

OXFORD
UNIVERSITY PRESS

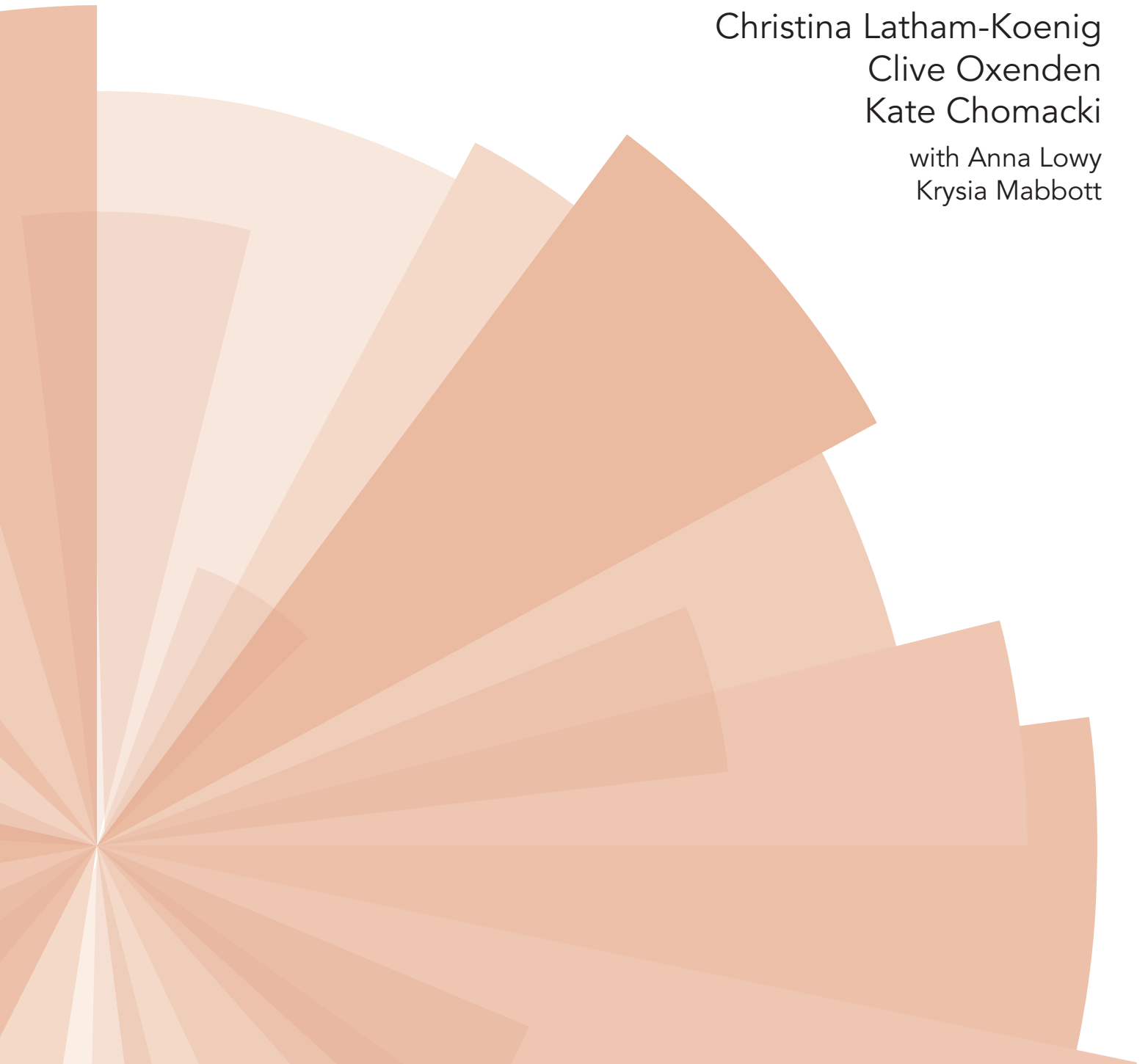
fourth
edition

English File

Upper-intermediate
Teacher's Guide

WITH TEACHER'S RESOURCE CENTRE

Christina Latham-Koenig
Clive Oxenden
Kate Chomacki
with Anna Lowy
Krysia Mabbott



Great Clarendon Street, Oxford, OX2 6DP, United Kingdom

Oxford University Press is a department of the University of Oxford.

It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide. Oxford is a registered trade mark of Oxford University Press in the UK and in certain other countries

© Oxford University Press 2020

The moral rights of the author have been asserted

First published in 2020

2024 2023 2022 2021 2020

10 9 8 7 6 5 4 3 2 1

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press, or as expressly permitted by law, by licence or under terms agreed with the appropriate reprographics rights organization. Enquiries concerning reproduction outside the scope of the above should be sent to the ELT Rights Department, Oxford University Press, at the address above

You must not circulate this work in any other form and you must impose this same condition on any acquirer

Links to third party websites are provided by Oxford in good faith and for information only. Oxford disclaims any responsibility for the materials contained in any third party website referenced in this work

Photocopying

The Publisher grants permission for the photocopying of those pages marked 'photocopiable' according to the following conditions. Individual purchasers may make copies for their own use or for use by classes that they teach. School purchasers may make copies for use by staff and students, but this permission does not extend to additional schools or branches

Under no circumstances may any part of this book be photocopied for resale

ISBN: 978 0 19 403981 9

Printed in China

This book is printed on paper from certified and well-managed sources

ACKNOWLEDGEMENTS

Back cover photograph: Oxford University Press building/David Fisher

The authors would like to thank all the teachers and students round the world whose feedback has helped us to shape *English File*.

The authors would also like to thank: all those at Oxford University Press (both in Oxford and around the world) and the design team who have contributed their skills and ideas to producing this course.

Finally very special thanks from Clive to Maria Angeles, Lucia, and Eric, and from Christina to Cristina, for all their support and encouragement. Christina would also like to thank her children Joaquin, Marco, and Krysia for their constant inspiration.

We would also like to thank the following for permission to reproduce the following photographs: Alamy pp.163 (Kiwi bird/Alamy Stock Photo), 172 (couple smiling/PhotoAlto), 176 (police officer/Cultura Creative), 181 (Mont Blanc, Damiano Lavati), 195 (stethoscope/Michael Willis), 200 (black bear/FLPA), (rioting on the streets, Belfast/Michel Phillipot), (great white shark/Fuse), 206 (frightened couple/Aleksandr Davydov), 207 (fruit and vegetables/Image Source Plus), 212 (Lake Como/Ingold Pompe 93), Astronaut Buzz Aldrin/NASA Archive), 221 (woman eating chocolates/Blend Images); 227 (stack of newspapers/Johnny Greig), Frasers Autographs p.193 (Leo Tolstoy, Shulz, Charles Dickens, Elijah Wood, Damien Hirst); Getty pp.161 (mother and daughter/Image Source), 163 (man in suit/Goodluz); Shutterstock 163 (man in suit/Goodluz), 172 (smiling woman/dibrova, man), 180 (children in science lab), 181 (Moscow church), 193 (Wireimage/Britney Spears, Lindsay Lohan, PCA/Paris Hilton), (Barack Obama, Startraks Photo/Paris Hilton, Sipa Press/Usain Bolt, Peter Brooker/Paul McCartney, Ken McKay/Sean Connery), 200 (quicksand/Daniel Lee Nutley), (fire/Julia Senkevich), 206 (upset family/Iakov Filimonov), (sad boy/wavebreakmedia), (man and woman with laptop), 207 (muzzled dog/lightpoet), 208 (microphone/beau lark), Shutterstock pp.207 (man driving car/Minerva Studio, Swedish town), 218 (blood pressure monitor/romiri, pills/Mega Pixel, plaster/Copter Pixel), 222 (tropical storm/Marc Serota); Oxford University Press pp.163 (penguin/Photodisc) 200 (Brazilian snake/Photodisc).

Illustrations by: Meiklejohn/Gavin Reece p.179; Roger Penwill pp.162, 166–168, 182, 196–198; John Haslam pp.164, 171, 174–175; Bess Harding p.170.

Contents

p.4 Syllabus checklist

p.8 Course overview

- Introduction
- What do Upper-intermediate students need?
- For students

Student's Book

Online Practice

Workbook

- For teachers

Teacher's Guide

Teacher's Resource Centre

Classroom Presentation Tool

Class audio

Video

p.12 Lesson plans

p.12	File 1 A–B	Colloquial English Episode 1
p.28	File 2 A–B	1&2 Revise and Check
p.43	File 3 A–B	Colloquial English Episode 2
p.60	File 4 A–B	3&4 Revise and Check
p.72	File 5 A–B	Colloquial English Episode 3
p.88	File 6 A–B	5&6 Revise and Check
p.101	File 7 A–B	Colloquial English Episode 4
p.117	File 8 A–B	7&8 Revise and Check
p.129	File 9 A–B	Colloquial English Episode 5
p.145	File 10 A–B	9&10 Revise and Check

p.158 Photocopiable activities

p.158	Introduction
p.159	Grammar activity answers
p.161	Grammar activity masters
p.183	Communicative activity instructions
p.190	Communicative activity masters
p.214	Vocabulary activity instructions
p.218	Vocabulary activity masters

Syllabus checklist

		GRAMMAR	VOCABULARY	PRONUNCIATION
1				
6	A Questions and answers	question formation	working out meaning from context	intonation: showing interest
10	B It's a mystery	auxiliary verbs, <i>the...</i> , <i>the...</i> + comparatives	compound adjectives, modifiers	intonation and sentence rhythm
14	Colloquial English Episode 1	talking about...getting a job		
2				
16	A Doctor, doctor!	present perfect simple and continuous	illnesses and injuries	/ʃ/, /dʒ/, /tʃ/, and /k/
20	B Act your age	using adjectives as nouns, adjective order	clothes and fashion	vowel sounds
24	Revise and Check 1&2			
3				
26	A Fasten your seat belts	narrative tenses, past perfect continuous, <i>so / such...that</i>	air travel	irregular past forms, sentence rhythm
30	B A really good ending?	the position of adverbs and adverbial phrases	adverbs and adverbial phrases	word stress and intonation
34	Colloquial English Episode 2	talking about...books		
4				
36	A Stormy weather	future perfect and future continuous	the environment, weather	vowel sounds
40	B A risky business	zero and first conditionals, future time clauses	expressions with <i>take</i>	linked phrases
44	Revise and Check 3&4			
5				
46	A I'm a survivor	unreal conditionals	feelings	word stress in three- or four-syllable adjectives
50	B Wish you were here	<i>wish</i> for present / future, <i>wish</i> for past regrets	expressing feelings with verbs or <i>-ed / -ing</i> adjectives	sentence rhythm and intonation
54	Colloquial English Episode 3	talking about...waste		

SPEAKING	LISTENING	READING
politely refusing to answer a question, reacting to what someone says, tough questions	understanding the stages of a short interview	understanding questions, working out meaning from context
reacting to a story about something strange, <i>You're psychic, aren't you?</i>	following instructions	understanding facts vs theories
Doctor, doctor, health	understanding an anecdote	reading and summarizing
The joy of the age-gap friendship, managing discussions, politely disagreeing	understanding a discussion – opinions, explanations, examples	scanning several texts
Flight stories, telling an anecdote	understanding formal language in announcements	using a diagram to understand a text
reading habits		reading for pleasure
the environment, climate change	understanding examples	scanning for examples
risk-taking	focusing on the main points	summarizing an argument
emergency situations	understanding mood and feelings	recognizing positive and negative experiences
ways of talking about how we feel, wishes	understanding a poem	checking hypotheses

	GRAMMAR	VOCABULARY	PRONUNCIATION
6			
56 A Night night	<i>used to, be used to, get used to</i>	sleep	/s/ and /z/
60 B Music to my ears	gerunds and infinitives	music	words from other languages
64 Revise and Check 5&6			
7			
66 A Let's not argue	past modals: <i>must have, etc., would rather</i>	verbs often confused	weak form of <i>have</i>
70 B It's all an act	verbs of the senses	the body	silent consonants
74 Colloquial English Episode 6&7	talking about...performances		
8			
76 A Cutting crime	the passive (all forms); <i>have something done; it is said that..., he is thought to..., etc.</i>	crime and punishment	the letter <i>u</i>
80 B Fake news	reporting verbs	the media	word stress
84 Revise and Check 7&8			
9			
86 A Good business?	clauses of contrast and purpose	advertising, business	changing stress on nouns and verbs
90 B Super cities	uncountable and plural nouns	word building: prefixes and suffixes	word stress with prefixes and suffixes
94 Colloquial English Episode 8&9	talking about...advertising		
10			
96 A Science fact, science-fiction	quantifiers: <i>all, every, both, etc.</i>	science	stress in word families
100 B Free speech	articles	collocation: word pairs	pausing and sentence stress
104 Revise and Check 9&10			
106 Communication	115 Writing	122 Listening	132 Grammar Bank

SPEAKING	LISTENING	READING
sleep	understanding reasons	using contextual clues
music	understanding a talk	scanning across several texts
role-playing an argument	understanding advice	identifying solutions to problems
Guess what it is, describing photos	understanding instructions	understanding the principle of an experiment
Beat the burglar, crime	using your knowledge of the world to help you understand formal advice	understanding truth and lies
Strange but true, the media	identifying the main events in news stories	using heading to understand the main point of a paragraph
Misleading ads, advertising, business	understanding explanations	dealing with an authentic text
cities	understanding place names	identifying advantages and disadvantages
science, talking about future possibilities	understanding specific explanations	understanding the language of speculation
public speaking	identifying dos and don'ts	understanding context

Course overview

Introduction

Our aim with *English File fourth edition* has been to make every lesson better and to make the package more student- and teacher-friendly. As well as the main A and B Student's Book lessons, there is a range of material that you can use according to your students' needs, and the time and resources you have available. Don't forget:

- videos that can be used in class in every File: Colloquial English, Video Listening, and Can you understand these people?
- Quick Tests and File tests for every File, as well as Progress Tests, an End-of-course Test, and an Entry Test, which you can use at the beginning of the course
- photocopiable Grammar and Communicative activities for every A and B lesson, and a Vocabulary activity for every Vocabulary Bank

Online Practice and the **Workbook** provide review, support, and practice for students outside the class.

The **Teacher's Guide** suggests different ways of exploiting the Student's Book depending on the level of your class. We very much hope you enjoy using *English File fourth edition*.

What do Upper-intermediate students need?

Upper-intermediate students rightly feel that they are now quite high-level learners of English, and are ready to 'push on' to become very proficient users of the language. To achieve this they need motivating materials and challenging tasks. They need clear objectives to focus on taking their skills to a higher level, as well as dealing with more complex language input. Finally, they need classes to be as fun and dynamic as they were at lower levels: there is no reason why higher-level lessons should become dry and over-serious. Students still want to enjoy their English classes – role-plays, language games, challenges, and quizzes are still as valuable pedagogically as ever, and can often be exploited more effectively at this level.

Grammar

- Improve their control of main structures
- Learn more complex grammar structures
- Opportunities to use and test their language instinct

English File fourth edition Upper-intermediate puts an emphasis on consolidating and putting into practice known grammar as well as learning new structures. It provides contexts for new language that will engage students, using real-life stories and situations, humour, and suspense. The **Grammar Banks** give students a single, easy-to-access grammar reference section, with example sentences on audio, clear rules, and common errors to avoid. There are at least two practice exercises for each grammar point. Students can look again at the grammar presented in the lesson on **Online Practice**. The **Workbook** provides a variety of practice exercises and the opportunity for students to use the new grammar to express their own ideas.

Vocabulary

- Systematic expansion of topic-based lexical areas
- Increase the range and variety of their vocabulary
- Opportunities to put new vocabulary into practice

At this level, expanding students' vocabulary is the most visible and motivating measure of their progress. Many lessons are linked to the **Vocabulary Banks** which help present and practise the vocabulary in class, give an audio model of each word, and provide a clear reference so students can revise and test themselves in their own time. Students can review the meaning and the pronunciation of new vocabulary on **Online Practice**, and find further practice in the **Workbook**.

Pronunciation

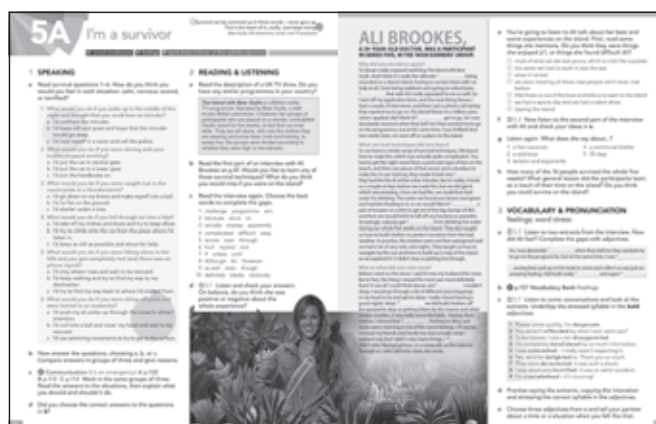
- 'Fine-tuning' of pronunciation of difficult sounds
- Continue to develop their instinct for rules and patterns
- The ability to use appropriate rhythm and intonation

Clear, *intelligible* pronunciation (not perfection) should be the goal of students at this level. There is a pronunciation focus in every lesson, which integrates clear pronunciation into grammar and vocabulary practice. There is an emphasis on the sounds most useful for communication, on word stress, and on sentence rhythm. **Online Practice** contains the Sound Bank videos which show students the mouth positions to make English vowels and consonants. They can also review the pronunciation from the lesson at their own speed. There is more practice of pronunciation in the **Workbook**, with audio, which can be found on **Online Practice**.

Speaking

- Up-to-date, stimulating topics to get them talking and exchanging opinions
- The key words and phrases necessary to discuss a topic
- Practice in more extended speaking
- Improvement in accuracy as well as further development of their fluency

We believe that a good topic or text is very important in motivating students to speak in class. Every lesson in *English File Upper-intermediate* has a speaking activity which enables students to contribute their own knowledge, opinions, or experience.



- Motivating, integrated listening material
- Achievable tasks but with an increasing level of challenge
- Exposure to longer listenings and a wide variety of accents
- Exposure to authentic and colloquial spoken language

For most students, listening is still the hardest skill and it is vital that listening material is both interesting and provides the right level of challenge. *English File Upper-intermediate* introduces some unscripted authentic listening alongside more controlled material in the main lessons to provide challenge and support appropriate to the level. These expose students to a wider variety of language, accent and speed of speech with achievable but challenging tasks. The Colloquial English lessons give students practice in listening to unscripted authentic speech. On **Online Practice**, for each File students can find further listening practice related to the topic. They can also access the listening activities from every lesson, to practise in their own time, and to read the script to check anything that they have found difficult.

Reading

- Engaging topics and stimulating material
- Exposure to a wide variety of authentic text types
- Challenging tasks which help them read more skillfully

Many students need to read in English for their work or studies, and reading is also important in helping to build vocabulary and to consolidate grammar. The key to encouraging students to read is to provide material where they feel there is a reason to read and tasks which help them to get the most out of a text. This level contains a variety of readings from real sources (the British press, magazines, websites, forums, infographics) and have been chosen for their intrinsic interest and potential to generate a reaction. The opinions expressed in these texts do not necessarily reflect the view of the *English File* authors or of Oxford University Press.

Writing

- Practice in planning, organizing, writing, and checking
- An awareness of register, structure, and fixed phrases
- A focus on 'micro' writing skills

It is often difficult to motivate students to write at this level. In *English File Upper-intermediate* each guided writing activity flows out of a main lesson to ensure that students have plenty of ideas to start with and focuses on key areas of language, style, and organization to help break the writing process down into a series of achievable tasks.

Students can use **Online Practice** to develop their writing skills further. The Discussion board also provides opportunities for informal written interaction.

Colloquial English

- Get used to listening to authentic colloquial speech
- The ability to deal with different speeds and accents
- Exposure to high-frequency colloquial phrases and idioms
- Techniques and strategies for participating in a conversation

Revision

- Regular review
- Motivating reference and practice material
- A sense of progress

Students will usually only assimilate and remember new language if they have the chance to see it and use it several times. Grammar, Vocabulary, and Pronunciation are recycled throughout the course. After every two Files there is a two-page Revise & Check section. The left-hand page revises the grammar, vocabulary, and pronunciation of each File. The right-hand page provides a series of skills-based challenges, including street interviews, and helps students to measure their progress in terms of competence. These pages are designed to be used flexibly according to the needs of your

students. On **Online Practice**, for each File, there are three **Check your progress** activities. The first is a multiple choice activity for students to test themselves on the Grammar and Vocabulary from the File. The second is a dictation related to the topic and the language of the File for students to practise the new language in context. Finally, there is a **Challenge** activity, which involves a mini-research project based on a topic from the File. After every two Files, the **Workbook** contains a *Can you remember...?* page, which provides a cumulative review of language students have covered in the **Student's Book**.

4. READING & LISTENING

➤ You are going to look about the Amazon rainforest in two groups, complete the missing words.

1 The Amazon rainforest is in the continent of South America. It is roughly the size of the **continent** of Europe. It is a vast expanse of rain forest, with a **total** of 5.5 million square kilometres. It is the **second** largest rain forest in the world.

2 The Amazon, which flows through the north of the forest, is the **second** largest river in the world. The forest covers an area that the forest floor is **about** 100 times as large as the Amazon river.

3 There are about 100 indigenous **tribes** living in the forest that have never had any **contact** with the outside world.

4 Some of the most dangerous animals in the world live in the forest. These include **snakes**, **poisonous** **insects** and **poisonous** **plants**.

➤ Read the beginning of a true survival story and then answer the questions below.

1 What was the three friends' original plan? What did this change?

2 What caused tensions between...?

3 ...the three men and the guide. Is Kevin and Marcus?

3 Why did they finally separate into two pairs? How did they decide to travel?

Which pair would you have chosen to go with? Why? How would you have felt if you had been in Marcus's situation?

LOST IN THE JUNGLE

FOUR YOUNG MEN WENT INTO THE AMAZON JUNGLE ON THE ADVENTURE OF A LIFETIME. ONLY TWO OF THEM WOULD COME OUT ALIVE...

In 1985, three friends were participating in the Amazon expedition in a remote region of Bolivia. Steve Greening, 22, was from London, Jason Goss, 20, was from Boston, MA, and Marcus Brown, 20. They heard an experienced guide, Australian scout Ed Hughes, had been kidnapped in the area and they decided to go with him to help find him. They were

➤ You are going to listen to part of a documentary and then find out what happened to the four men. After each part, answer the questions with a partner.

0:55

1 What happened to Steve and Jason? What did they do?

2 What price of look did Steve have?

Where was the situation?

What would you rather have been in, Kevin's or Steve's? Why?

1:15

3 Steve was Kevin and Steve heading?

4 What happened to Steve on his first night alone in the jungle?

What would you have done if you had been in Steve's situation?

5:10

5 What had Kevin been doing all this time?

6 What did Kevin decide to do?

7 Why was he so incredibly lucky?

8 What had Kevin been doing, what would you have done now?

5:12

9 How did Kevin first try to get help?

10 Why was it unsuccessful?




11 What were they left after he tried to find his way out?




5:13

12 How long had Steve been in the cave in the jungle?

13 What did Steve think the hunting noise was? What was it?

14 What do you think might have happened to Marcus and Karl?

5. GRAMMAR: unreal conditionals

➤ Complete the gaps with the verbs in the correct forms.

1 What would you do if you **tried** alone in the hills and you **weren't** lost?

2 If I thought that I could have an interview in my house, I **would** the police and **wouldn't** contact the media.

3 What would you have done if you **hadn't** been in Steve's situation?

4 If Kevin **hadn't** looked for his friend, Steve **would** have.

➤ Look at sentences 5-8 again. Which two refer to a hypothetical situation in the past? Which two refer to a hypothetical situation in the present or future?

➤ p.140 Grammar Book 5A

➤ With a partner, write two conditional story chains, one with second conditionals, and one with third conditionals.




1 If I had one year off work, I'd...

2 If I hadn't been having so much trouble...

➤ Write your stories to another pair. Who does your idea sound best?

WRITING

➤ p.118 Writing a blog post Write a post about how to keep safe in different situations.

In 1985, three friends were participating in the Amazon expedition in a remote region of Bolivia. Steve Greening, 22, was from London, Jason Goss, 20, was from Boston, MA, and Marcus Brown, 20. They heard an experienced guide, Australian scout Ed Hughes, had been kidnapped in the area and they decided to go with him to help find him. They were

Eventually, they decided to abandon the search for the guide and just live (instead of staying back in Agaña, the way they had seen). But Steve was furious because he thought that was Marcus's fault that they had had to cut short their trip. He decided that he would stay with Steve and the other two and the paravision was to go on. But the guide was Marcus. Marcus was the one who had been kidnapped. Steve was the one who had been kidnapped. Steve was the one who had been kidnapped.

Early next morning, the two pairs of brothers and guides and set off on their different journeys...

➤ On online to review the lesson.

Course overview

For students

Student's Book

The Student's Book has 10 Files. Each File is organized like this:

A and B lessons

Each File contains two four-page lessons which present and practise **Grammar**, **Vocabulary**, and **Pronunciation** with a balance of reading and listening activities, and lots of opportunities for speaking. Every two Files (starting from File 2), the B lesson ends with a **Video Listening** section. All lessons have clear references to the **Grammar Bank**, **Vocabulary Bank**, and where relevant, to the **Sound Bank** at the back of the book.

Colloquial English

Every two Files (starting from File 1) there is a two-page lesson where students develop their ability to listen to authentic English and look at elements of natural language. Integrated into every *Colloquial English* lesson is an interview with an expert in his / her field, and a conversation.

Revise & Check

Every two Files (starting from File 2) there is a two-page section revising the **Grammar**, **Vocabulary**, and **Pronunciation** of each File and providing **Reading**, **Listening**, and **Speaking**. The 'Can you...?' section challenges students with engaging reading texts and street interview videos, which give students exposure to real-life English.



The back of the Student's Book

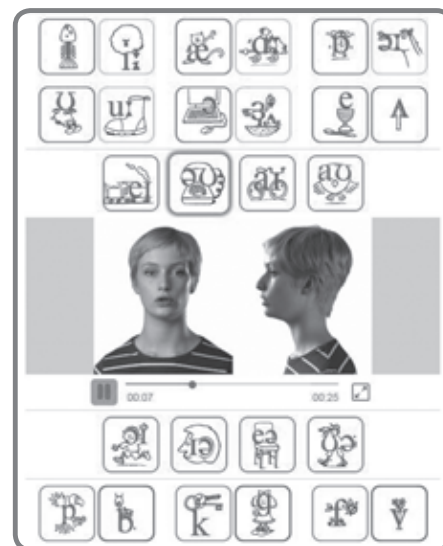
The lessons contain references to these sections: Communication, Writing, Listening, Grammar Bank, Vocabulary Bank, and Sound Bank.

The Student's Book is also available as an eBook.

Online Practice

For students to practise and develop their language and skills or catch up on a class they have missed.

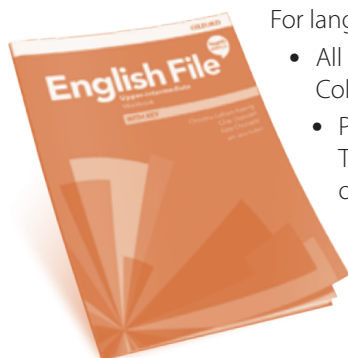
- **Look again:** students can review the language from every lesson.
- **Practice:** students can develop their skills with extra Reading, Writing, Listening, and Speaking practice.
- **Check your progress:** students can test themselves on the main language from the lesson and get instant feedback, and try an extra challenge.
- **Interactive video** to practise the language from the Colloquial English lessons.
- **Sound Bank videos** to learn and practise pronunciation of English sounds.
- **Resources:** All Student's Book audio, video, scripts, wordlists, dyslexia-friendly texts, and CEFR Language Portfolio.



Workbook

For language practice after class.

- All the Grammar, Vocabulary, and Colloquial English
- Pronunciation exercises with audio. The audio can be accessed on **Online Practice**
 - *Can you remember...?* exercises for students to check their progress
 - Available with or without key



Say It: English pronunciation app

For students to learn and practise the sounds of English

- Individual sounds
- Sounds in key words
- Speak and record functionality



For teachers

Teacher's Guide

Step-by-step procedural notes for all the lessons including:

- an optional 'books-closed' lead-in for every lesson.
- **Extra challenge** suggestions for ways of exploiting the Student's Book material in a more challenging way if you have a stronger class.
- **Extra support** suggestions for ways of adapting activities or exercises to make them work with weaker students.
- **Extra ideas** for optional activities.

All lesson plans include answer keys and audio scripts.

Over 50 pages of photocopiable activities.



Grammar

see pp. 159–182

- An activity for every Grammar Bank, which can be used in class or for self-study extra practice

Communicative

see pp. 183–213

- Extra speaking practice for every A and B lesson

Vocabulary

see pp. 214–230

- An activity for every Vocabulary Bank, which can be used in class or for self-study extra practice

There is more information on page 158 of this Teacher's Guide about the photocopiable worksheets and tips on how best to use them.

Teacher's Resource Centre



- All the Student's Book audio/video files and scripts
- Detailed lesson plans from the Teacher's Guide
- Answer keys
- All the photocopiable activities from the Teacher's Guide, including customisable versions
- All the Workbook audio files and scripts
- Tests and assessment material, including: an Entry Test; Progress Tests; an End-of-course Test; a Quick Test for every File; and complete test for every File. There are A and B versions of all the main tests and audio files for all the Listening tests
- CEFR documents



Classroom Presentation Tool



- The complete Student's Book
- Photocopiable activities from the Teacher's Guide
- All class audio and video, with interactive scripts
- Answer keys for exercises in the Student's Book and photocopiable activities
- Dyslexia-friendly texts
- The Workbook is also available as a Classroom Presentation Tool.



Class audio

All the listening materials for the Student's Book can be found on the **Teacher's Resource Centre, Classroom Presentation Tool, Online Practice, Student's eBook**, and the **Class Audio CDs**.



Video

Video listening

- Short documentaries for students at the end of even-numbered B lessons (2B, 4B, 6B, etc.)

Colloquial English


- Interviews and conversations that go with the Colloquial English lessons in the Student's Book

Revise & Check video

- Street interviews filmed in London, New York, and Oxford to accompany the Revise & Check section

All the video materials for the Student's Book can be found on the **Teacher's Resource Centre, Classroom Presentation Tool, Online Practice, Student's eBook**, and the **Class DVD**.

7 VIDEO LISTENING



a Watch an interview about the Huit jeans company. What do you think is the unique selling point (USP) of their jeans?

b Watch the interview again. Then make notes under the following categories.

Description of jeans
1 Material: denim
2 Style:
3 Celebrity wearer:
History of company
4 When David and Clare started it and why:
5 Who they employ:
6 How many pairs of jeans they produce per week:
7 How they try to make their jeans environmentally friendly:

c Would you like to have a pair of Huit jeans? Would you be prepared to join the no-wash club? Why (not)?

- G** question formation
V working out meaning from context
P intonation: showing interest

Lesson plan

The topic and the grammar focus of this first lesson is questions. Even at Upper-intermediate level, many Sts still have problems forming questions correctly. This lesson aims to revise all aspects of question formation, including indirect questions, negative questions, and questions which end with a preposition. By the end of the lesson, Sts should be forming questions more accurately and more confidently, and we suggest that from then onwards you insist on questions always being formed correctly.

The lesson has two distinct halves. In the first half, Sts read two interviews from Q&A, a regular feature in *The Guardian* newspaper, with the singer Florence Welch and the actor Dan Stevens. They then focus on the grammar of question formation and this is followed by Pronunciation, which revises how to use intonation in questions to show interest. In the second half, the topic is job interviews and Sts read an article about the kind of 'extreme' questions which some companies now use. The vocabulary focus is on working out the meaning of new words in a text from context. This is followed by a listening where Sts hear four speakers talk about strange questions they have been asked in interviews. The lesson ends with Speaking, where Sts role-play extreme interviews and write a question of their own.

If you would like to begin the first lesson without the book, there are two photocopiable 'first day' activities on p.161 and pp.190–191 (instructions p.183).

There is an Entry Test on the *Teacher's Resource Centre*, which you can give Sts before starting the course.

More materials

For teachers

Photocopiables

Grammar introduction p.161

question formation p.162

Communicative Tell me about it pp.190–191
(instructions p.183)

Ask me a question p.192

(instructions p.183)

Teacher's Resource Centre

Entry test

For students

Workbook 1A

Online Practice 1A

OPTIONAL LEAD-IN – THE QUOTE

Write the quote at the top of p.6 on the board and the name of the person who said it, or get Sts to open their books and read it.

You could point out / elicit that Oscar Wilde (1854–1900), a playwright and poet, is famous in particular for his novel *The Picture of Dorian Gray* and play *The Importance of Being Earnest*. Elicit / Explain what *indiscreet* means.

Get Sts to discuss what they think it means. Do they agree with the quote?

1 READING & SPEAKING understanding questions

- a** Focus on the photos and ask Sts if they know anything about the two people. Elicit as much information as you can. If they don't know them at all, tell Sts that they are both very well known in the UK, and that after reading about them, they may want to listen to Florence's music and / or watch some of Dan's TV series or films.
- Give Sts time to read about who they are.
- Elicit answers to the two questions and tell Sts if you know them and what you think of them.

- b** Focus on the two interviews and ask Sts what the title Q&A means (= *Questions and Answers*).
- Then give Sts time to read the interviews and complete the questions. Point out the **Glossary**. You may also want to elicit / explain *wallpaper* (= the background pattern or picture you choose to have on the screen of your phone, computer, etc.) and the expression *a guilty pleasure* (= sth you enjoy, but think you shouldn't) in Dan's questions.
- Get Sts to compare with a partner, and then check answers. You may want to point out that although *Who* would also fit Dan's question 4, it would not be a natural question to ask someone in an interview, as it would presuppose that the answer was a person, whereas the answer could be anything, e.g. a neighbour's dog, worrying about something, etc.

EXTRA SUPPORT Before Sts read the interviews the first time, check whether you need to pre-teach any vocabulary.

Florence Welch

1 What 2 did 3 don't 4 was 5 who 6 would
7 Where 8 Have 9 What / Which

Dan Stevens

1 When 2 do 3 What 4 What 5 Who 6 would
7 How 8 does 9 Do

- c** Focus on questions 1–8 and go through them quickly, making sure Sts understand all the lexis. Highlight that the questions begin *Who do you think...?* not *Who...?*, as the answers are implied rather than directly stated.
- Now tell Sts to read the interviews again and to answer the questions with the celebrities' initials.
- Get Sts to compare with a partner, and then check answers.

- 1 D – question 9
- 2 F – question 5
- 3 D – question 7
- 4 F – question 4
- 5 D – questions 1 and 8
- 6 D – questions 1, 2, 3, and 4
- 7 F – question 9
- 8 F – question 3

EXTRA CHALLENGE You could get Sts to close their books, and then call out some of the answers (or part of the answers) from the two Q&A questionnaires, to see if Sts can remember the questions, e.g.

T *I go for walks in Griffith Park, in LA.*

Sts *How do you relax?*

T *What's the wi-fi password?*

Sts *What word or phrase do you most overuse?*

Deal with any other new vocabulary. Elicit or model the pronunciation of any tricky words.

- d** Put Sts in pairs to decide which question is the most and least interesting, or too personal to ask a person whom you don't know well. You might want to tell Sts that they don't have to agree with each other.

Get feedback from various pairs.

- e** Focus on the task and put Sts in pairs. Give them time to choose their six questions.


Now focus on the **Politely refusing to answer a question** box and go through it with the class. Elicit / Explain that these answers should be said very politely, as normally, whoever asked you the question didn't mean to be rude or intrusive.

Get Sts to ask and answer their questions. Encourage 'questioners' to ask for more information where possible.

Get feedback by asking Sts for any interesting / funny answers, and deal with any vocabulary problems that arose.

EXTRA SUPPORT Demonstrate the activity by getting Sts to choose questions to ask you. Give reasonably full answers and encourage Sts to ask follow-up questions.

2 GRAMMAR question formation

- a**  **1.2** Focus on the instructions and make sure Sts understand the situation.

Play the audio once the whole way through for Sts just to listen.

Now play the audio again for Sts to write the four questions. If necessary, give Sts the first word of each question: *What, How, Don't, Can.*

Get Sts to compare with a partner, and then play the audio again if necessary.

Check answers, eliciting each question onto the board.

- 1 What brings you to London?
- 2 How long are you going to be in London for?
- 3 Don't you like London?
- 4 Can you tell us if there's any truth in that?

1.2

(script in Student's Book on p.122)

J = journalist, C = Cindy

All four journalists Excuse me..., Excuse me..., Cindy..., Cindy...

J1 Just a few questions...

C OK, OK, but you have just one minute.

J1 What brings you to London?

C I'm here to accept an award and do some interviews.

J2 How long are you going to be in London for?

C Just forty-eight hours, then I'm flying back to the States.

J3 That's a very short stay. Don't you like London?

C I love London, but unfortunately my new movie starts shooting on Monday.

J4 There've been rumours that you and your husband are having relationship problems. Can you tell us if there's any truth in that?

C No, no, no, no. No comment. No, no more questions.

- b** Focus on the task and go through the questions. Make sure Sts remember what, for example, an auxiliary verb is (*do, have, etc.*).

Do it as a whole-class activity, or put Sts in pairs and then check answers.

a question which ends with a preposition = 2

a subject question, where there is no auxiliary verb = 1

a question which uses a negative auxiliary verb = 3

an indirect question = 4

- c** Tell Sts to go to **Grammar Bank 1A** on p.132. If your Sts have not used the *English File* series before, explain that all the grammar rules and exercises are in this part of the book.

Grammar notes

The **Grammar notes** in this Teacher's Guide aim to add more information to the notes and rules on the **Grammar Bank** pages in the Student's Book. There is a direct link between the number of each rule in the Teacher's Guide and the Student's Book. If there is no extra information about a rule in the Teacher's Guide, this is either because we assume that Sts at this level should already know it, or because all the information needed is on the Student's Book page.

Question formation

• Rule 1: basic word order in questions

Sts at this level should be familiar with basic rules regarding question formation, though they may still be making mistakes, especially when they speak.

• Rule 2: word order in negative questions

The word order is the same as in normal questions, i.e. just add *n't* to the auxiliary verb, e.g. *Aren't you going to come? Why didn't you tell me?*

You may want to point out that when full forms are used, you have to put the *not* between the subject and verb, e.g. *Are you not going to come? Why did you not tell me?*

You should point out to Sts that it is much more common to use the contracted negative, especially in spoken English.

Indirect questions

You may want to highlight that in this kind of question, the question is formed in the first part (*Can you tell me...?* etc.) and the main question becomes a normal clause.

Other expressions followed by the word order of indirect questions

Highlight that we only use a question mark when the introductory phrase is a question, e.g. *Could you tell me...?* *Do you have any idea...?* Where the introductory phrase is not a question, e.g. *I'm not sure...*, *I wonder...*, then the sentence ends with a full stop.

Focus on the example sentences for **question formation** and play audio 1.3 for Sts to listen and repeat. Encourage them to copy the rhythm. Then go through the rules with the class.

Repeat for **indirect questions** 1.4.

Then go through the **Other expressions followed by the word order of indirect questions** box with the class.

Now focus on the exercises and get Sts to do them individually or in pairs.

If they do them individually, get them to compare with a partner. Check answers, getting Sts to read the full questions.

- a**
- 1 Should I tell her how I feel?
 - 2 How long have you known your best friend?
 - 3 Could you tell me when the next train leaves?
 - 4 What are you thinking about?
 - 5 What do you like doing at the weekend?
 - 6 What kind of music does Jane like listening to?
 - 7 Do you know what time the film finishes?
 - 8 How many students came to class yesterday?
 - 9 Do you remember where the restaurant is?
 - 10 Who does the housework in your family?
- b**
- 1 How often **do you usually do** exercise?
 - 2 Who **wrote** *Oliver Twist*?
 - 3 Could you tell me how much **this book costs**?
 - 4 I can't remember where I **parked** my car this morning.
 - 5 **Did you enjoy** your trip to Paris last weekend?
 - 6 What kind of work **does your sister do**?
 - 7 Who **ate** / **has eaten** the last biscuit?
 - 8 Do you know what time **the swimming pool opens** on Saturdays?
 - 9 Why **didn't** / **doesn't your sister like** the present you gave her?
 - 10 **Do you have to** play your music so loud?

Tell Sts to go back to the main lesson **1A**.

EXTRA SUPPORT If you think Sts need more practice, you may want to give them the **Grammar** photocopiable activity at this point.

- d** Put Sts in pairs, **A** and **B**, preferably face-to-face. Tell them to go to **Communication Indirect questions, A** on p.106, **B** on p.110.

Go through the instructions and make sure Sts know what they have to do.

Monitor and help where necessary.

Check answers by getting some Sts to ask their questions.

Finally, deal with any new vocabulary, and elicit or model the pronunciation.

Tell Sts to go back to the main lesson **1A**.

3 PRONUNCIATION intonation: showing interest

Pronunciation notes

Non-native speakers can unintentionally sound uninterested or even unfriendly if they use very flat intonation. The first two exercises focus on encouraging Sts to use a wide voice range when asking questions, and on stressing words.

These exercises do not focus specifically on distinguishing between the different intonation patterns for *yes / no* questions and question-word questions (*yes / no* questions usually have a rising intonation and question-word questions a falling intonation). In practice we think it is very hard for Sts to notice this distinction, and what is more, native speaker intonation, especially among young people, is constantly changing.

In exercises **c**, **d**, and **e**, Sts focus on using interested intonation to respond to what someone says. This is another context in which using flat intonation (e.g. when responding *Really?*) can unintentionally convey a lack of interest.

- a** 1.5 Focus on the task. Tell Sts they are going to hear someone asking each question twice – once with interested intonation and once not – and they must decide which one has the more interested intonation. Play the audio once the whole way through for Sts just to listen.

Now play the audio again, pausing if necessary after each question has been asked twice.

Check answers. Elicit what difference Sts notice between the interested and uninterested intonation.

1 a 2 b 3 b 4 a 5 b

1.5

See questions in Student's Book on p.7

- b** 1.6 Tell Sts they will hear the five questions again with interested intonation. They must listen and then repeat the question, copying the intonation.

Play the audio, pausing after each question for Sts to listen and repeat.

1.6

See questions in a in Student's Book on p.7

Now repeat the activity, getting individual Sts to repeat each question.

- c** 1.7 Focus on the **Reacting to what someone says** box and go through it with the class.

Tell Sts they are going to hear five conversations, each starting with the questions in **a** in the same order, and they must complete the four gapped reactions. Point out that the first one (*Wow*) has been done for them, and make sure Sts remember what a *vegan* is.

Play the audio once the whole way through for Sts just to listen.

Then play the audio again, pausing after each conversation for Sts to complete the expressions and questions.

Get Sts to compare with a partner, and then play the audio again as necessary.

Check answers.

2 Why not 3 Me too 4 How interesting 5 Oh really

1.7

W = woman, M = man

1

W Do you have a big family?

M Yes, actually, I'm one of seven. I've got five sisters and a brother.

W Wow! That's a huge family.

2

M What don't you like about the place where you live?

W Well, for one thing, I don't like my neighbours very much.

M Why not? What's wrong with them?

3

W What sports or games are you good at?

M Well, I'm not really very sporty, but I'm quite good at chess.

W Me too! We could have a game one day.

4

W Do you think you have a healthy diet?

M Yes, very. In fact, I'm a vegan, so I only eat fruit and vegetables, and grains, and no meat or fish.

W How interesting! How long have you been a vegan?

5

M What makes you feel happy?

W Lots of things. Er...like buying new shoes.

M Oh really? I can't think of anything worse!

- d 1.8 Tell Sts that this time they are just going to hear the responses and they must repeat them. Highlight that with these responses, it is also very important to use interested intonation. Encourage them to use a wide voice range and to get the correct rhythm.

Play the audio, pausing after each response for Sts to listen and repeat.

1.8

1 Wow! That's a huge family.

2 Why not? What's wrong with them?

3 Me too! We could have a game one day.

4 How interesting! How long have you been a vegan?

5 Oh really? I can't think of anything worse!

Now repeat the activity, eliciting responses from individual Sts.

- e Put Sts in pairs and get them to ask and answer the questions in a. Encourage them to use interested intonation and to react to their partner's answers. You could get some pairs to practise in front of the class.

4 READING & VOCABULARY

working out meaning from context

- a Focus on the cartoon and do the questions as a whole-class activity, or put Sts in pairs and then get some feedback.
- b Focus on the task and give Sts time to read the title and first paragraph. Now focus on questions A–G and make sure Sts understand all the lexis, especially a CV (= a written record of your education and the jobs you have done). Put Sts in pairs and get them to answer the questions. Get some feedback and elicit which question Sts would least like to answer. You could tell Sts which question you would least like to be asked.

EXTRA SUPPORT Read out the title and first paragraph, and do the task as a whole class, asking the questions to individual Sts.

- c Focus on the article and give Sts time to read it and complete it with questions A–G, and find out how the questions should be answered.

Get Sts to compare with a partner, and then check answers.

EXTRA IDEA You may want to tell Sts what kind of companies the ones mentioned in the article are:

The Phoenix Partnership, Palantir Technologies, and Clearwater Analytics are software companies.

Condé Nast is a mass media company which publishes magazines.

Page Group and Switch Consulting are recruitment companies.

Badoo is a dating-focused social network.

EXTRA SUPPORT Before Sts read the article the first time, check whether you need to pre-teach any vocabulary, but not the highlighted words and phrases.

1 G 2 C 3 E 4 B 5 D 6 A 7 F

Finally, ask Sts if they would now feel more confident answering the questions.

- d Focus on the **Guessing the meaning of new words and phrases** box and go through it with the class. Many of the texts in *English File* Upper-intermediate have glossaries, but obviously there will sometimes be other words whose meaning Sts can't guess and will want to check with a dictionary. Nowadays, many Sts will use online dictionaries via their phones. While these can be very useful, it's worth pointing out to Sts that there are circumstances, e.g. in exams, when they need to try to guess the meaning of words, and that if they always rely on their phones, they won't develop this skill. It is also sometimes not easy to find phrases or idioms in dictionaries, which is another reason for developing the skill of guessing from context.

Now tell Sts to read the article again, trying to guess what the highlighted words and phrases mean.

In pairs, Sts compare guesses.

- e Now get Sts to match the highlighted words and phrases to definitions 1–8.

Check answers. Elicit or model pronunciation.

1 gut feeling 2 foolproof 3 light-hearted response 4 geek
5 work-life balance 6 the point of 7 good-natured rivalry
8 job-seekers

Find out how many of the words Sts guessed correctly and deal with any other vocabulary problems.

- f Focus on the task and make sure Sts understand *genuine* /'dʒenjuɪn/ (= real). Elicit or model its pronunciation. Quickly go through the questions, making sure Sts understand all the lexis. If Sts ask about the companies mentioned in brackets, you could tell them that Airbnb allows people to let accommodation, Banana Republic and Next are clothing companies, Redbox software is a computing company, TES Global helps teachers and schools worldwide, and General Electrics is a multinational company dealing in transport, renewable energy, healthcare, etc.

Put Sts in pairs or small groups to discuss what the questions tell the interviewers about the candidate, and whether this type of question really helps to choose the best candidate.

Get some feedback from various pairs or groups. You could tell Sts what you think or if you have been asked any similar questions at interviews.

- g** Put Sts in pairs and get them to choose two questions in **f** to ask their partner.

Get some feedback for each question if possible, or ask Sts for the most interesting answers they heard.

5 LISTENING understanding the stages of a short interview

- a** Focus on the questions and elicit answers from the class. If you have a class of older adults, all of whom are likely to have had some kind of job interview, you could put Sts in pairs and then get some class feedback. Find out if any Sts have been asked tough interview questions as in the article in **4**.

- b** **1.9** Focus on the task and the chart. Give Sts time to look at the four gapped questions, and elicit / teach the meaning of *reincarnated* in **4**.

Play Speaker 1 all the way through and then pause the audio. Get Sts to complete the question.

Check the answer.

Now repeat the process for the other three speakers.

EXTRA SUPPORT Read through the script and decide if you need to pre-teach any new lexis before Sts listen.

- 1 have dinner, three people
- 2 have, boyfriend, get pregnant
- 3 practise philosophy
- 4 What animal

1.9

(script in Student's Book on p.122)

I = interviewer, **D** = Dominic, **H** = Heidi, **S** = Sean, **A** = Alice

1 Dominic

- I** Have you ever been asked a strange question in an interview?
D Yes, it was my interview for a place at Sarah Lawrence University in New York – where I'm studying now.
I What was the question?
D The question was, 'If you could have dinner with three people from the past, who would you choose and why?'
I And what did you answer?
I It was one of the first questions I was asked, and I said, 'I can't answer this right now. Can I answer at the end?' because I couldn't think of anyone. So they said OK, and then they asked me the question again later, and I said something ridiculous like John Lennon, um, Picasso, and...er...I can't even remember who the third person was, it was another sort of artist or musician I think.
I Do you think it was a good question?
D Yes, because it made me think – I mean, it wasn't something I was expecting at all, and all the other ones were more yes / no, direct questions, so this one made me think a bit more.
I And you got the place?
D Yes, I did.

2 Heidi

- I** Have you ever been asked a strange question in an interview?
H Yes, I have. That was many years ago, it was one of my first job interviews, in London, actually, after I moved to London from Germany. It was for a financial department, and the manager who interviewed me, I can't remember, but I believe he, he must have been German – he asked me, 'Do you have a boyfriend?' and 'Are you planning to get pregnant?'

- I** That's illegal now, isn't it?
H Yes, I know, I believe that was illegal then.
I And what did you answer?
H I said no, I didn't have a boyfriend, and I had no plans to get pregnant any time soon, but at that point, it was pretty clear to me that I did not want to work for that company.
- 3 Sean**
I Have you ever been asked a strange question in an interview?
S Yes. I was being interviewed for a job with an advertising agency and the interviewer kept checking information on my CV and then asking me about it, and he saw that I'd studied philosophy at university, and he said, 'Oh, I see that you studied philosophy at university. Do you still practise philosophy?'
I What did you answer?
S I said the first thing that came into my head – I said, 'Well, I still think a lot'.
I Was the interviewer impressed?
S Well, he obviously liked the answer, because I got the job.
- 4 Alice**
I Have you ever been asked a strange question in an interview?
A There's one I can think of, which was when I was being interviewed for a job with a company in Switzerland.
I What was it?
A Well, the interviewer asked me, 'What animal would you like to be reincarnated as?'
I Weird question!
A Totally.
I What did you say?
A So I said a cat because it was the first thing I thought of and because cats have a good life – well, at least in Britain they do. And then the interviewer immediately looked embarrassed and said that he'd been told to ask me that question to see how I'd react, but that he thought it was a stupid question.
I What happened in the end?
A I didn't get the job, so maybe the interviewer wasn't very fond of cats!

- c** Now tell Sts they will hear the audio again and this time they must make notes on how the people answered the questions and what happened in the end. Give Sts time to see if they can remember any of the answers.

Play the audio, pausing after each speaker to give Sts time to make notes. Play again if necessary.

Get Sts to compare with a partner, and then check answers.

EXTRA SUPPORT Check the answers to the first question (*How did they answer?*), then play the audio again and check the answers to the final question.

	How did they answer?	What happened in the end?
1	I can't answer this right now. Can I answer this at the end? John Lennon, Picasso, and another artist or musician (he can't remember).	He got the place at university.
2	No, I don't have a boyfriend, and I have no plans to get pregnant.	She decided immediately that she didn't want to work for that company.
3	Well, I still think a lot.	He got the job.
4	A cat	She didn't get the job.

EXTRA SUPPORT If there's time, you could get Sts to listen again with the script on p.122, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

d Do this as a whole-class activity and elicit opinions.

6 SPEAKING

a Put Sts in pairs, **A** and **B**, preferably face-to-face. Tell them to go to **Communication Tough questions, A** on p.106, **B** on p.110.

Go through the instructions and make sure Sts know what they have to do. Make sure too that Sts understand the questions they're going to ask. You may need to explain, for example, *aspect* and *desert island* in **A**'s questions and *treat*, *superhero*, and *lead role* in **B**'s questions.

Get Sts to decide what kind of company they are interviewing for and then tell each other.

Tell Sts **A** to start by asking their partner the eight interview questions.

Monitor and help Sts, correcting any errors with question formation.

When they have finished, Sts **A** should tell their partner if they have got the job and why, or why not if they didn't succeed.

Then they swap roles.

Get feedback to find out if there were any particularly interesting answers. With a show of hands, you could also find out how many Sts got the jobs.

Finally, deal with any new vocabulary, and elicit or model the pronunciation.

Tell Sts to go back to the main lesson **1A**.

b Focus on the task and give Sts time to write their question. You might want to remind Sts that the aim of the question is for potential future employers to get information about the candidate's personality and / or abilities.

EXTRA SUPPORT You could tell Sts to look back at all the previous questions in the lesson, to help them with ideas, or elicit a few possible questions from the class so that Sts know what they have to do. Then get Sts to write their question in pairs. For **c**, divide the class in half (with one student from each pair in each group) for the mingle.

Monitor and correct any mistakes in question formation.

EXTRA CHALLENGE Get Sts to write two or three questions.

c If possible, get Sts to stand up and move around the class, asking as many other Sts as possible their question.

Deal with any general vocabulary problems that arose.

d Do this as a whole-class activity and elicit opinions.

- G** auxiliary verbs, *the... the...* + comparatives
V compound adjectives, modifiers
P intonation and sentence rhythm

Lesson plan

The topic of the lesson is understanding and explaining mysterious and unusual events.

The first half of the lesson starts with a reading based on a true story of the disappearance of three lighthouse keepers in Scotland. Sts then listen to the end of the story, in which a detective tries to solve the mysterious disappearance of the men. This is followed by the grammar focus on auxiliary verbs, which includes both revision of question tags and *So do I / Neither do I*, and the use of auxiliaries for emphasis and in reply questions. Sts then work on intonation and sentence rhythm in questions and sentences using auxiliaries. Finally, the first half of the lesson ends with Sts pretending to be psychics and completing sentences about a partner.

In the second half of the lesson, the focus shifts to an unusual personality test. Sts listen to a mysterious voice guiding them on a walk through a forest. They listen to some instructions, make notes, and then analyse their answers. Sts then discuss other non-mainstream ways of analysing personality. Grammar in Context focuses on how to use the structure *the... the...* + comparatives, e.g. *the sooner, the better*. This is followed by Vocabulary, where Sts expand their vocabulary of compound adjectives to describe personality, and use modifiers and compound adjectives to talk about people they know.

More materials

For teachers

Photocopiables

Grammar auxiliary verbs p.163

Communicative What's in a signature? p.193
 (instructions p.183)

For students

Workbook 1B

Online Practice 1B

OPTIONAL LEAD-IN – THE QUOTE

Write the quote at the top of p.10 on the board and the name of the person who said it, or get Sts to open their books and read it.

Elicit who Sherlock Holmes and Arthur Conan Doyle (1859–1930) are.

Get Sts to say what they think the quote means and whether they agree with it. You may want to tell them that this sentence, or slight variants of it, is something that Holmes says in many different stories and is one of his main strategies for detecting.

1 READING & LISTENING understanding facts vs theories

- a** Do the questions as a whole-class activity. If Sts don't recognize any of the names, tell them not to worry, as they are going to find out.

EXTRA SUPPORT If Sts have heard about some of these mysteries, write their ideas on the board to help with the listening in **b**.

- b** **1.10** Play the audio, pausing after each story to elicit as much information as possible about each mystery. Now ask Sts what the three stories have in common.

They are all unsolved mysteries.

1.10

(script in Student's Book on p.122)

On the fourth of December eighteen seventy-two, a ship called the *Mary Celeste* was found floating in the Atlantic. There was no one on board. The ship wasn't damaged, and everything was in order, although the lifeboat was missing. None of the crew or passengers were ever seen again.

On the fourth of March nineteen eighteen, a huge ship called the *USS Cyclops* left Barbados with three hundred people on board, and sailed into what we now call the Bermuda Triangle. Then it disappeared without a trace. No distress call was made, and no bad weather was reported in the region. A huge search for the *Cyclops* was launched – boats and planes scoured the area for wreckage or survivors – but nothing of the enormous ship was ever seen again.

On July second, nineteen thirty-seven, Amelia Earhart, the famous American aviator, took off with her navigator from New Guinea, in a small plane, on the last stage of their around-the-world flight. It was the last time they were seen alive. Four million dollars was spent on the search, but no trace of Amelia or the navigator was ever found.

Finally, ask Sts if they think we will ever find out what happened. You might want to tell Sts the following:

- After looking at all the facts, the most likely conclusion is that the captain and crew of the *Mary Celeste* panicked, thinking their ship was going to sink because the pump was making a strange sound, and took the lifeboat along with the navigational instruments. There was a terrible storm, and their lifeboat probably sank.
- The U.S. Navy says in its official statement about the *Cyclops*, 'The disappearance of this ship has been one of the most baffling mysteries in the annals of the Navy, all attempts to locate her having proved unsuccessful.'
- Some remains were found in 2018 on Nikumaroro island, in the western Pacific Ocean, which might be Amelia Earhart's.

- c** **1.11** Focus on the article and the photos to make sure Sts know what a *lighthouse* is (= a tower or other building that contains a strong light to warn and guide ships near the coast) and *lighthouse keepers*. Highlight that this is a true story, and the photo of the men is one that appeared in newspapers at the time.

Now focus on the task. Play the audio for Sts to read and listen at the same time. You might want to tell them that 75 ft (feet) = 23 m.

EXTRA IDEA You may want to tell Sts that a film about this mystery, called *The Vanishing*, was released in 2019.

EXTRA SUPPORT Read through the article and decide if you need to pre-teach any new lexis before Sts listen, but not the words in **d**.

1.11

See article in Student's Book on p.10

Now tell Sts to cover the article. Focus on the two sections and questions 1–5, making sure Sts know the meaning of *facts* and *theories*.

Put Sts in pairs and get them to answer the questions.

Focus on *The facts* and check answers to questions 1 and 2. Then focus on *The theories*, eliciting the ones mentioned in the article, and getting Sts to respond to them in questions 4 and 5.

- 1 There was nobody at the lighthouse. This was discovered by the three new lighthouse keepers who arrived at the island to relieve the men who had been working there for three months.
- 2 the lighthouse door was unlocked
a chair was knocked over
one rain jacket was hanging on its hook, but the other two had disappeared
the clocks had stopped
the last entry in the log book was 9 a.m. on 15th December
- 3 The men had argued about a woman; they had been kidnapped by German agents; they had been carried away by a sea serpent, a giant bird, or a boat full of ghosts.

d Tell Sts to uncover the article and complete the definitions.

Get Sts to compare with a partner, and then check answers. Elicit or model the pronunciation, and highlight that the first *a* in *extraordinary* is silent.

- 1 puzzle 2 baffle 3 remote 4 extraordinary 5 trace
6 solve

e **1.12** Tell Sts that they are going to listen to the rest of the story. Focus on the task and elicit who Muirhead /'mjuəhed/ is (an Edinburgh policeman). Point out the **Glossary** and go through it with the class.

Play the audio once the whole way through for Sts just to listen and get the gist of the story. You might also want to tell them that 100 ft (feet) = 30 m.

If necessary, play the audio again, pausing at intervals to give Sts time to answer the questions.

Check answers.

EXTRA SUPPORT Read through the script and decide if you need to pre-teach any new lexis before Sts listen.

Muirhead thought that the men had been washed away by an enormous wave.
People rejected his idea at the time.
Now people think that small waves can combine to create a huge wave, which swept the men away.

1.12

(script in Student's Book on p.122)

An Edinburgh policeman, Robert Muirhead, was sent to the island to solve the mystery. Muirhead was a hard-working, practical investigator, and not at all superstitious. Among other clues, he

found equipment lying all over the island, and also a huge rock, much too heavy for any men to carry, lying on the steps leading up to the lighthouse. In the end, the only explanation he could think of was that the men had been carried off by an enormous wave. Muirhead's explanation was immediately rejected. But more than one hundred years later, in nineteen ninety-five, the ship *Queen Elizabeth II* was hit by a one-hundred-foot wave which, according to her captain, 'came out of the darkness' and 'looked like the White Cliffs of Dover'.

Then a paper published in a scientific journal recently proved that the 'monster wave', which for centuries had been considered a sailors' myth, is a mathematical reality: many smaller waves can suddenly combine in mid-ocean and create a huge wave of devastating force. Most marine scientists now agree that it is a naturally occurring – though rare – event.

So finally, the only explanation that fits the facts is that the three lighthouse men had rushed out to attend to some emergency and had then been swept away by an enormous wave. Inspector Muirhead, it now appears, was almost certainly right. He solved the case back in nineteen oh one, but he had to wait another century for the proof.

However, science still cannot answer all the questions surrounding the Flannan Islands mystery. Why did one man leave his rain jacket behind? Why were the bodies of the men never found? Maybe these are things we will never know.

f Focus on the task and give Sts time to read items 1–5.

Play the audio again, pausing after each item has been mentioned to give Sts time to make notes.

Get Sts to compare with a partner, and then check answers.

- 1 A huge rock was lying on the steps leading up to the lighthouse, but it would have been too heavy for anyone to carry, so it adds evidence to the idea of the huge wave.
- 2 The ship *Queen Elizabeth II* was hit by a 100-ft wave in 1995, a modern example of Muirhead's theory.
- 3 A paper in a scientific journal has recently been published saying that monster waves really exist.
- 4 1901 was the date when Muirhead actually solved the mystery, but then there was no proof.
- 5 There are some things we will never know the answers to.

EXTRA SUPPORT If there's time, you could get Sts to listen again with the scripts on p.122, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

2 GRAMMAR auxiliary verbs

a Tell Sts they are now going to tell each other about some more mysteries or unusual events that are difficult to explain, sharing any experiences they have had or stories they have heard. You could teach the term *paranormal* (= that cannot be explained by science or reason and that seems to involve mysterious forces).

Focus on the **Reacting to a story about something strange** box and go through it with the class.

Now focus on the task and make sure Sts understand all the lexis, especially a *UFO* (= an unidentified flying object), a *psychic* (= a person who claims to be able to predict the future or communicate with dead people), and a *faith healer* (= a person who treats sick people through the power of belief or prayer). Elicit or model pronunciation, especially *psychic* /'saɪkɪk/.

Give Sts a few minutes to think about a story they want to tell.

Put Sts in small groups of four or five and get them to tell their stories. The Sts who are speaking should give as many details as possible, and those listening should try to react to the stories.

Monitor and help, if necessary, whilst Sts are talking.

Deal with any general vocabulary problems that arose.

Get some feedback from the class. You could also tell the class how you feel about the paranormal and relate any experiences you have had or stories you have heard.

- b** Focus on the task and give Sts time to complete the gaps with the correct auxiliary verbs. Conversations 1, 2, and 3 should be revision, but Sts may not be familiar with the emphatic use of the auxiliary in conversation 4.

Get them to compare with a partner.

- c** **1.13** Play the audio for Sts to listen and check.

Check answers.

1 Did 2 do 3 have 4 have 5 did

1.13

- 1 A I heard a noise in the middle of the night.
B Did you? What kind of noise?
- 2 A You don't believe in ghosts, do you?
B No, I don't.
- 3 A I've never been to a fortune-teller.
B Neither have I.
C I have. It was really interesting.
- 4 A I don't believe you really saw a UFO.
B I did see one. It couldn't have been anything else.

Now put Sts in pairs and get them to match auxiliaries 1–5 in **b** to A–E.

Check answers.

A 5 B 4 C 2 D 1 E 3

- d** Tell Sts to go to **Grammar Bank 1B** on p.133.

Grammar notes

Auxiliary verbs

Auxiliary verbs (*are, is, do, did, will, etc.*) and modal verbs (*can, must, etc.*) have a variety of uses in English, and a good command of these will help Sts become more proficient speakers. Sts will be familiar with the basic uses, i.e. in question formation and short answers.

- **Rule 2: to say that someone / something is the same**

Highlight that *neither* can be pronounced /'naɪðə/ or /'niːðə/.

- **Rule 3: to say that someone / something is different**

Highlight that in these kind of responses, you must stress the pronoun as well as the auxiliary, e.g.

A I loved the film. B Really? I didn't.

- **Rule 4: reply questions**

Highlight that these have a rising intonation (the voice goes up).

- **Rule 5: using auxiliaries to show emphasis**

This will probably be new for many Sts, who may find it strange to see an auxiliary verb used in a positive sentence. This use of auxiliaries is common when we contradict or deny what someone has said, or when we want to give extra emphasis, e.g.

- A Are you a vegetarian? B No, I do eat meat, but I prefer fish.
A You can't swim, can you? B I can swim, but not very well.

Highlight that:

- if the auxiliary verb is part of the tense, e.g. *is, will*, or a modal, the main verb can be left out, i.e. in the second example above you could also say *I can, but not very well*.
- Sts must stress the auxiliary verb in these sentences.
- **Rule 6: question tags**

These probably won't be new to most Sts, but they are not easy to use with fluency because they require quick manipulation of auxiliaries. In many languages, this kind of question is covered by the simpler '... , no?' You may want to demonstrate the two different types and their intonation to Sts.

Focus on the example sentences and play audio **1.14** for Sts to listen and repeat. Encourage them to copy the rhythm. Then go through the rules with the class.

Now focus on the exercises and get Sts to do them individually or in pairs.

If they do them individually, get them to compare with a partner. Check answers, getting Sts to read the full sentences.

- a
- 1 He's booked the flights, **hasn't** he?
 - 2 It's hot today, **isn't** it?
 - 3 I **do** like it, but it isn't my favourite.
 - 4 Neither **would** I.
 - 5 **Is** he? I thought he was arriving today.
 - 6 Tom liked it, but I **didn't**. I thought it was awful.
 - 7 She **does** like you. She just doesn't want to go out with you.
 - 8 Yes, I am, and so **is** my boyfriend.
 - 9 You'll remember to call me, **won't** you?
 - 10 I really want to go to Egypt, but my boyfriend **doesn't**.
- b
- 1 It's a great club, **isn't** it?
 - 2 **Don't** you?
 - 3 Neither **have** I.
 - 4 Oh, **don't** you?
 - 5 I **do**.
 - 6 **Do** you?
 - 7 Why **didn't** you go?
 - 8 I **did** go, but I arrived really late because my car broke down.
 - 9 So **am** I.

Tell Sts to go back to the main lesson **1B**.

EXTRA SUPPORT If you think Sts need more practice, you may want to give them the **Grammar** photocopiable activity at this point.

3 PRONUNCIATION & SPEAKING intonation and sentence rhythm

Pronunciation notes

Reply questions

The auxiliary is stressed and the intonation rises as in a normal question, e.g.

A *I'm a vegetarian.* **B** *Are you?*

The important thing is to encourage Sts to use a friendly, interested intonation.

To say that someone / something is different, both the subject and the auxiliary are stressed, e.g.

A *I've never been to a fortune teller.* **B** *I have.*

So (do) I / Neither (do) I: In these responses, the auxiliary is normally unstressed, with the strong stress falling on the other two words, e.g.

A *I believe in ghosts.* **B** *So do I.*


Question tags

Here, equal stress falls on both the auxiliary and the subject. The intonation native speakers give to a question tag depends on whether we are asking a real question or not. If we genuinely don't know the answer, we tend to use the rising intonation of a question, e.g. *You haven't seen my car keys, have you?* (= I don't know if you have seen my car keys). However, if we are not asking a real question, but are just making conversation or asking for confirmation of something we already know to be true, our intonation falls and the question tag sounds like a statement, not a question, e.g. *It's a beautiful day, isn't it?* (= I know you will agree with me).

Using auxiliaries to show emphasis

In these sentences the auxiliary is stressed strongly.

As there are several issues of stress, rhythm, and intonation with auxiliary verbs, the pronunciation practice has been broken into parts. In **a–b**, Sts practise reply questions and auxiliaries for emphasis. In **d**, they practise *So / Neither do I*. In **e**, they then practise question tags.

- a**  **1.15** Focus on the task and the three conversations.
Play the audio once the whole way through for Sts just to listen.

1.15

See conversations in Student's Book on p. 11

Now play the audio again for Sts to listen and underline the highlighted auxiliaries that are stressed.

Check answers.

- 1 Did you?
- 2 I don't believe..., I do.
- 3 You don't like...?, I do like them.

- b** Give Sts a few minutes, in pairs, to practise the conversations, swapping roles when they get to the end. Monitor and help them with their rhythm and intonation. You could get some pairs to practise in front of the class.

EXTRA SUPPORT Play the audio again, pausing after each line, for Sts to listen and repeat, copying the rhythm and intonation.

- c** Focus on the task and give Sts time to complete the eight sentences about themselves. Make sure Sts understand what a *verb phrase* is in sentence 2 (= verb + noun).
- d** Focus on the task, making sure Sts are clear that they should first respond with a reply question and then say if they are the same (*Neither am I*) or different (*I am*).

Focus on the examples, or demonstrate the activity first by completing the first two sentences for yourself and getting Sts to respond.

Then put Sts in pairs, **A** and **B**, and get them to respond to each other.

EXTRA SUPPORT If you think your Sts are going to find the responses difficult, elicit what the 'same' or 'different' alternatives are for the sentences and write them on the board, i.e.

AREN'T YOU?	NEITHER AM I. / I AM.
ARE YOU?	SO AM I. / I'M NOT.
DO YOU?	SO DO I. / I DON'T.
DON'T YOU?	NEITHER DO I. / I DO.
HAVEN'T YOU?	NEITHER HAVE I. / I HAVE.
WOULD YOU?	NEITHER WOULD I. / I WOULD.
WERE YOU?	SO WAS I. / I WASN'T.
DIDN'T YOU?	NEITHER DID I. / I DID.

- e** Put Sts in pairs, **A** and **B**, preferably face-to-face. Tell them to go to **Communication You're psychic, aren't you?**, **A** on p.106, **B** on p.111.

Focus on the title and the instructions for **a**. Elicit / Explain that the word *psychic* is both an adjective and a noun. Remind Sts of its meaning and pronunciation.


Go through the instructions and make sure Sts know what they have to do. Elicit that when they check their guesses, they should be using rising intonation on the question tags unless they are 100% sure of the information.

Get feedback to find out who was the better psychic in each pair.

Finally, deal with any new vocabulary, and elicit or model the pronunciation.

Tell Sts to go back to the main lesson **1B**.

4 LISTENING & SPEAKING following instructions

- a** Do the question as a whole-class activity. You could also tell Sts how you would feel.
- b**  **1.16** Focus on 1–6 and elicit what the icons represent. Focus on the task and tell Sts they must imagine themselves in the forest and follow the instructions they hear on the audio. Tell them that you won't pause the audio, so they must write the first answer they think of. There are some natural pauses in the audio (indicated by *** in the script) after each question. You could also tell Sts that you will play the audio a second time.
- You might want to make sure Sts know what a *fence* is. Play the audio once the whole way through for Sts to listen and complete the task.

EXTRA SUPPORT Read through the script and decide if you need to pre-teach any new lexis before Sts listen.

1.16

(script in Student's Book on p.122)

A walk in the forest

I'm going to describe a situation and ask you some questions. Answer quickly without thinking about it too much – the first thing that comes into your head. Are you ready?

Imagine that you're walking through a beautiful forest. The sun is out; there's a light breeze. It's a really beautiful day. You're walking with one other person.

Question one: Who are you walking with?

As you walk through the forest, you come across an animal.

Question two: What kind of animal is it? A big animal or a small one?

How do you interact with the animal?

Now you're walking deeper into the forest, and you come to a clearing, where there are no trees. There's a house in the middle of the clearing.

Question three: How big is the house? Does it have a fence around it or not?

You walk up to the door of the house and it's open. You go in, and you see a table.

Question four: What is there on the table? Are there any people sitting round it?

You finish looking around the house and you leave out of the back door. There's a huge garden behind the house. You go into the garden, and in the middle you find a cup.

Question five: What is the cup made of? Is it a ceramic cup? Metal? Plastic? Paper?

As you walk to the end of the garden, you come to some water. You must cross this water in order to get home.

Question six: What kind of water is it? A lake? A river? A small pond? How do you cross it? How wet do you get?

c Focus on the task and then play the audio again.

d 1.17 Focus on the task and the chart. Point out that the numbers in the chart correspond to the question numbers in b.

Now play the audio for Sts to listen and complete the explanations for 1–6.

Get Sts to compare with a partner, and then check answers.

EXTRA SUPPORT Read through the script and decide if you need to pre-teach any new lexis before Sts listen.

- 1 the person = an important person in your life
- 2 the animal = problems in your life
how you interact with it = how you deal with your problems
- 3 the house = your ambitions
no fence = you are open to new ideas
a fence = you often think you are right
- 4 the table = how you are feeling at the moment
- 5 the cup = how strong your relationship is with the person you are walking with
- 6 the water = your friends
how wet you get = how important your friends are to you
(very wet = very important)

1.17

(script in Student's Book on p.123)

What you have just done is a psychological test which analyses how you interact with other people. Now I'm going to tell you what your answers mean.

The person you were walking with is an important person in your life.

The animal represents problems in your life. The bigger the animal, the more problems you have.

How you interact with the animal represents how you deal with your problems. If you were aggressive or decisive, that means you confront your problems, try to solve them. If the interaction was peaceful, then you're a more passive person and often wait for problems to go away.

The house represents your ambitions. The bigger the house, the more ambitious you are. If there was no fence around the house, it means you're very open-minded, and welcome new ideas. If it had a fence, then you're more convinced that you're right, and tend to surround yourself by people who agree with you.

The table represents how you're feeling at the moment. If there was food or there were flowers on the table, and people sitting round it, this suggests that you're feeling happy in your relationships. No food, flowers, or people suggests that someone in your family, or a friend, is making you unhappy.

The cup represents how strong your relationship is with the person you're walking with, and how long the relationship will last. The harder and more resistant the material of the cup is, the stronger your relationship is.

The water represents your friends. If you saw a large river or lake, you have a big social circle and like to be surrounded by people. If you got very wet when you crossed it, your friends are very important for you. If you hardly got wet at all, it means that you depend less on your friends and are more self-sufficient.

e Focus on the first part of the task and give Sts time to look at their answers in b and the interpretation in d.

Now put Sts in pairs and tell them to discuss what they agree and disagree with.

You could elicit some feedback from various pairs.

EXTRA SUPPORT If there's time, you could get Sts to listen again with the scripts on p.123, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

f Focus on the task and make sure Sts understand the lexis in the bullet points. Elicit or model the pronunciation of the words in brackets, i.e. *graphology* /græ'fɒlədʒi/, *palmistry* /'pɑ:mɪstri/, and *astrology* /ə'strɒlədʒi/.

Do this as a whole-class activity, or put Sts in pairs or small groups and then get some feedback.

GRAMMAR IN CONTEXT

g Focus on **Grammar in Context** and tell Sts that this regular feature focuses on extra, smaller language points that come out of a reading or listening. Go through the examples and then the rules.

Highlight that:

- you mustn't separate the *more*, etc. from the adjective / adverb it goes with, e.g. *The more interesting the book is, the more slowly I read.* NOT *The more the book is interesting...*
- occasionally we just use the two comparatives, e.g. *the sooner the better; the more the merrier*, especially when one of them is *better*.

Now focus on sentences 1–4 and elicit the first one from the class (*The more you study, the more you learn*) and write the answer on the board.

Get Sts to do the other three.

1.18 Play the audio for Sts to listen and check.

Check answers. For 3, you could also accept *The more time you have, the more slowly you do things.*

1.18

- 1 The more you study, the more you learn.
- 2 The more coffee I drink, the worse I sleep.
- 3 The more time you have, the slower you do things.
- 4 The fitter you are, the better you feel.

EXTRA SUPPORT Play the audio again, pausing after each sentence for Sts to listen and repeat. Tell them to try to copy the stress and rise–fall intonation.

h Focus on the task and give Sts time to complete each sentence. Monitor and help Sts, correcting any errors with the comparatives.

Get Sts to compare with a partner, and then elicit some ideas.

Possible answers

- 1 ...the more I spend. / the more I save.
- 2 ...the better I feel. / the worse I feel. / the more I do.
- 3 ...the more difficult they are to understand.
- 4 ...the thinner I get. / the hungrier I am. / the more bad-tempered I am.
- 5 ...the more I enjoy it. / the easier it gets.
- 6 ...the fitter I get. / the more I like it.

EXTRA IDEA Ask Sts if there are any common expressions in their language with this structure (like *the sooner the better*) and get them to work out how to say them in English.

5 VOCABULARY compound adjectives

a Tell Sts to look at the two extracts from the *A walk in the forest* listening. Give them time to work out what the missing words might be.

EXTRA CHALLENGE Elicit some ideas before playing the audio.

b 1.19 Play the audio for Sts to listen and check.
Check answers.

1 minded 2 sufficient

1.19

- 1 If there was no fence around the house, it means you are very open-minded, and welcome new ideas.
- 2 If you hardly got wet at all, it means that you depend less on your friends and are more self-sufficient.

Now elicit whether the compound adjectives in **a** have a positive or negative meaning.

They both have a positive meaning.

Finally, focus on the **Compound adjectives** box and go through it with the class.

c 1.20 Play the audio for Sts to listen and decide which word has the main stress.

Check the answer.

The second word

1.20

See compound adjectives in Student's Book on p.13

EXTRA CHALLENGE Elicit the answer before playing the audio.

EXTRA SUPPORT After checking the answer, play the audio again for Sts to listen and repeat.

d Put Sts in pairs and get them to look at each compound adjective in **c** and then decide what it means and whether it describes a positive or negative characteristic.

Check answers. You may want to point out to Sts that *open-minded* and *narrow-minded* are opposites. *Laid-back* and *easy-going* are very similar in meaning: *laid-back* (informal) = calm and relaxed about everything; *easy-going* = relaxed and happy to accept things without worrying or getting angry.

You may also want to mention that depending on the context, some of the positive ones can be negative, e.g. if you say *He's a bit too laid-back*. Explain that *strong-willed*, though often negative, can also be used in a positive sense, depending on the context.

Positive

easy-going = relaxed and happy to accept things without worrying or getting angry

good-tempered = cheerful and not easily made angry

laid-back = calm and relaxed

open-minded = willing to listen to, think about or accept different ideas

well-balanced = sensible and emotionally in control

well-behaved = behaving in a way that other people think is polite or correct

Negative

absent-minded = tending to forget things, perhaps because you are not thinking about what is around you, but about something else

bad-tempered = often angry; in an angry mood

big-headed = having a very high opinion of how important and clever you are

narrow-minded = not willing to listen to new ideas or to the opinions of others

self-centred = tending to think only about yourself and not thinking about the needs or feelings of other people

strong-willed = determined to do what you want to do, even if other people advise you not to

tight-fisted = not willing to spend or give much money

two-faced = not sincere

EXTRA CHALLENGE Elicit a sentence to describe each of the adjectives, e.g. *A person who is bad-tempered gets angry easily, often about small things, etc.*

e Focus on the **Modifiers** box and go through it with the class. Highlight that *pretty* is more informal than *quite*, and that *rather* is more often used with negative adjectives, e.g. *rather self-centred*.

Now focus on the task and example, showing that Sts need to explain why they have chosen a particular characteristic for someone they know.

Give Sts a few minutes to think of people with the characteristics listed in *Do you know somebody who is...?*

Then put Sts in pairs and get them to tell each other about the people they have chosen.

Monitor and help if necessary.

Get some feedback from various pairs.

EXTRA SUPPORT You could choose one or two characteristics and tell the class about two people you know.