critical thinking skills development, as well as opportunities for peer interaction.

4A

Is this literature?

LESSON GOALS

- Identify and analyse arguments in a forum thread
- Identify logical fallacies
- Debate the future of AI in the arts

READING

- 1 Look at the introduction to the forum thread and the two poems on page 49. Work in pairs to discuss the questions.
 - 1 Which of the poems do you like better? Why?
 - 2 Can you guess which poem was written by a) a well-known poet, b) by Artificial Intelligence (AI)? How do you know?
- 2 Skim the forum thread. Which writers think AI is capable of writing literature? Which disagree?
- 3 Look at the Reading skill box. Work in pairs. Choose two of the comments in the thread and use the questions in the box to identify and evaluate the writer's opinion.

READING SKILL
Identifying and analysing arguments

When supporting their arguments, writers use different techniques. Some of these will be more and some less objective, so it is important that you are able to identify and analyse them to evaluate how valid the writer's opinion is. Ask yourself:

- Does the writer use only personal examples?
- Do they make broad generalizations?
- Are their arguments balanced or very one-sided?
- Do all the arguments and examples logically support the opinion?

- 4 Compare your ideas in Exercise 3 with another pair. Which opinions and arguments in the forum thread are the most valid? Why?
- 5 Read the forum posts more carefully. Choose the correct options.
 - 1 According to ana234, the authorship of a text is *important / not important* when you are classifying something as literature.
 - 2 Metacritic uses comic books as an example of *what is not literature / a new type of literature*.
 - 3 Almaniatic thinks that AI *cannot yet be creative / is capable of original literature*.

EXPLORE MORE!

48 Look for AI-written poems or books. Search online for 'AI + poems' or 'books by AI'. Read a short piece. What is your opinion on it?

Forum subject: Can AI produce literature?

I recently read that the artist and coder Andreas Refsgaard, has used AI to write whole books! He even started [an online store](#) with AI-written books. AI can also write pretty good poetry. I bet you won't be able to guess which of the examples below was written by AI.



The Old Pond
The old pond,
A frog jumps in:
Plop!



Sun Rays
the sun rays struck my face
warm tingles to my fingertips
the light showed me a path
i should walk down
i spoke and the whispers of the breeze
told me to close my eyes
I lost my way in a paradise

👍 123 🗳️ 15 📄 543 🗨️ 3

ana234 According to Sian Cain, books site editor for *The Guardian* newspaper, 'What one person regards as an outstanding example of literature, another will consider drivel'. And I would have to agree with her. Whether these poems are written by humans or AI is irrelevant – and should not be the basis for whether something is deemed literature. After all, there are no objective criteria for evaluating literateness, if I can coin a new word. So if people read poems, etc. by AI, and find them well written, then they're literature. 👍 23 🗳️ 5 📄 10

metacritic This is utter nonsense! You're not thinking straight if you think AI can produce literature. This whole debate is just another example of a very worrying lowering of standards that you see everywhere. Soon anyone will be able to call anything literature. If AI-generated poems are literature, then what about a song, or a love note, or even a comic book? And while we're about it, why not a post on social media? It's crazy really. AI can't write poetry or literature. Go and read real poetry and you'll see. 👍 10 🗳️ 25 📄 5

Almaniatic I think we have to take a step back here for a sec. First, AI poems aren't exactly the result of AI creativity, but of training with datasets of tens of thousands of actual poems. This means that AI is simply trying to mimic human creativity and originality and is still incapable of creating literature on its own. Having said that, it is interesting to note that one study has shown that it can be difficult to tell AI and human-generated poems apart, even for literary experts. So while AI might not be able to create original pieces of literature, it can produce works that are almost indistinguishable from those written by humans. 👍 54 🗳️ 2 📄 23

49

'Explore More!' activities propose a variety of optional ways in which teachers and students can engage with the unit topic and develop learner autonomy. Further guidance on how to exploit this is in the Teacher's Book notes.

Carefully sequenced activities give students practice at applying strategies to help them become more confident readers inside and outside the classroom.

Explicit Critical Thinking instruction guides students to critically evaluate the reading text and to reflect on their own thought processes, encouraging them to think more analytically.

STUDENT'S BOOK UNIT WALKTHROUGH

Lesson B introduces the main grammar focus of the unit. The grammar is introduced in context through a short text, an infographic or a listening that often features the National Geographic Explorers of the unit. Students progress through a series of controlled activities that build to more personalized communicative tasks. Extended explanations and additional practice are provided in the grammar reference section at the back of the book.

A guided discovery approach makes grammar memorable: students first see the language in context, then see the form explicitly presented and are encouraged to notice its features. Practice activities progress from controlled exercises to more open-ended tasks that require students to use the language independently.

4B

The soundtrack of my life

LESSON GOALS

- Use discourse markers
- Adapt your pronunciation
- Talk about music

SPEAKING

1 Look at the infographic. Work in pairs to discuss the questions.

- Which of the music genres mentioned do you enjoy? Which are the most popular in your country? Would you add any to the list?
- Which songs or music genres make you feel ...
 - upbeat and cheerful?
 - nostalgic or emotional?
 - energetic and ready for any challenge?

Favourite music genres around the world

An average person listens to almost **18 hours** of music a week. Here are people's favourite music genres:

	64%	POP
	57%	ROCK
	32%	ELECTRONIC
	26%	HIP-HOP/RAP
	24%	CLASSICAL
	19%	METAL

LISTENING AND GRAMMAR

NATIONAL GEOGRAPHIC EXPLORER

2 **3.1** Listen to Imogen Napper talk about the role music plays in her life. How similar or different is it to the role it plays in your life?

3 **3.1** Listen again. Complete 1-6 with the word you hear.

- As a _____ of fact, I always joke that I was **basically** born in the wrong music era ...
- _____ to think of it, it is **actually** my mood that defines what I want to listen to.
- ... I have playlists for different moods and occasions: when I'm walking, exercising, working, cooking, **you** _____ it
- Music is _____ the fuel to my day.
- To be** _____, there is no better feeling when you hear a new song you absolutely love.
- For one** _____, listening to a whole record really gives you a more complete story and makes you appreciate the music in a whole new way.

4 Look at the sentences in Exercise 3 again. Discuss what the words and expressions in bold mean. Read the Grammar box to check.

GRAMMAR Discourse markers

There are many words and expressions that you can use when speaking, to ...

- organize your ideas (*for starters, for one thing, on top of that*).
- show your attitude (*to be perfectly honest, literally, you name it*).
- clarify a viewpoint (*come to think of it, basically*)
- introduce a different idea (*as a matter of fact, actually, mind you*).
- change the direction of a conversation (*anyway, at any rate*).

The meaning of some expressions is quite clear (e.g. *to be honest*), but in other cases, (e.g. *mind you, you name it*) the meaning is more idiomatic.

Go to page 151 for the Grammar reference.

5 Choose the correct option to complete the sentences.

- I listen to all sorts of music: jazz, reggaeton, metal, *you name it / for one thing*.
- I'm not sure what my favourite kind of music is. *Come to think of it, / By any chance*, I don't listen to music that much.
- I really hate electronic music now. *As a matter of fact / Mind you*, I used to be a big techno fan as a teenager.
- Metal is not really my bag, so to *speak / literally*.

6 **3.4.2** Listen to how these discourse markers are said fast and then slowly. Write down what you hear when the words are said fast. Discuss in pairs which pronunciation you prefer and which is easier to understand.

- Actually
- As a matter of fact
- Mind you

7 Look at the Clear voice box. Work in pairs. Say the discourse markers from Exercise 6 first quickly and then more slowly and carefully.

CLEAR VOICE

Adapting your pronunciation

When people speak quickly, sounds change or disappear, and words merge together or are barely pronounced at all. For example, while the careful pronunciation of *actually* is /æktʃʊəli/, in fast speech it can sound like /æʃʊli/. Similar things happen to many other discourse markers.

This might make your speech less clear, so consider the listener and, if necessary, adapt your pronunciation by saying the words slower and in their full form.

8 Prepare to answer the questions and think about which discourse markers you will use. Then work in pairs to discuss the questions.

- How important is music in your life?
- What types of music do you listen to in different contexts, e.g. when you are working, having dinner, trying to relax, feeling down/happy, exercising? Why?

EXPLORE MORE!

Choose one of the bands, songs or music genres your classmates have mentioned and find out more information about it.

3 Do you have special songs or types of music that evoke certain memories of places, people or events? Say more about this.

4 What music did you use to listen to when you were younger? How have your music tastes evolved over the years?

9 Talk to as many people in the class as possible. Ask each person one question from Exercise 8 and one follow-up question. Then move to the next person. When answering the questions, use appropriate discourse markers.

VOCABULARY

10 Work in pairs. Look at these words and phrases and discuss any you don't know the meaning of. Then, individually, complete sentences 1-6 so that they are true for you. Compare your ideas.

VOCABULARY

Go to page 138 for the Vocabulary reference.

a catchy tune/song go to a gig / live performance
 an instant hit lyrics (my) music tastes have evolved
 (the song) is on everywhere stream (music)
 top the charts a track be trending

- _____ topped the charts for a long time when I was younger.
- One song that I think has great lyrics is _____
- _____ is currently trending / is on everywhere in my country.
- _____ can make a song an instant hit.
- One really catchy tune I can't get out of my head at the moment is _____
- Many people go to gigs because _____

SPEAKING

11 Work individually. Prepare a 2-3 minute presentation entitled 'The soundtrack of my life'. You can use the questions in Exercise 8 and the vocabulary from Exercise 10 to help you.

12 Work in groups of three. Present the soundtrack of your life to each other. How similar or different are they?

With mutual comprehension as a goal, pronunciation points are integrated into the lesson sequence. As well as being presented with productive points, giving them the opportunity to practise what they hear, students also explore receptive points, taking the time to notice and understand without being encouraged to produce them.

Lesson C develops transferable listening skills, presents topic-related vocabulary and introduces the 'Focus on' point which has a grammatical or lexical focus. There is a strong focus on language needed for everyday communication.

Listening activities simulate real-world situations and often feature National Geographic Explorers.

Every pronunciation point is accompanied by an audio track. In many of the productive pronunciation points, students will hear two models – a speaker of British English first, followed by another global English speaker.

4C The art of storytelling

SPEAKING

- 1 Work in pairs. Discuss the questions.
 - 1 Do you enjoy telling stories? What kinds?
 - 2 How important is storytelling in your culture? Are there any traditional stories you know?
 - 3 Are storytelling traditions a thing of the past or should they be preserved for future generations? Why?

LISTENING

NATIONAL GEOGRAPHIC EXPLORER

- 2 **1.4.3** Listen to the phrases (1–3) said by Alyea Pierce. What happens to the final consonant sounds in bold? Look at the Listening skill box to check.
 - 1 cultures throughout the region
 - 2 because of their sensitivity
 - 3 can be seen

LESSON GOALS

- Understand final consonants in fast speech
- Use the present tense to tell stories
- Learn how to use stress when telling stories

LISTENING SKILL Understanding fast speech (1): final consonants

When people speak English fast, they might not pronounce all sounds clearly, or words might merge together.

- When one word ends with a /t/, /d/ or /v/ and the next starts with a consonant, the final sound might be dropped (e.g. *passed down*). (See the Clear Voice box on page 29).
- When the following word starts with a vowel, the final consonant of the preceding word might get attached to it (e.g. *developed under* → *develop-dunder*).
- The final sound can also change depending on the first sound of the following word (e.g. *can be* → *cambe*). Pay attention to these processes to understand fast speech better.

- 3 **1.4.4** Listen to Alyea discuss oral storytelling traditions. Take notes on why the preservation of oral storytelling is important. Then work in pairs to discuss whether you agree. Why? / Why not?

Mr Felix Edinborough performs at the 'Carnival of long ago' exhibition, with which Alyea Pierce is involved, in Trinidad and Tobago.



- 4 **1.4.4** Listen again. Are these statements true (T) or false (F)?
 - 1 Oral traditions have remained largely unchanged throughout ages.
 - 2 In the Caribbean, stories are only told on special occasions during the year.
 - 3 The listener plays a more important role in oral stories than the speaker.
 - 4 Being historically accurate is not crucial to most oral stories.

VOCABULARY AND SPEAKING

- 5 Look at these phrases. Check the meaning of any new ones in the dictionary. Can you remember which Alyea used and how?

our ancestors	based on facts / true events
historically accurate	indigenous peoples
pass on/down traditions	preserve for future generations
records of the distant past	share stories/legends
storytelling traditions	transcend time

- 6 Complete the questions with the correct form of one of the words from Exercise 5. Then discuss the questions.
 - 1 How _____ accurate are traditional oral stories? Are some _____ partly on true events?
 - 2 What do you know about your _____? Have stories about them been _____ in your family?
 - 3 How important is it for _____ peoples to construct their own narrative through stories?
 - 4 How are these stories _____ down through generations? Do you think the stories are altered as this happens?
 - 5 Is _____ stories important in your culture? What _____ traditions are there?

Go to page 138 for the Vocabulary reference.

GRAMMAR

- 7 **1.4.5** Listen to a traditional Amerindian story from Oregon. Work in pairs to discuss what you understood of the story. Is the story mainly told in the present or past tense? What effect does this have? Read the Focus on box to compare what it says.

FOCUS ON Using the present tense to tell stories

When telling stories, jokes and anecdotes, present tenses might often be used instead of past tenses, even though the story is about a past event. This can help make the listener experience the story as if it was happening right now and as if it were happening to them, thus making it more engaging.

A cloud came and made some shade.
A cloud comes and makes some shade.

Go to page 152 for the Focus on reference.

- 8 Read a story on page 166. Change the underlined verbs to an appropriate present tense to make the story feel more immediate and engaging.

PRONUNCIATION AND SPEAKING

- 9 **1.4.3** Listen to the phrases (1–3) from the story in Exercise 8. Underline the words that are stressed the most. What effect does this have? Look at the Clear voice box to find out more.

CLEAR VOICE

Stressing words to engage listeners

When telling stories, you want to engage listeners and keep them wondering what might happen next. Stressing certain words or syllables can help you do this. For example, you can ...

- stress the new or unexpected information.

*I would like a **cloud**.*

- show contrast.

*Coyote is **still** hot.*

- indicate what might happen next.

*The sky begins to look **very** stormy.*

- show what the listener should pay attention to.

*a **huge, swirling** river.*

- 1 And it rained like it had never rained before.
- 2 The Rainbow Serpent was hungry and tricked the young men
- 3 ... turning his body into a big arc of beautiful colours.

- 10 Work in pairs. Prepare a short story to tell. Use stress and present tenses to make it more engaging. Then tell the story to another pair.

EXPLORE MORE!

Search online for 'oral storytelling traditions from [a country you're interested in]'. Choose a story you like. What did you enjoy about it?

STUDENT'S BOOK UNIT WALKTHROUGH

Lesson D equips students with the language and communicative strategies to navigate a wide range of interpersonal and intercultural situations. Guidance is provided through videos and carefully staged tasks to enable students to formulate their own response to hypothetical situations in the safe environment of the classroom.

4D

Using humour in international communication

LESSON GOALS

- Learn about different types of humour
- Consider how we use humour in international communication
- Identify types of humour to avoid in international communication

SPEAKING

1 Scottish presenter Craig Ferguson once said, 'Being funny is a gift, and when done well, is an art form.' In pairs, discuss these questions.

- 1 Do you agree with Ferguson's quotation? How important is a sense of humour to you? Why?
- 2 Is there someone you know who you think is very funny? What do they do to be funny? Do you know people who don't think they're funny?
- 3 Do you use humour in your conversations? How and why do you use humour?
- 4 Have you ever said something tongue-in-cheek but it was taken seriously? What happened?

2 Work in pairs. Look at these different kinds of conversational humour. Use a dictionary to look up any words you are unsure of. Then match them with the examples (1-5).

irony putdown self-deprecating humour
teasing witty wordplay / puns

- 1 A mother, on seeing her children screaming and making a terrible mess, says with a smile to her visitor, 'Aren't children delightful?'
 - 2 A: I'm having trouble sleeping.
B: Come and see one of my presentations. That should fix it.
 - 3 You've lost your phone again? You'd lose your head if it wasn't screwed on!
 - 4 A: I'm going to call the guys in IT to help me with my laptop.
B: Well, whatever you do, don't ask Miles. He's about as useful as a chocolate teapot.
 - 5 A: How do you find your new boss?
B: I usually open his office door and there he is!
- 3** Look at the different types of humour in Exercise 2. In pairs, say which types of humour you tend to use and which ones you are not comfortable using.



MY VOICE

4 Watch the video. Answer the questions, then compare your answers with a partner.

- 1 According to the video what are five reasons for using humour?
- 2 Is behaving in a silly manner always a good way to break the ice? Why? / Why not?
- 3 How might self-deprecating humour be perceived? What about irony?
- 4 The video mentions two British expressions used to describe teasing someone. Do you have an expression like that in your language?
- 5 What's the danger in using cultural references or wordplay in conversational humour?

5 Look at the Communication skill box. Which of these do you naturally do in your conversations? Which do you think are particularly important when communicating internationally?

COMMUNICATION SKILL

Using humour in international communication

Here are some top tips for using humour in international communication:

- 1 Think about what is appropriate depending on the context and your conversation partner.
- 2 Avoid putdowns (making fun of people), insults and teasing your conversation partner.
- 3 Be careful with irony, wordplay and what you assume to be shared knowledge – it might exclude people who don't understand it.
- 4 Be aware that not every culture sees humour as a good way of coping with nerves and embarrassing situations.
- 5 When laughing in a group, be aware that some people might not see the humour in what is said and think they're being mocked.
- 6 Listen and get a feel for your conversation partner's sense of humour and adapt where you can.

6 Look at these situations. Work in pairs. Discuss which of the tips from Exercise 5 you might give Ada, Kit, Matteo and Rosa.

- 1** Thuy joined Ada and her friends for dinner one evening but couldn't really understand what they were talking about. Thuy felt like they were laughing at her and was miserable all evening.

2 Zhong and Kit were talking about a mutual friend, Iker. Kit started to make fun of Iker's dancing style. Zhong found Kit's behaviour insulting.

3 When Naira pointed out that Matteo had booked the wrong meeting room, Matteo laughed and said 'Oh silly me! It's the second time I've done that this month!' Naira was appalled that Matteo was taking his mistake so lightly.

4 Tyson asked his friend Rosa if she liked his hair as he had just been to the barber's. Rosa replied, 'Yes, it'll be lovely when it's finished!' Tyson felt a bit hurt.

7 In a situation where humour is being used, you may need to clarify what is meant. Look at the Useful language box. Which phrases might be useful for Thuy, Kit, Matteo and Rosa in Exercise 6?

Useful language

Using humour in conversations

Clarifying your intentions
Sorry, I was only joking. I didn't mean to cause offence.
Where I come from, we use humour when (we feel nervous).
I only tease people I'm close to. And I think of you as a close friend.

Clarifying your conversation partner's intentions
Was that meant as a joke?
I'm sorry but you lost me. Why was that funny?
Are you being serious, or was that tongue-in-cheek?

8 OWN IT! Work in pairs. Choose two scenarios to roleplay from Exercise 6. Take turns to be the person trying to be humorous. Try to use the Communication skill tips and the Useful language.

SPEAKING

- 9** Work in small groups. Discuss the questions.
- 1 What type of comedy do you enjoy watching? What kind of humour are you not so keen on?
 - 2 Have you ever met anyone who had a very different sense of humour from you? How was it different? How did you handle the conversation?

Lively lesson videos illustrate communicative scenarios and provide insight into different communication styles. Students are encouraged to reflect on their own interactions and are provided with ready-to-use tips to promote effective communication.

The 'Own it!' task at the end of each lesson encourages learner collaboration as students apply the language and communication skills to real-world scenarios.

Lesson E develops transferable writing skills through a clear, step-by-step approach that guides learners to put the grammar and vocabulary from the unit to use in their own writing.

As well as topic-related vocabulary sets, students are presented with everyday useful language chunks throughout the unit, ready to pick up and use in spoken and written interaction inside and outside the classroom.

4E

A daring debut

LESSON GOALS

- Learn language for writing film reviews
- Engage the reader when writing a review
- Write a film review

SPEAKING

- 1 Work in pairs. Discuss the questions.
 - a kept you interested from beginning to end?
 - b was better than you expected?
 - c was not as good as the reviews or others said?
- 2 How often do you read film reviews? How accurate are they usually, in your opinion?
- 3 What's the most important thing for you in a film (e.g. the plot, characters, special effects, actors)?

2 Look at the film and review titles. Have you seen any of the films? If not, which synopses make you want to see the film? Why? / Why not?

Nobody Knows I'm Here
★★★★★
Strange, surreal and suspenseful story of childhood trauma

Nomadland
★★★★★
Gently compassionate portrait of people living nomadic lives in America.

Veins of the World
★★★★★
A heart-warming and heart-breaking family struggle to preserve millennial traditions

READING FOR WRITING

- 3 Read the film review on page 57. If you've seen the film, do you agree with the reviewer? If you haven't, does the review encourage you to watch the film? Why? / Why not?
- 4 Look at the Useful language box. Underline the phrases from the box the critic uses in their review. Find any others in the review that could be useful.

Useful language Writing film reviews

It's set in (19th century Japan).
It's based on (a novel by ... / a true story).
The tragic/male/protagonist ...
The film was shot (on location).
dazzling/spectacular special effects
star-studded/talented cast
an epic/action-packed/Hollywood blockbuster
an acclaimed/understated/underrated independent film
a gripping/compelling plot
(The action) keeps you on the edge of your seat.
It was a box office flop/hit.
It's an (absolute) must-see / a (real) tear-jerker.

- 5 Think of a film you have seen that you would like to talk about. Work in groups of three. Try to use some of the Useful language to review your film. Do you want to see your classmates' films? Why? / Why not?
- 6 Look at the Writing skills box. Which ways to hook the reader can you find in the title and content of the review of *Nobody Knows I'm Here*?

WRITING SKILL
Hooking the reader in a film review

Here are several common ways in which film critics try to interest their readers:

- The title: use strong adverbs (*shockingly*) and adjectives (*spectacular*) to generate interest and express your opinion; use noun phrases (*classic family drama with a twist*) to keep it short and snappy.
- Opening lines: hook the reader in the opening with an interesting fact about the film (*booed by the public at Cannes*), a compelling opinion (*daring debut*) or an interesting comparison with another movie.
- Rhetorical devices: use groups of 2–3 words starting with the same letter (*bold, brave and baffling*), and repeat the same structures for rhythm (*once a celebrated cop, now a hardened criminal*).

7 Use the tips from the Writing skill box to write the title and the opening sentence of your review from Exercise 5.

Strange, surreal and suspenseful story of childhood trauma
★★★★★

52 15 125 0

Gaspar Antillo's slow-moving, sweet, yet slightly strange debut tells the story of gentle recluse Memo, who lives with his uncle on a remote sheep farm in the south of Chile. Breathtaking landscapes, beautiful music and superior acting make this film a rare work of art.

The plot moves gracefully between the protagonist's current uneventful life and his childhood as a budding singer. These flashbacks gradually uncover the events that still haunt Memo such that now he stubbornly refuses to use his voice at all, even to speak to his uncle. Locked in his body, mute and indifferent, he spends his time listening to the same heart-rending tune that we see him sing as a child. After a local girl, Marta – played by Millaray Lobos – posts a video of Memo singing, Memo must confront the trauma of his past to regain his voice and present life.

The lead actor's Jorge Garcia's performance as Memo is compelling despite the almost complete lack of dialogue. His portrayal of the gentle giant is deeply emotional and turns a seemingly dull character into a vividly real person. He is also well supported by impressive performances from the other members of the cast.

In the age of action-packed Hollywood blockbusters, the film's slow-moving and almost uneventful plot could be a potential drawback. Yet, Sergio Armstrong's masterful camerawork and Carlos Cabezas Rocuant's superb soundtrack keep you on the edge of your seat. Stunning shots of Chilean landscapes reflect Memo's sombre and secret inner life.

Nobody knows I'm here is a daring debut for Gaspar Antillo: mysterious despite there not being much of a mystery and gripping despite a rather uneventful plot. It's an emotionally charged story that will leave no one indifferent.

8 Use these words to replace the words and phrases in bold in the sentences (1–4) to make them more engaging. Then decide if you can use or adapt any of the sentences for your own review.

breathtaking glides musically narratively
surprisingly thoroughly

- 1 The camera **moves** gracefully creating a gentle atmosphere.
- 2 The plot is **very** simple, yet **more** entertaining than I thought it would be.
- 3 The fast-moving story and **beautiful** photography make for an unforgettable experience.
- 4 Visually stunning, **music that is** charming, and with a **story that is** compelling, this film is a modern masterpiece.

9 Decide how you will structure your review. Make some notes under the headings: *Plot, Acting and Camerawork*. Add any other headings you think are important for your film.

WRITING TASK

10 **WRITE** Write a film review for an online film magazine. Write approximately 300 words.

11 **CHECK** Use the checklist. I have ...

- hooked the reader in the title and the opening lines.
- organized the review into 4–5 paragraphs.
- reviewed at least two of the following elements: plot, characters, special effects, music, acting and camerawork.
- used adjectives, adverbs, words starting with the same letters, or phrases with similar structure to engage the reader.
- used a range of appropriate film review vocabulary.

12 **REVIEW** Work in groups of three. Exchange the reviews with a classmate. Which film ...

- is the most action-packed?
- has the most gripping plot?
- has the best acting performance?

Go to page 131 for the Reflect and review.

EXPLORE MORE!
Find out more about the best films and directors from a country of your choice. Which films would you like to see?

A practical writing model acts as a point of reference and an aspirational goal for students as they are supported to produce a personalized text of the same genre.

The 'Check' and 'Review' sections at the end of the lesson get students into the habit of reviewing their own work and that of their peers to identify ways to improve it through subsequent edits.

Learn More About *Voices* . . .

We asked the *Voices* author team some questions to understand the thinking behind the series and what makes *Voices* unique.

Q: How do the National Geographic Explorers in *Voices* help make the course more relatable for students?



DANIEL BARBER

A: Learners need the chance to use English to talk about their own experience. When they meet the National Geographic Explorers, they are getting to know interesting people who lead exciting lives, but who are also like them in many ways. They do talk about their jobs, but they also talk about their private lives, funny accidents, travel routines, future desires and worst fears. Importantly, many of them are language learners themselves, using English to express themselves and succeed internationally. They're ideal role models and great examples to emulate!

Q: *Voices* represents the real world through its range of Englishes. Why is that important?



LEWIS LANSFORD

A: Every day, people from all over the world communicate with one another in English. Colleagues from Germany, Argentina and Japan working together in Saudi Arabia will use English even when no one in the group has it as a first language. Hotel staff in Beijing will speak English with guests from Thailand or Bahrain because it's a global lingua franca. English is also a major medium for the exchange of information and ideas online. To prepare for real-world communication, learners need to be exposed to a wide variety of international English input. That's why *Voices* includes listening and video material featuring a broad range of both first- and second-language English users, and explores accents and pronunciation features that learners will encounter in real life. Not only does this help learners become better communicators, it also demonstrates that English is their own language – and their passport to the wider world.

Q: Can you tell us more about how *Voices* develops communication skills?



CHIA TUAN CHONG

A: As our learners use English, they're going to need skills and strategies to build trust, manage impressions, deal with conflict, and mediate in a space where people from different cultural backgrounds are coming together to convey their messages and develop relationships. The communication skills in *Voices* allow the learner to dive into different areas of interpersonal communication, offering teachers and students useful tips, strategies and useful language which they can then practise using in a variety of realistic scenarios. These relatable scenarios allow us to push the learner to develop an awareness of the issues and their own reactions to them. In my experience, they are also a great way of motivating students to engage in extended speaking practice. After all, the best speaking activities are those where learners can't wait to share their thoughts and opinions about the topic!

Q: What is special about the pronunciation strand in *Voices*?



MAREK KICZOWIAK

A. There are a few things that make it unique. First, it is based on research. In other words, in developing it, we used research findings to identify which pronunciation features are the most likely to lead to misunderstandings in international contexts. Second, it recognizes the beautiful diversity of English and is the first to use 'second language speakers of English' as models of pronunciation. Third, students are given clear instructions to draw their attention to how a specific sound is produced. Finally, our pronunciation strands emphasize clear pronunciation, rather than proximity with an idealized standard 'first language speaker of English' model, helping students take ownership of the language and promoting inclusivity.

Q: How does *Voices* support the evolving needs of learners?



EMILY BRYSON

A. Every learner is different and, as such, every learner has different needs. What's so great about *Voices* is that it is a comprehensive course which equips all learners with a multitude of life skills for today's world. The digital components of the course support learners to develop their online learning and self-skills while the Explore More! features encourage learners to enhance their research skills. Each unit provides tips on reading, listening, writing and critical thinking skills to enhance their language as well as their work and study skills. The world is getting smaller, and students on this course will gain international communication skills and knowledge of authentic topics to succeed in an ever-evolving global environment.

Q: Reflecting on your experiences as a teacher, what do you think your three favourite things would be about *Voices*?



CHRISTIEN LEE

A. For me, the focus on real people, including the National Geographic Explorers, is really interesting. I feel that getting glimpses into the lives of real people from all over the world increases the intrinsic interest of the material, and provides a context that makes the grammar, vocabulary and other content natural and relatable. I also like how the units strike a good balance between being new and familiar. There are some units that focus on topics not commonly seen in ELT materials, which is nice. But even those topics that seem familiar at first glance are typically approached from an unusual angle, which adds both interest and excitement. Above all, though, I like the overall quality of the material. I was impressed with the tremendous passion, extensive knowledge and deep commitment of all of the other authors, and when I see the material they produced, the top-to-bottom quality shines through.

Q: How does *Voices* prepare students for assessment?



GARY PATHARE

A. To prepare for important English exams like IELTS, FCE and TOEFL, teachers need a course that not only systematically builds the real-world skills and language required, but also keeps learners interested and motivated. *Voices* has a rigorous, structured approach based on the international framework of skills and language for each level, but at the same time it engages learners in content-rich lessons with authentic tasks featuring real people from around the world. The unique communication skills and comprehensible pronunciation focus will help *Voices* learners perform confidently in speaking tests, and the contemporary photos and infographics are designed both to stimulate students to develop their productive skills and to input interesting ideas to talk and write about. As all skills are clearly signposted and explained, teachers can easily target specific exam techniques and strategies for them, and there is plenty of extra grammar and vocabulary practice to help learners secure the language they need.

Encounters

UNIT GOALS

1A Reading, speaking

- practise using a dictionary to help understand a literary extract; learn how to critically analyse literary characters; consider first impressions and describe first meetings

1B Vocabulary, grammar, pronunciation

- learn and practise key expressions based on chance encounters; read about and describe events and encounters from a later point in time; practise intonation and pausing in complex sentences

1C Listening, vocabulary, pronunciation, speaking

- practise the pre-listening strategy of prediction using mindmaps; develop dictionary work to understand new words or complex phrases; practise saying words that are difficult to pronounce; identify the difference in meaning and use between similar words; talk about a precious object and its personal significance

1D Speaking

- explore and analyse an established model of personality types; practise language for adapting communication with those who have different personality types; consider several personality clashes and suggest ways of improving communication as well as roleplaying each situation

1E Writing

- learn the structure of written messages following a first meeting; practise appropriate language for



Grace meets her great-granddaughter, named after her, for the first time, in St Francis hospital, Columbus, Georgia, US.

10

making plans and suggestions; write a formal email to someone making plans or suggestions

Photocopiable resources

Communication activities: pp. 218–219

Vocabulary activities: pp. 239–240

Grammar activity: p. 261

Focus on ... activity: p. 262

Pronunciation activity: p. 284

Mediation activity: p. 299

Workbook

Unit 1 pp. 4–11

ABOUT THE PHOTO

The photo conveys a tender scene, the first meeting between an elderly woman and her great-granddaughter. The baby has been named after her. The term for this in English is *namesake*. Grace, the baby, is her great-grandmother's namesake.

Extra activity

Ask whether any student is the namesake of a family member, or of someone else. Invite students to share stories about any naming traditions in their culture and/or in their own family. Contribute some stories of your own, if you can.



1

Encounters

GOALS

- Use a dictionary to understand a literary extract
- Use the perfect aspect to talk about events as seen from a later point
- Talk about encounters; describe finds and possessions
- Use mindmaps to help predict what you might hear
- Learn to adapt to different personality types
- Write a follow-up email

1 Work in pairs. Discuss the questions.

- 1 Look at the photo. What do you think Grace wants to say to her great-grandchild?
- 2 How might her relationship with her great-grandchild make a difference to her life?

WATCH

2 1.1 Watch the video. Answer the questions.

NATIONAL GEOGRAPHIC EXPLORER



MIKE GIL

- 1 What was Mike's first impression of his PhD advisor? How was it inaccurate?
 - 2 What was Mike's first impression of his college professor? What influence did the professor come to have on him?
- ### 3 Make connections. Discuss the questions.
- 1 Have you ever formed a first impression that turned out to be accurate? What happened?
 - 2 Have you ever formed a first impression that turned out to be wrong? What happened?

11

you would get along well with them? Why? / Why not?

Don't give students much time to think about their ideas. The whole point about first impressions is that they are very quickly formed.

Open a class discussion about the pictures. Were students' first impressions of the people similar or quite different? Encourage everyone to think about the reasons for their opinions.


2 1.1

- Before playing the video, tell students to read the questions. If you didn't do the Extra activity above, check that everyone understands what *first impression* means.
- Play the video.
- Invite volunteers to share their ideas with the class. Make sure they give reasons for their answers.

Answers

- 1 He had a negative first impression of his PhD advisor. Mike thought his advisor was rude and that he enjoyed making students feel stupid. Then Mike realized that he had misinterpreted his advisor's intentions, and that his feedback actually came from a place of love – he wanted Mike to succeed as a scientist.
- 2 Mike thought the professor was magnetic, inspiring, dedicated to his work and to mentoring the next generation of scientists. The professor's enthusiasm and genuine love for the process of scientific discovery motivated Mike to pursue a similar career.


3

-  Ask students to discuss the questions in pairs.
- **Optional step** Open a class discussion about the questions. Consider sharing some answers of your own.

ABOUT THE EXPLORER

MIKE GIL is a marine biologist and National Geographic Explorer from the US. His research focuses on marine ecosystems, from coral reefs to 'microislands' of plastic garbage. He uses cameras and computers to understand how communities of marine organisms function. He also founded and runs SciAll.org, a non-profit organization which uses free online videos to make science interesting and accessible to all.

1

- **Optional step** Before opening the book, write *encounter* (n) and *encounter* (v) on the board. Ask whether anyone can define *encounter*: (a meeting with someone or something). Point out that the idea of an encounter often includes an unexpected element, like meeting somebody by chance.
-  Students discuss their ideas with a partner. Encourage some pairs to share their thoughts with the class.

Sample answers

- 1 The great-grandmother might want to say: 'I love you. You are special and precious. We will protect you and keep you safe.'

- 2 The relationship might bring more happiness and joy into her life.

WATCH

Extra activity

Before the class, prepare two or more large, striking images of people. On the board, write *first impressions*. Ask what the phrase means. First impressions are the opinions we form about someone the first time we meet them, or about something the first time we see it. Show the class the images and ask, *What are your first impressions of these people? Do you like these people? Do you think*

LESSON GOALS

- **READING** The main aim is for students to practise using a dictionary: identifying parts of speech and context; noticing when a word is part of a longer item; and recognizing how high-frequency the word is. Students develop the critical thinking skills necessary to analyse characters in literature.
- **SPEAKING** The speaking aim is for students to talk about an interesting first meeting they've experienced.

READING

ABOUT THE TEXT

The text type is an excerpt from a children's novel called *Anne of Green Gables* by Lucy Maud (L.M.) Montgomery. It is the fictional account of an eleven-year-old orphaned girl, Anne, who goes to live on a farm called Green Gables. As the story unfolds, we get to know Anne and the characters she encounters. We follow her adventures and her difficulties.

Set in Canada, the novel was published in 1908 and was an instant success. Since then, it has been translated into dozens of languages and has sold more than fifty million copies worldwide. Schools often include it on their curriculum, and there have been many film and TV adaptations of the novel.

Extra activity

As a lead-in, ask if there is a particular novel that any students read in childhood which had a significant impact on them. What was the book? Why did they feel a connection to it? Share any of your own reading experiences from childhood.

1

- Students discuss the three questions in pairs. Then go over each question as a class, and ask some pairs to share their answers. For question 3, accept all ideas, but don't correct or confirm them at this point.

2

- Tell students to look over the questions first, and then give them three minutes to skim the extract. Check that students remember how to *skim* (to read

1A
First impressions

READING

- 1 Work in pairs. Discuss the questions.**
 - 1 How often do you meet new people?
 - 2 The book *Anne of Green Gables* is a children's classic written in 1908. Have you heard of it or seen a film of it?
 - 3 Read the introduction to the book on page 13. What do you think is going to happen next?
- 2 Skim the novel extract. Answer the questions.**
 - 1 How does Matthew feel about meeting Anne? *shy and nervous*
 - 2 How does Anne feel about meeting Matthew? *excited and happy*
 - 3 Who does most of the talking? *Anne*
- 3 Look at the Reading skill box. Then choose the best dictionary definition (a–f) for each word (1–6) from the extract. For a–c you will also need to choose the correct meaning.**

READING SKILL
Using a dictionary

When looking words up in a dictionary, ask yourself:

- Does the word have more than one meaning? Use the context to help identify the most relevant meaning, as well as the correct part of speech.
- Is the word part of a longer word, an expression or a phrase? You may be able to look up the whole phrase or expression.
- Is the word useful to learn? Many dictionaries show whether the word is frequently used or is more formal, literary or old-fashioned.

- 1 spare (line 1) **b iii**
 - 2 shabby (line 2) **f**
 - 3 dwell (line 9) **e**
 - 4 marble (line 9) **a ii**
 - 5 scrawny (line 11) **d**
 - 6 worldly (line 19) **c ii**
- a i *n* a small ball made of coloured glass
ii *n* a type of hard stone
- b i *n* an extra thing you keep in case you need it
ii *adj* not being used at the present time
iii *v* save somebody from pain or unpleasantness

- LESSON GOALS**
- Use a dictionary to understand an extract from a novel
 - Analyse characters in a novel
 - Talk about a first encounter

- c i *adj* having experience and knowledge of life
ii *adj* of possessions, all that someone owns
- d *adj* very thin
- e *v* (literary) live in a certain place
- f *adj* old and in bad condition

- 4 Look at the Critical thinking skill box. Then look at adjectives 1–8. Do they describe Anne (A) or Matthew (M)? Tick (✓) the correct answer. Where possible, underline any parts of the extract that tell you.**

CRITICAL THINKING SKILL
Analysing characters

When you 'meet' a person in fiction, you form an impression of their character and personality. Understanding how an author has helped form your impression will make you understand the writer's technique and the story better. When you analyse your first impression, ask yourself:

- What words, if any, **describe** the character? Look for adjectives and adverbs e.g. *happy* or *shyly*
- What actions **show** the character's personality? Look for things the person does or doesn't do that reveal the sort of person they are.

	A	M		A	M
1 confident	<input checked="" type="checkbox"/>	<input type="checkbox"/>	5 optimistic	<input checked="" type="checkbox"/>	<input type="checkbox"/>
2 adventurous	<input checked="" type="checkbox"/>	<input type="checkbox"/>	6 talkative	<input checked="" type="checkbox"/>	<input type="checkbox"/>
3 nervous	<input type="checkbox"/>	<input checked="" type="checkbox"/>	7 quiet	<input type="checkbox"/>	<input checked="" type="checkbox"/>
4 responsible	<input type="checkbox"/>	<input checked="" type="checkbox"/>	8 happy	<input checked="" type="checkbox"/>	<input type="checkbox"/>

- 5 Work in pairs. Discuss the questions.**

- 1 What else do we learn about Anne and Matthew from the extract?
- 2 What kind of person do you imagine Marilla to be? Why? How do you think she will react to Anne?

SPEAKING

- 6 Work in pairs. Can you think of an interesting first encounter you have had? Talk about it and ask and answer follow-up questions. Could you use any of the characteristics mentioned in Exercise 4 to describe the person you met?**

something quickly in order to get the main ideas rather than every detail).

- **Optional step** Ask students to circle the words from the text that helped them to answer questions 1 and 2. Check if they then looked for words that describe feelings.

Extra activity

Before reviewing the Reading skill box, ask students how they usually deal with unknown words in a text. Many are likely to say that they use their dictionary. Ask if they have any other strategies when, for example, they don't have access to a dictionary.

Brainstorm as a class, writing the ideas on the board as they are given. These may include:

- Could this word belong to a word family that I know?
- Do I recognize the etymology (linguistic origin) of the word?
- Does the word contain a base word / root word that I know?
- Does it have a common prefix or suffix that I know?
- Can I infer, or guess, the meaning from context?



INTRODUCTION

Matthew Cuthbert, a sixty-year-old farmer, lives and works with his sister Marilla on their farm called Green Gables. The pair have decided to adopt an orphan boy – a boy with no living parents – to help them run the farm. However, when Matthew goes to the railway station of the local town, Bright River, expecting to meet the boy for the first time, he discovers that a girl has arrived instead. Matthew, a shy person, is shocked and surprised. As he worries about how to introduce himself, the girl – eleven-year-old Anne Shirley – takes control of the situation.

Chapter 2

1 ... Matthew, however, was spared the ordeal of speaking first, for as soon as she concluded that he was coming to her, she stood up, grasping with one thin, brown hand the handle of a shabby, old-fashioned carpet-bag; the other she held out to him.

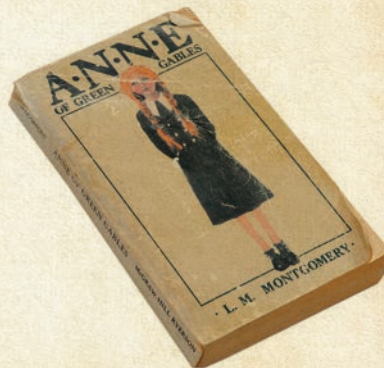
'I suppose you are Mr Matthew Cuthbert of Green Gables?' she said in a peculiarly clear, sweet voice. 'I'm very glad to see you. I was beginning to be afraid you weren't coming for me and I was imagining all the things that might have happened to prevent you. I had made up my mind that if you didn't come for me tonight, I'd go down the track to that big, wild cherry tree at the bend, and climb up into it to stay all night. I wouldn't be a bit afraid, and it would be lovely to sleep in a wild cherry tree all white with bloom in the moonshine, don't you think? You could imagine you were dwelling in marble halls, couldn't you? And I was quite sure you would come for me in the morning, if you didn't tonight.'

Matthew had taken the scrawny little hand awkwardly in his; then and there he decided what to do. He could not tell this child with the glowing eyes that there had been a mistake; he would take her home and let Marilla do that. She couldn't be left at Bright River anyhow, no matter what mistake had been made, so all questions and explanations might as well be deferred until he was safely back at Green Gables.

'I'm sorry I was late', he said shyly. 'Come along. The horse is over in the yard. Give me your bag.'

'Oh, I can carry it', the child responded cheerfully. 'It isn't heavy. I've got all my worldly goods in it, but it isn't heavy. And if it isn't carried in just a certain way the handle pulls out – so I'd better keep it because I know the exact knack of it. It's an extremely old carpet-bag. Oh, I'm very glad you've come, even if it would have been nice to sleep in a wild cherry tree.'

25 We've got to drive a long piece, haven't we? Mrs Spencer said it was eight miles. I'm glad because I love driving. Oh, it seems so wonderful that I'm going to live with you and belong to you. I've never belonged to anybody – not really.'



From *Anne of Green Gables* by L.M. Montgomery

EXPLORE MORE!

Search online for 'how to make a good first impression' for tips and ideas about making first encounters positive.

13

use their dictionary? You might like to point out the phrase on line 25, a *long piece*, and see if students understand it. It means a long distance or way, but is a colloquial (informal) expression not commonly used today.

VOCABULARY NOTES

ordeal /ɔ:'di:l/ a difficult or unpleasant experience
grasping /'grɑ:spɪŋ/ gripping or holding very tightly
bloom /blu:m/ a flower
awkwardly /ɔ:'kwɔ:dlɪ/ in an embarrassed way
glowing /'gləʊɪŋ/ = shining
defer /dɪ'fɜ:(r)/ = to put something off, e.g. an action or an event, until a later time
knack /næk/ = the ability or special skill to do something well
carpet-bag /'kɑ:(r)ɪt/ - /bæg/ = a travelling bag made of thick fabric, similar to carpet

Extra activity

If all of your students have access to a good dictionary, ask them to race each other in pairs. The winner is the first one to find the correct dictionary entry of the words in bold. Give extra points for students who can locate additional dictionary information such as the frequency of the word, and whether it is sometimes part of a longer phrase. *We **grasped** each other's hands until the **ordeal** was over.*

*I stood there **awkwardly**; my face was **glowing** red with shame.*

4

- Read the title of the Critical thinking skill box aloud. Give students time to read the information in the box. Confirm understanding of the main points.
- Make sure everyone understands the eight adjectives in the list. Point out that the author hasn't actually used these adjectives in the extract. Explain that the students' task is to find how the author conveys these characteristics. Encourage students to locate any descriptive language, particularly adverbs and adjectives that the author uses. Tell students, where possible, to underline the places in the text where they find the answers.

3

- Give students a few minutes to read the information about using a dictionary in the Reading skill box. Then go over each point as a class. Ask your students if they already think about these things when using their dictionary.
- **Optional step** Do some whole-class dictionary practice. Choose words students are unlikely to already know and, ideally, words that have more than one meaning, such as *bias*, *legacy*, *disdain*, etc. Point out the different parts of the dictionary entry and their abbreviations. If you have access to more



than one dictionary, cross-reference how some may supply more information than others.

- Explain the matching definitions task and point out that students must choose from more than one possibility in a–c.
- When you check the answers, particularly to 1, 4, and 6, get students to say how they decided which part of speech and definition was the correct fit.
- **Optional step** Find out whether there were any other unknown words in the extract. See the Vocabulary notes. What were they? Can students figure them out from context, or do they need to

Answers

- 1 Anne ('the girl – eleven-year-old Anne Shirley – takes control of the situation'.)
- 2 Anne ('I had made up my mind that if you didn't come for me tonight, I'd go down the track to that big, wild cherry tree at the bend, and climb up into it to stay all night. I wouldn't be a bit afraid, and it would be lovely to sleep in a wild cherry tree all white with bloom in the moonshine, don't you think?')
- 3 Matthew (He worries about how to introduce himself.)
- 4 Matthew ('She couldn't be left at Bright River anyhow, no matter what mistake had been made ...')
- 5 Anne ('I was quite sure you would come for me in the morning, if you didn't tonight.' / 'Oh, it seems so wonderful that I'm going to live with you and belong to you.')
- 6 Anne (Anne does most of the talking.)
- 7 Matthew (Matthew says very little.)
- 8 Anne ('I'm very glad to see you.' / 'Oh, I can carry it,' the child responded cheerfully.)

5

-  Give pairs a moment to read the questions. For question 1, point out that this is about information beyond what was established in Exercise 4.
-  As pairs discuss the questions, make sure they support their ideas with information from the text.

Answers

- 1 **Matthew** is sixty years old. He is kind and considerate because, even though he knows a mistake has been made, he's not willing to abandon Anne. He is also courteous; he apologizes for being late and offers to carry Anne's bag. **Anne** is eleven years old. She is thin: 'grasping with one thin brown hand', 'Matthew had taken the scrawny little hand awkwardly in his'. Anne is also poor; her old carpet bag is shabby and, although it contains everything she owns, it is very light.
- 2 **Marilla** is probably a strong, forceful and practical person because Matthew feels she will be better at explaining the mistake to Anne. She might not react positively to Anne's arrival because her focus is on getting help on the farm.

SPEAKING


Extra activity

As preparation for the Speaking activity in Exercise 6, students can practise explaining behaviours that show specific personalities. Ask students to look again at the adjectives in the Critical thinking skill box and think of at least two people they know who have these characteristics. Then ask them to think of an example of the person's actions that show this.

Ask them to share their examples in small groups.

Find out from the whole class which personalities seem to be the most common.

6

- Give students a few minutes to think about their answers.
-  Ask pairs to describe the first encounters they want to share. Remind them to include adjectives from Exercise 4, if possible, or other adjectives of personality.

- **Optional step** To help students begin, suggest some ideas for follow-up questions, and write them on the board. *How did you feel when you met this person? / Do you ever wish you hadn't met them? / Was your first impression correct? / Have you changed your mind about them? If so, why?*

EXPLORE MORE!

The aim of the *Explore More!* section is to encourage students to do more research into the topic of the lesson. You can adapt the task depending on the interest and situation of your students.

How you exploit *Explore More!* will depend on internet access in your classroom.

Encourage students to search for images and videos as well as text using the search term on page 13. Often, images show a clear summary of the kind of information that is available, and so are a good starting point for searches on this kind of topic. Most of the results will probably refer to business contexts and include ideas such as: be punctual, be open, be a good listener.

Depending on your class, you could ask students to refine their searches for specific contexts: at work, in an interview, in a new job, at a party, with new friends, etc.

Ask students to choose five tips from their research to share with the class, and to say what context the tips refer to.



See **Workbook** pages 4–5 for extra practice (Reading).

LESSON GOALS

- **VOCABULARY** A main aim is for students to learn and practise using words and phrases about first encounters.
- **GRAMMAR** The main aim is for students to read and recognize the function of perfect structures, and to practise using them.
- **PRONUNCIATION** A sub-aim is for students to practise pausing briefly between 'chunks' in long, complex sentences and changing intonation where appropriate.
- **SPEAKING** The speaking aim is to get students talking about an imagined encounter and to describe a past encounter from a later point in time.

SPEAKING

1

-  Explain that the photo shows two people who have just met. Put students in pairs to discuss the questions.
-  **Optional step** Ask some pairs to roleplay their improvised conversation for the class. Ask whether there were any particularly interesting encounters discussed in question 2. Invite those students to share their story with the class. Share one of your own, if possible.

Sample answers

1 It's possible that something the younger man was doing on his phone caught the older man's interest.

A: Hi. Sorry to bother you, that game looks very interesting.

B: Oh, yes. It's really fun. Would you like to see how it works?

A: I'd love to ... but if you're sure you don't mind?

B: Not at all! Here, take a look. The idea is that ...

Extra activity

Get students to brainstorm a range of opening lines they might use when starting a conversation with someone for the first time. Write their ideas on the board. These could include:

Do you mind me asking where you got your watch? I've been looking for one exactly like that for ages! / Sorry, my wifi isn't working. Could you possibly help me to check something? / Excuse me, is this seat free? / It's very busy here today, isn't it?

If you have enough time, get students to work with a partner and ad-lib a conversation from one of these opening lines.

VOCABULARY

Extra activity

Ask students how they generally feel about starting conversations with people they don't already know. Do they typically find it difficult or easy? Why? Do they feel the same in situations when they speak their first language, and times when they have to speak English (or another language)?

2



- Explain that sentences 1–5 describe the start of relationships. Ask students to decide if each sentence suggests the relationship started unexpectedly, well or badly (1, 5 unexpectedly; 3, 4 well; 2 badly).
- Ask students to look at the expressions in bold. Mention that some are idioms, so the overall idea usually can't be worked out based on the literal meaning of the individual words and explain that some expressions fit more than one group (a, b or c). Students do Exercise 2.

- Tell students to check the meanings they are not sure of in the Vocabulary reference.

Answers

- a) **good:** struck up a conversation (also unexpected), conversation flowed, approachable, took me under their wing, come across as (depends on the adjective that follows);
- b) **poor:** didn't think much of, distant, come across as (depends on the adjective that follows)
- c) **unexpected:** bump into, It turns out, struck up a conversation (also a good start), get thrown together, just happened to

3

-  Put students into pairs, AA and BB, for the preparation. Then they should ask and answer the questions in AB pairs.
- **Optional step** Ask some questions yourself, for example, *Have you ever **bumped into** a friend in a very unlikely place? Have you ever **struck up a conversation** with a stranger and found you're from the same town?* Offer to answer any students' questions.
-  To keep the exercise entertaining, encourage pairs to think of interesting or funny questions.

Sample answers

Students' own answers, but some suggestions: *Have you ever bumped into a friend in a very unlikely place, like somewhere far from home? / Has anything ever turned out completely differently from how you'd imagined it would? / Are you the type of person who can easily strike up a conversation with anyone?*

For further information and practice, see **Vocabulary reference Unit 1B** on page 135 of the Student's Book.

For additional practice, refer to the **Communication activity** on page 218 and the **Vocabulary activity** on page 239 of the Teacher's Book.

READING FOR GRAMMAR

4

- Give students time to read the three chance encounters before matching them with the descriptions. If necessary, explain *coincidence* (a surprising event or set of circumstances that seem to happen by chance).
- When checking answers, get students to support their ideas with details from the texts.

5

- Go through the introduction and first text with the whole class to make sure there are no misunderstandings.

- **11** Give pairs time to locate and underline the perfect structures (any form of the verb *have* + past participle) in the next two texts. They should work in pairs on the three questions together. Point out that question 1 refers to the time perspective (not a person's opinion or point of view). Make sure students relate this to the perfect structures they underlined.
- Students read the Grammar box and check their answers.
- **Optional step** Point out the sentence in text 3 *I'd been in Ohio and was struggling to get home, it having snowed so much* as an example of how we can get around situations where the subject of the main clause and of the subordinate clause don't match.

Answers

- 1 They're all looking back from a point in time, either present, future or past.
 2 **a** infinitive (Citra: *must have*); **b** infinitive (Károly: *happened to have*; Travis: *to get home*); **c** gerund (Travis: *after having said*)
 3 **a** you; **b** someone; **c** we

GRAMMAR NOTES

Perfect structures

Students often have problems using perfect structures correctly if they don't understand that these structures connect two moments or periods in time. A further consideration is interference from the students' first language. Write these two sentences on the board and ask students to say why it's not possible to say which event happened first.

I talked to my neighbour. I got on the bus.

Point out that the past simple tenses in the sentences don't give any information about when the event happened. (This is why we use extra information, e.g. time expressions with the past simple.)

Change *got* to *had got*. Check that students understand that the past perfect *had got* tells us that the event in the second sentence happened before the event in the first.

Read the Grammar reference section with the class and ask them to identify the two 'times' and the relationship between them for each of the first seven example sentences.

1B

The start of something special?

LESSON GOAL

- Talk about encounters with people
- Talk about events as seen from a later point
- Learn to say complex sentences clearly

SPEAKING

- 1 Work in pairs. Look at the photo and discuss the questions.
- 1 How do you think these two people might have got talking? *Improvise a short conversation.*
 - 2 Can you remember a time you started talking to someone like this? What happened?

VOCABULARY

- 2 Read the sentences. Decide whether the words and expressions in bold suggest: a) a good; b) a poor; c) an unexpected start to a relationship.
- 1 I **bumped into** him outside my flat. **It turns out** we're neighbours! We **struck up a conversation** and realized we have a lot in common!
 - 2 I **didn't think much of** him to begin with. My first impression was that he was a bit **distant**.
 - 3 I thought the **conversation flowed** really naturally. I may have talked too much, though! I hope I didn't **come across as** over-confident.
 - 4 They were both so **approachable**, even though they're a lot older than me. And they really **took me under their wing**.
 - 5 We met at one of those conferences where you **get thrown together**. We **just happened to** be in the same place at the same time.
- 3 Work in pairs. Using words and expressions from Exercise 2, make five questions to ask other classmates about their experiences of meeting new people. Then change partners and ask them your questions.

Go to page 135 for the Vocabulary reference.

READING FOR GRAMMAR

- 4 Read the three accounts of chance encounters on page 15. Which account (Citra's, Károly's or Travis's) describes ...
- a coincidence? *Károly*
 - the start of a long-term relationship? *Citra*
 - an encounter with someone famous? *Travis*

- 5 Work in pairs. Underline all the examples of perfect structures (*have* + past participle) in the chance encounter texts. Then answer questions 1–3. Read the Grammar box to check.

GRAMMAR Perfect structures

Use perfect structures to look back at past, present and future events from a later point in time.

I asked her what she'd been doing there.

Perfect forms can also be used ...

- as an infinitive: *someone who just happened to have met my daughter?*
- after a modal: *The woman must have noticed ...*
- with -ing forms: *having grabbed that empty double seat on a crowded bus, ...*

Go to page 145 for the Grammar reference.

- 1 Is each person describing an event that happened: a) after or b) before another event or period of time?
- 2 What form of the structure is used after: a) a modal verb?; b) the preposition *to*?; c) other prepositions?
- 3 Look at the examples with no subjects. What is the subject of: a) *having grabbed*?; b) *to have met*?; c) *having said*?
- 6 **1.1** Complete the sentences using the verbs in brackets in a perfect form. Then listen to check.
 - 1 I still don't understand why we **'d never said** (never / say) hello until that day.
 - 2 I'm really pleased **to have met** (meet) you, but this is my stop.
 - 3 Evgeny and Lily are getting married after **having insisted** (insist) they would wait five years.
 - 4 How do you know about my new job? Who **have you been** (you / talk) to?
 - 5 I **decided** ^{thinking} I might as well go to the supermarket, **having woken up** (wake up) at four.
 - 6 Tomorrow's too soon. The invitation **won't have** (not / arrive) by then.

For further information and practice, see **Grammar Reference Unit 1B** on page 145 of the Student's Book.

6 1.1

- Students who need more support can refer to the Grammar reference to help them complete the sentences.
- **Optional step** Check answers before playing the audio. Ask students what information made them decide on the structure they chose.
- Explain that the sentences are part of six short conversations, then play the audio.

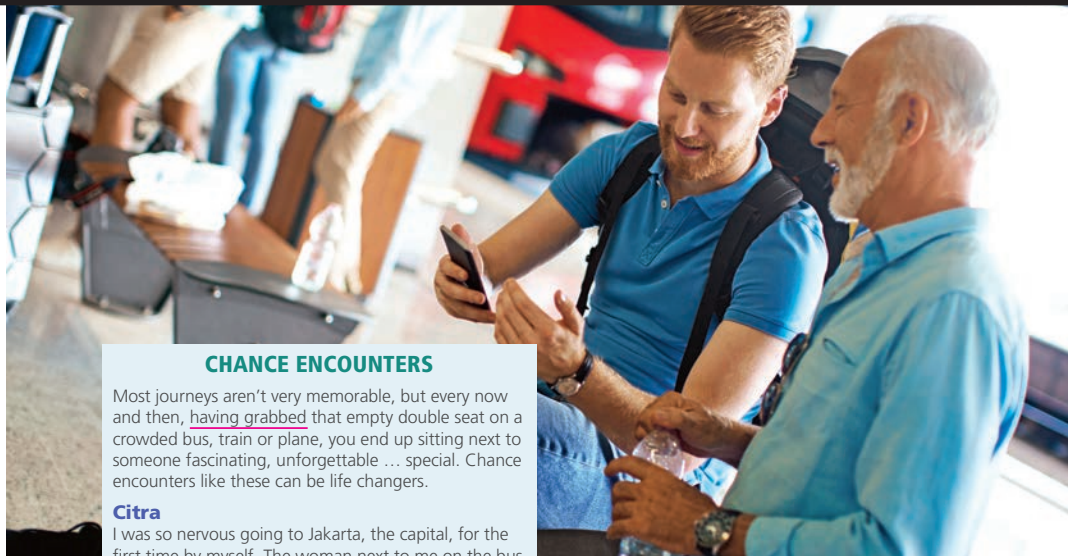
For additional practice, refer to the **Grammar activity** on page 261 of the Teacher's Book.

PRONUNCIATION AND SPEAKING

PRONUNCIATION NOTES

Using chunking and intonation in complex sentences

Students will be familiar with the concept of lexical 'chunks' (groups of words typically found together, e.g., idioms; collocations; verb patterns; fixed phrases; etc.). In spoken English, longer sentences are also broken into more



CHANCE ENCOUNTERS

Most journeys aren't very memorable, but every now and then, having grabbed that empty double seat on a crowded bus, train or plane, you end up sitting next to someone fascinating, unforgettable ... special. Chance encounters like these can be life changers.

Citra

I was so nervous going to Jakarta, the capital, for the first time by myself. The woman next to me on the bus must have noticed I'd been crying and was very kind. She took me under her wing after that and, incredibly, we're still friends to this day. She and I get together regularly for lunch in Jakarta. In fact, we'll have been seeing each other like that for eight years next month.


Károly

In 2018 I was in Berlin. It was my first time there, and I didn't know anyone. Anyway, in this café I struck up a conversation with a woman who told me she'd worked in Hungary, where I'm from. I asked her what she'd been doing there and if she'd ever visited Dunaújváros, the town I grew up in. Not only had she been there, but it turns out she'd been to my favourite diner and knew my daughter! What are the odds of getting into conversation with someone in another country who just happened to have met my daughter hundreds of kilometres away?

Travis

I'd been in Ohio and was struggling to get home, it having snowed so much the previous few days. After three cancelled flights I was finally on a plane home. This lady with an accent I didn't recognize was sitting next to me. She was very approachable and we got chatting. It turned out she was a musician from Mali. After having said our goodbyes at the airport, I got into a taxi. My driver was Nigerian, so I told him the story. He freaked out when he heard who I'd been talking to. So I gave him a signed CD she'd given me. Her name didn't mean much to me, but apparently she's a really big name if you know anything about the West African music scene.

PRONUNCIATION AND SPEAKING

7  1.2 Look at the Clear voice box. Then listen to sentences 1–3. Mark pauses with a line |. Notice any intonation changes.

CLEAR VOICE Using chunking and intonation in complex sentences

To make the structure of sentences with more than one clause easier to follow, speakers can use slight pauses to divide them into 'chunks'. Speakers might signal the beginning and end of chunks using changing intonation. For example, a rising intonation could suggest that the sentence is incomplete.



- 1 I decided | I might as well go to the supermarket | having woken up at four.
- 2 I'd been in Ohio | and was struggling to get home, | it having snowed so much | the previous few days.
- 3 They are getting married | after having insisted they would wait five years.

8 Practise saying the sentences from Exercise 7.

9 Work in small groups. Think of a person you dream of meeting. Imagine you have met them and make up a story about the encounter. Tell your group about it as if it happened a few years ago.

EXPLORE MORE!

Find true accounts online of other chance encounters. Search for 'chance + encounters + strangers'.

15

8

- Monitor students while they are practising the sentences to check that they are using the correct intonation and pauses.

Extra activity


Write the following sentences (without the pause lines) from the texts on page 15 on the board for students to copy. Student A should say the sentence while Student B marks where they hear the pauses. Then change roles. Circulate and model the correct chunking if necessary. End the activity by adding the pause lines to the sentences on the board and if there were any problematic sentences, ask students to repeat them.

The woman next to me | on the bus | must have noticed I'd been crying | and took me under her wing.

Anyway, | in this café | I struck up a conversation | with a woman who told me | she'd worked in Hungary, | where I'm from.

Not only | had she been there, | but it turns out | she'd been to my favourite diner | and knew my daughter!

9

- Point out that the story is made up. Encourage students to decide on the details of their story (when/where/who/how/why, etc.) Remind them to use perfect structures, and vocabulary from Exercise 2.
-  Students tell the group their story. Invite some volunteers to share their stories with the class.

EXPLORE MORE!

Students can write accounts using their own ideas or they can use films, books or online sources for inspiration. Useful online search terms could be 'amazing coincidences', 'the day I met ...', 'meeting my hero', 'how we met'.

See **Workbook** pages 6–7 for extra practice (Vocabulary, Grammar, Pronunciation).

manageable chunks with short pauses separating them. One chunk in the sentence might tell the listener when an event happened, another might explain why, another could say where the event took place. The chunk – pause – chunk pattern makes complex sentences easier to follow. See the example sentences in the Extra activity below Exercise 8. The intonation used conveys additional information, for example, a falling intonation would indicate that the speaker is not happy about something, whereas a rising intonation could signal excitement or an exclamation of some kind.

7 1.2

- Ask students to read the Clear voice box.
- **Optional step** Before playing the audio, look at the first sentence and give students an opportunity to mark where they think the pauses will be, and where the intonation might change. Play the audio for the first sentence and check the answers.
- Students mark the pauses and listen to the audio.
- Take feedback on the intonation changes students heard.

LESSON GOALS

- **LISTENING** A main aim is for students to practise the pre-listening strategy of predicting using mindmaps.
- **VOCABULARY** Another main aim is for students to learn words and phrases for talking about precious objects and how they make us feel.
- **PRONUNCIATION** A sub-aim is for students to practise saying words they find difficult to pronounce.
- **SPEAKING** The speaking aim is for students to use the language they have learned to talk to each other about objects that are precious to them.

Extra activity

Begin the lesson with books closed. On the board write the word *precious* (= rare / valuable / valued / not to be wasted). Ask students to work with a partner and discuss what the word means to them. Ask them to give an example of something that is precious to them. Get them to write a definition, or two definitions if they have different ideas. Don't allow dictionary use. Elicit answers from as many pairs as possible. Then tell students to look the word up and see how their ideas compare to the dictionary definitions.

SPEAKING

- 1
 - **Optional step** If you've ever found and kept an interesting object, bring it to class and show it to the students. Explain where you found it, and why you decided to keep it.
 - **11** Pairs discuss the questions. For question 1, if some students say they've never found an interesting object in any of these (or other) places, get them to share stories they may have heard about others who did. For question 2, you could allow students to add to the supplied list. Remind students to give reasons for their answers.
 - **11** **Optional step** Pairs share their answers with the class. Make a list of found objects on the board. Then take a class vote on the most interesting or unusual one.

1C
A precious find

SPEAKING

- 1 **Work in pairs.** Discuss the questions.
 - a while travelling?
 - b on a walk in your city?
 - c in your own house?
- 2 Which of these objects might you keep if you stumbled upon them? Why? / Why not?

a colourful stone or seashell
a piece of old china, e.g. a cup or plate
an old photo of you a letter an expensive watch

LISTENING

NATIONAL GEOGRAPHIC EXPLORER

- 2 You're going to listen to Mike Gil talk about the object in the photo. Work in pairs. Look at the Listening skill box. Then, using the headings in the mindmap, try to predict words and phrases Mike might use.



- 3 **1.3** Listen and try to complete the mindmap with what Mike says. Compare with a partner.
- 4 **1.3** Listen again. Try to add to your notes from Exercise 3. Discuss the questions.
 - 1 What does Mike believe about our relationship with objects?
 - 2 Why is the shell important to him?

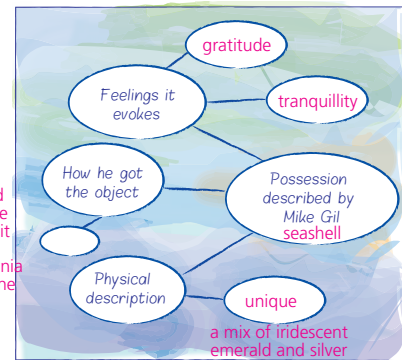
LESSON GOALS

- Use mindmaps to help predict what you might hear
- Discuss important finds and possessions
- Say words with difficult pronunciation
- Distinguish between words with similar meanings

LISTENING SKILL
Using mindmaps to help predict what you might hear



Before listening, it might help to use a mindmap to note down ideas for words or phrases you're likely to hear. For example, when listening to descriptions, you might hear words describing shape, size, where an object was found and how someone feels about it. If you don't understand part of the description, listen for synonyms and definitions – the speaker is likely to use more than one way to describe the same thing.



VOCABULARY

- 5 Use these phrases to summarize what Mike said. Use a dictionary to check the meaning of any new vocabulary. Then check which of these phrases he uses in the audioscript on page 168.

- feel emotionally/deeply attached to
- has sentimental value for me
- aesthetically pleasing
- (collect things) of all shapes and sizes
- a vivid/vague memory/recollection it takes me back to
- it evokes emotions/memories of
- stumble across/upon be/serve as a manifestation of

Go to page 135 for the Vocabulary reference.

Extra activity


Ask students to say why they keep precious objects, whether found items or possessions they've had for longer. Don't anticipate the vocabulary section from Exercise 5, but if any of the terms are suggested by students, that's fine. Make a list on the board and then by a show of hands for each reason, find out the top five reasons. This activity sets up the concepts for the later vocabulary tasks.

LISTENING

- 2
 - **Optional step** Ask students what they remember about the explorer, Mike Gil (see Unit Opener). One key point is that he is a marine biologist.
 - Draw students' attention to the photo. Ask whether anyone is already familiar with abalone. Has anyone in class ever eaten it? Explain that it's a type of sea snail that is now endangered due to overfishing.
 - Brainstorm with the class what they think Mike might say about the object.

- 6 Rewrite the sentences using the words in bold, so that the sentences have the same meaning. Use three or four words in each gap.
- I remember very well the day I found this seashell. **vivid** have a **vivid memory/a vivid recollection/vivid memories** of the day I found this seashell.
 - This old photo is very valuable to me, emotionally speaking. **sentimental** **sentimental** This old photo has great **value for** me.
 - My house is really crammed with all sorts of furniture. **shapes** My house is really crammed with furniture of **all shapes and sizes**.
 - I found this old bus ticket in a drawer the other day. Just touching it takes me back to that trip. **evoke** I only need to touch this ticket to **evoke memories** of that trip.
 - I have a deep connection to this old toy. **attached** I feel **deeply/strongly/very attached to** this old toy.
- 7 Change the objects in Exercise 6 so that the sentences are true for you. Discuss in pairs.

PRONUNCIATION

- 8  1.4 Look at the Clear voice box. Then listen to the sentences from Exercise 6. Practise saying the words that are difficult for you to pronounce.

CLEAR VOICE

Saying words that are difficult to pronounce

The spelling of words in English often has little connection to how words are pronounced. Many words also have letters that are silent; other words might look similar to words in your first language, but be pronounced quite differently. Finally, some English sounds might not exist in your first language. Make a note of the pronunciation of new vocabulary and practise as much as you can. Record your voice if it helps.



- 9 Read the Focus on box. Then look at these words. Can you think of one similar word for each? How is their meaning and use different? Discuss in pairs. You can use a dictionary to help.

attached to come across emotional evoke vague

FOCUS ON Distinguishing between words with similar meanings

Some words (e.g. *vivid* and *vibrant*) can have very similar meanings. However, often they do not collocate with the same words. For example, although you can talk about both *vivid/vibrant colours*, you can only talk about a *vivid/vibrant memory*.

Similar words are also often used to convey slightly different ideas. For example, *vibrant* suggests something is exciting and full of life, while *vivid* suggests something (e.g. a memory or description) is strong and detailed.

When you look up words with similar meanings, it is important you check both what their specific meaning is and what words they collocate with.

Go to page 146 for the Focus on reference.

- 10 Look at these pairs of words with similar meanings. Complete sentences a and b below with the correct form of one of the words.

awake / evoke emotional / sentimental
vague / ambiguous

- a She had a **vague** suspicion that he wasn't telling the truth.

b A number of the points included in the report were highly **ambiguous**.
- a The chance meeting **awoke** the old feelings.

b The sound of rain always **evokes** memories of my childhood in Cambodia.
- a Why are you so **sentimental** about these ugly old shoes?

b The last few weeks have been tough. I think he might need our **emotional** support.



SPEAKING

- 11 Think about an object you have come across at some point that is important to you. In pairs discuss ...
- what it looks like and the story behind it is (how, when and where you found it).
 - what memories or emotions it evokes for you.
 - how it reflects who you are.
 - whether you'd ever consider throwing it away.

- 2 It's important to him because it's associated with memories of that time and place, and the people from there. It's beautiful and unique, and it taught him about the animal whose home it was. This object also makes him feel calm and grateful.

VOCABULARY

5

- Tell students to begin by looking over the vocabulary list to see if there are any words or phrases they already know.
- Direct students to the Vocabulary reference and model the pronunciation of new or difficult items.
-  Ask students to work together to remember what Mike said, using the expressions.
-  Tell students to compare their ideas with the audioscript on page 168.
- With the whole class, build up an oral summary of what Mike said. The vocabulary items are in the order he said them.


For further information and practice, see **Vocabulary reference Unit 1C** on page 135 of the Student's Book.

6


- Emphasize that students need to use phrases that contain the words in bold, not just the single word.
- Students who need more support can refer to the Vocabulary reference section. Check answers by asking students to read out their completed sentences.

7


- Model the activity by reading out the first sentence but changing it to make it personal for you, e.g. *I have vivid memories of the day I found this old coin*. Students then write their own versions of each sentence.

-  Students compare their personalized sentences in pairs.


For additional practice, refer to the **Vocabulary activity** on page 240 and the **Mediation activity** on page 299 of the Teacher's Book.

-  Give students time to read the Listening skill box and then discuss the words and phrases Mike might use, and predict the answers for the headings.

3 1.3

-  After they've completed the mindmap, students compare their notes.

4 1.3

-  Students listen again and add to their notes from Exercise 3.
- Play the audio. Students can tick ✓ the parts that they predicted correctly in Exercise 1.

- Optional step** Ask students if there were topics or areas Mike Gil talked about that nobody predicted.

Answers

- 1 These objects can serve as powerful symbols that evoke strong emotions in people. They can also support us as we go through life, creating a link with some of the positive emotions that we like to feel. For Mike, certain objects also inspire him to think about the future.

PRONUNCIATION**PRONUNCIATION NOTES****Saying words that are difficult to pronounce**

Remind your students that dictionary entries include phonemic information about pronunciation, and most electronic/online dictionaries now provide an audio recording of each headword too.

If you have a monolingual group, or your class has speakers of languages you are familiar with, prepare some examples from typical areas of difficulty. If students are aware of the spelling patterns that cause them problems, they will be able to deal with new words more successfully.

When you model pronunciation, tell students to notice how you shape your lips or the position of your tongue against your teeth.

Some examples of words that most learners find tricky are: *crisps, squirrel, strength, colonel, daughter*.

Ask students to say if these words are difficult to say and why.

Ask students to share any tips or tricks they have to help them when they meet new words with tricky pronunciation. This will work best with students who share the same first language.

Students can also record themselves and compare their pronunciation with the Student's Book audio tracks.

8  1.4

- Point out to students that they are going to hear the full sentences from Exercise 6 rather than just the individual words. Mention that it can be helpful to hear a continuous flow of sounds rather than individual words in isolation.
- Go over the Clear voice box with the class. Ask students which points they particularly relate to (it may be all of them); perhaps elicit examples of particular sounds they struggle to produce.

Extra activity

This activity strengthens the association between sounds and spelling. It's a type of 'spelling bee'. Your students may be familiar with the US version of this which is broadcast each year.


Dictate ten words (see below). Students have to write the correct spelling. Then elicit the spelling from volunteers. Finally ask all students to say the words and check their pronunciation. Award one point for each word that is spelled correctly, and one point for the correct pronunciation. The student with the most points is the winner.


- 1 ambiguous
- 2 precious
- 3 awkwardly
- 4 vague
- 5 autobiographical

For 6–10, add five more items that your students find tricky.

For additional practice, refer to the **Pronunciation activity** on page 284 of the Teacher's Book.

9

-  Ask students to read the Focus on box and the five vocabulary items. Let them think about words or phrases that are similar in meaning before they work with a partner or turn to the dictionary.

- **Optional step** Check that students remember what *collocations* are (two or more words that are often used together, for example, *a special gift, avoid disappointment*, etc.).
-  When pairs share their ideas, remind them to also consider the differences in meaning and use.
- **Optional step** Remind students that most dictionaries supply synonyms or near-synonyms for each entry, or they have a separate thesaurus. Point out that some words and phrases in English do not have any synonyms at all, while others may not have 100% correlation with any synonym.

Sample answers

Students' own answers but some possibilities include: **attached (to)**: fond of, devoted to; **come across**: seem, appear; **emotional**: touched, moved; **evoke**: bring about, call to mind; **vague**: faint, slight


As students' answers will vary, the specific differences in meaning and use will also vary.

Extra activity

Ask students to choose three more words and come up with synonyms or near-synonyms for them. Tell them to notice any differences in meaning and use.

For further information and practice, see **Focus on reference Unit 1C** on page 146 of the Student's Book.

10

-  Students can work in pairs to complete the sentences.

Answers


1a vague, 1b ambiguous (*vague* collocates with *memory* to mean not very strong or clear; *ambiguous* collocates with *attitude* to mean not well-defined)

2a awoke, 2b evokes (*awake* often collocates with feelings that are older and 'asleep', so they need to be 'woken up'; *evoke* means to trigger or cause to remember something)

3a sentimental, 3b emotional (if you are *sentimental* you focus on feelings rather than facts; *emotional support* is a frequent collocation that means giving someone help to deal with their feelings)

For additional practice, refer to the **Focus on activity** on page 262 of the Teacher's Book.

SPEAKING**11**

- Tell students to prepare for speaking by making notes that include language they have learned in the lesson.
- **Optional step** Organize small groups and ask each person to give a mini-presentation of one minute.
-  **Optional step** Tell students to ask questions using the four prompts, then ask and answer in pairs, changing roles.

See **Workbook** pages 8–10 for extra practice (Listening, Vocabulary, Pronunciation, Focus on).

LESSON GOALS


- **SPEAKING** The main aim of this lesson is to get students thinking about and talking about personalities; their own and others'. Students are introduced to an established assessment of personality types, and are asked to reflect on the different categories. Students explore the communication skill of adapting to different personalities, and learn key language for putting this into practice. They listen to scenarios based on various personality types, and roleplay how the speakers might adapt to each other's personality.

Extra activity


Review the lexis of personality by having a fast-moving A, B, C, etc. chain around the class. Students should say an adjective or noun beginning with each letter: **a**ggressive, **b**ossy, **c**harming ...

SPEAKING

1

- Before working in pairs, give students time to answer the questions themselves.
-  Encourage pairs to ask each other follow-up questions, for example, *Do you prefer to have friends with a personality that is similar to your own? Why? / Why not?*


2

- Give everyone a moment to look over the list of statements then complete the quiz quickly. Ask if there are any unknown words and explain them in advance. Some possibilities may include *outspoken* (expressing strong opinions in a very direct way even if this offends other people), *agreeable* (pleasant, likeable, easy to get along with), *analytical* (inclined to examine everything in detail in order to understand it fully).
- Tell students not to overthink their answers. Encourage them to follow their first instinct and tick that option.
-  After they've compared answers, ask pairs if they were surprised by any answers their partner gave.


Extra activity

In groups, ask students to discuss this question:
Do you think that we generally see ourselves (our personality) in the same way that others see us?

3

-  Students discuss the quiz results on page 165 (page 209 of the Teacher's Book) in pairs. Find out whether most students agree or disagree with their results, and why.

4

- Give students time to study the DiSC model on their own. Tell them to tick any words or phrases they don't understand.
- Go through the model as a class, quadrant by quadrant, including the interlinking sets of adjectives. Check the meaning of any above-level words (see the Vocabulary notes).
- Ask students to think about their quiz results in the context of the quadrant they were matched to. Does it seem accurate?
-  Walk around the classroom while pairs are discussing the questions.

Answers

- 1 Quadrants D and i both feature active and dynamic personalities; people who move fast and are outspoken. Quadrants C and S, on the other hand, feature calm and cautious personalities that prioritize reflection and reliability.
- 2 Quadrants i and S are both people-focused. They feature personalities that like collaborating with people, are generally agreeable and are empathetic about how others feel. They don't want to offend anyone and want others to like them. In contrast, quadrants D and C are more task-focused. They are happy to work independently. They prefer an objective point of view and prioritize organization and logic.
- 3 Answers will vary. Here are some suggestions.
Dominance: good = clarity and strength, bad = possibly too forceful, overbearing; **influence:** good = overall positivity and kindness, bad = perhaps tries too hard to be a people-pleaser; **Steadiness:** good = calm and laid-back, bad = could be slightly dull due to not being quirky (out of the ordinary) in any way; **Conscientiousness:** good = solid and consistent, bad = lacking in empathy, possibly difficult to connect with

VOCABULARY NOTES

dominance (n) /dɒmɪnəns/ = to have more power or be better / stronger / more successful and more important, etc. than others

assertive (adj) /ə'sɜːtɪv/ = behaving with great confidence

dynamic (adj) /daɪ'næmɪk/ = being energetic, enthusiastic and full of new ideas

empathetic (adj) /ɛmpə'θetɪk/ = showing that you know and understand how someone else feels

steadiness (n) /stɛdɪnəs/ = the quality of being reasonable, reliant and consistent

accommodating (adj) /ə'kɒmədeɪtɪŋ/ = being willing and keen to help others even at your own inconvenience

reflective (adj) /rɪ'fleksɪv/ = showing deep or careful thought

conscientiousness (n) /kɒnʃɪ'ɛnʃəsənəs/ = the quality of being careful and thorough in your work or duty

Extra activity

On the board, write: *We are born with our personality, and we keep the same personality type for life.*

Then take a class poll to see whether most students agree or disagree with the statement. Ask them to support their opinions with examples.

MY VOICE ▶

COMMUNICATION SKILL NOTES

Students are likely to come across different personality types, particularly when interacting with people from different cultures, and so need to learn to adapt effectively in different settings.

The suggestions in the Communication skill box reflect a strategy where you reflect back some of the traits you find in the other person. A simple example is that if you are a 'high energy' person meeting a 'low energy' person, it can be a good idea to lower your energy slightly to match the other person more. The same applies in reverse.

The key point here is to use what you know about the other person's personality type to help put them at ease when you speak to them. If you think of personality traits like a language, then you are effectively 'speaking their language' by communicating in the way they understand best. It involves an element of diplomacy as well as of courtesy.

5 ▶ 1.2

- Explain that students will watch a video giving more information about the DiSC model.
- Ask students to read the questions before you play the video.
- Encourage pairs to make short notes as they listen.
- **Optional step** Ask students if they agree with the points Chia makes.

Answers

- 1 She says some of us might be more of a 'D' at work – results and task-oriented. But when we are with our friends, we might take on a more 'i' personality type and be the life of the party. Or perhaps when we are with our children, we might take on a more 'S' personality type and become more accommodating and more patient.
- 2 She suggests we switch our focus a little depending on who we are talking to, and communicate in a way that will help the other person to be more open to us.

6

- **Optional step** Before they read the Communication skill box, ask students to speculate on how they might adapt to communicate with different personality types.

1D
Adapting to different personality types

LESSON GOALS

- Learn about the different personality types
- Consider the different goals and preferences of each personality type
- Practise adapting the way you manage your different encounters

SPEAKING

- 1 Think of a good friend. Write down three qualities that describe them. In pairs, discuss the questions.
 - 1 How similar is your friend's personality to yours?
 - 2 What drew you to each other? What keeps you together?
- 2 Do the personality quiz. Then compare your answers with a partner.

Personality quiz

Look at the statements and tick (✓) the option that you feel best describes you.

- 1 a I prefer to be efficient and do things quickly.
b I prefer to take things slowly and carefully.
- 2 c I like collaborating with people.
d I like working independently.
- 3 a I'm outspoken and tend to speak my mind.
b I often keep my opinions to myself.
- 4 c Being liked is more important than being right.
d Being right is more important than being liked.
- 5 a People say I'm full of life.
b People say I'm a calming influence.
- 6 c When making decisions, it's more important to me to consider other people's feelings
d When making decisions, it's more important to me to consider the facts and the end result.
- 7 a I tend to get on with things without thinking too much about them.
b I spend time thinking about things before I do them.
- 8 c People see me as being positive and agreeable.
d People see me as being logical and analytical.

- 3 Work in pairs. Check your results on page 165. Do you agree with the quiz results? Why? / Why not?

- 4 Look at the infographic on page 19. Which quadrant do the quiz results say describes your personality best? In pairs, answer the questions.

- 1 What do quadrants 'D' and 'i' have in common? What about 'C' and 'S'?
- 2 What do quadrants 'i' and 'S' have in common? What about 'D' and 'C'?
- 3 Which characteristics are usually seen as positive and which might be seen as negative in each quadrant?

MY VOICE ▶

- 5 ▶ 1.2 Watch the video about different personality types. In pairs, answer the questions.

- 1 What examples does the video give to illustrate how one person might display personality traits from different quadrants?
- 2 How does the video suggest we adapt and adjust to our conversation partners? How easy or hard do you think this might be to do?

- 6 Look at the Communication skill box. Using these tips and the infographic, decide what each type tends to value. What might they fear the most?

COMMUNICATION SKILL
Adapting to different personality types



When adapting to the 'dominance' type ...

- be confident, direct and concise; focus on the task at hand; provide solutions; remain objective.

When adapting to the 'influence' type ...

- be friendly; use humour; focus on building rapport and commonalities; relate personal anecdotes; show appreciation for their ideas.

When adapting to the 'steadiness' type ...

- be warm, sincere and empathetic; show interest and concern for them; be patient even when they are slow to embrace change.

When adapting to the 'conscientiousness' type ...

- be logical and systematic; pay attention to details; use facts and evidence; be diplomatic.

- Students write the values and fears of each personality type.

Sample answers

Dominance types tend to value success, achievement, results and challenges. They tend to fear failure, being unproductive or being vulnerable.

Influence types tend to value personal interaction, relationships, being influential, as well as praise and appreciation from others. They tend to fear disapproval, rejection and being ignored.

Steadiness types tend to value maintaining harmony and peace, stability, security, loyalty and kindness. They tend to fear change, offending or disappointing others, and loss of security and stability.

Conscientiousness types tend to value accuracy, quality, well-organized systems and objectivity. They tend to fear criticism because they have exacting standards of themselves and they try hard not to be wrong, and they might avoid conflict for fear of overly emotional scenes.

7 OWN IT! 1.5

- **Optional step** Ask students if they have heard the term *personality clash*. (friction or conflict between two people because they have very different personalities)
- Ask students to read the instructions and prepare to take notes. Play the audio.
- **Optional step** You could advise students to write the four names as headers in advance.