

# 7A | Moving

## WHAT THE LESSON IS ABOUT

Theme	Changing your life and moving house
Speaking	Pairwork: discussing important life events
Reading	<i>Redundancy was the best thing that ever happened to me.</i> Magazine article about a woman who changes her lifestyle when she moves from the city to the country
Vocabulary	Phrasal verbs with <i>live</i>
Grammar	Present perfect continuous 1

## IF YOU WANT A LEAD-IN ...

### Discussion starters

- *Methodology guidelines: Discussion starters, page xxi*
- *Imagine that your life so far divides up into a number of 'stages' or 'periods'. How many are there? What name would you give to each stage?*
- *What are the times when people's lives change in important ways (eg leaving school)?*
- *What do you think is the biggest change in a human's life: Your first girl/boyfriend? Losing your job? Getting married? Getting divorced? Having a baby? Retiring? Something else?*

## VOCABULARY: phrasal verbs with *live*

### 1 2.1

- Students complete the sentences with words from the box.
- Play the recording. Students listen and check.

1 out of 2 on 3 for 4 through 5 up to 6 off

### 2.1

- 1  
**A:** I love travelling and I'm quite happy living out of a suitcase.
- 2  
**B:** I don't need much money to live on – just enough for food and basics.
- 3  
**C:** I can't understand people who live for their work – there are more important things in life.
- 4  
**D:** You haven't really lived if you haven't lived through difficult times.
- 5  
**E:** I want to live my own life. I'm not interested in living up to my parents' expectations.
- 6  
**F:** There's no point working if you can live off social security.

## Language notes: phrasal verbs with *live*

- Some of these phrasal verbs are used only in certain fixed expressions.
- If you **live up to someone's expectations** you are as good as they expect you to be. You can also talk about things living up to your own expectations, eg *The last Star Wars film didn't really live up to my expectations.* *Expectations* is by far the most likely collocation with this phrasal verb. It is unusual to use other nouns – though *hopes* is possible.
- If you **live through** a period of time, you manage to survive a difficult time (maybe a dangerous time like a war, or a time with other problems such as poor health or lack of money, etc).
- When you **live out of a suitcase**, you travel a lot from place to place, and hardly ever get the chance to completely unpack and settle down in a location. This is another phrasal verb that isn't often used with any other nouns – though you could say other containers, eg *cardboard box, rucksack, carrier bag*, etc.
- People who **live off social security** depend on government financial help. You can also live off other people – this means you depend on them for money, food, etc, eg *He's 25 years old, but still lives off his parents.*
- The money you have to **live on** is the money available for use on essential things like food, rent, bills, heating, etc. This phrasal verb is usually used when the money is a small or limited amount, eg *I don't have a lot to live on.*
- When you **live for something** it is the most important thing in your life – almost an obsession.

### 2

- Pairwork. Students discuss whether they agree or not with the sentences in exercise 1.

## Extra task: phrasal verbs with *live*

- Pairwork. This is a particularly interesting language area for the classic task of asking students to make true sentences about themselves, and their friends and families, using the target language. Discussion about whose expectations they live up to (or don't), what they live for, etc can prove very interesting.

## READING

This article is about a successful PR consultant, who lived in a beautiful flat in central London and was suddenly made redundant. She explains how difficult life was to begin with, then she was invited to stay at a friend's farm in Wales, where her life changed dramatically. She now leads a completely different life, living and working on the farm. She feels much healthier and less stressed and would never go back to the city.

### 1

- Ask students to read the article and answer the questions.

- 1 She was a PR consultant.
- 2 She lost her job.
- 3 She is happy with her decision because she feels much better now.

**Language notes: reading**

- **Redundancy** is when you lose your job because the company doesn't need anyone to do your work any more or because it needs to employ fewer people or to save money.

NB This is different from being sacked (which is maybe because of poor work or bad behaviour).

- **PR consultant:** PR stands for Public Relations, ie the part of a company that works to make sure that the public and the company have good relations, and that the public has good opinions of the company's work and products. A *consultant* is someone who gives advice.
- **The unthinkable happened** means 'something happened which was so awful that it was impossible to predict it'.
- If something is **superficial**, it may be real and attractive when you look at it, but has no real honesty or depth, ie it isn't connected with any genuinely serious or important things.
- A **farm hand** is a manual worker employed on a farm.
- A **moving experience:** if something moves you, you feel affected emotionally by it, eg it makes you feel sad or happy or serious or excited, etc. A moving experience is something that moves you.

**2**

- Students read the article again and complete the text with the phrases.

1 b 2 a 3 d 4 c 5 f 6 e 7 g

**3**

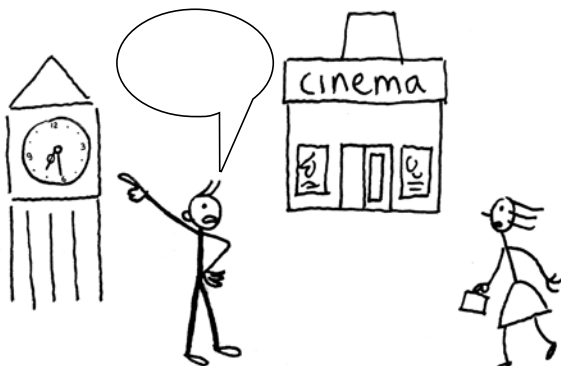
- Pairwork. Students discuss the questions.

**GRAMMAR: present perfect continuous 1****Grammar box**

- **Language reference, Student's Book page 74**
- **Methodology guidelines: Grammar boxes, page xxi**

**Extra task: introducing the present perfect continuous in a context**

- Before you focus on the tense or do exercise 1, draw a sketch of Mark waiting outside a cinema.
- Draw a thought bubble over his head with the word *Mary* inside it. Draw a clock on the cinema showing 5.30. Establish with students where he is and the time. Ask why they think he is there and establish that he is waiting for his girlfriend, Mary. Change the clock to 6.30. Mime waiting impatiently. Change it to 7.30. Establish that he is very annoyed! Add Mary arriving at the cinema.



Mime Mark being very upset and (a) asking a question to her, then (b) pointing to the clock. Add an empty word balloon above Mark's picture.

- **Pairwork.** Ask students to tell their partner (and write down) exactly what they think he is saying, ie they are trying to guess the precise words. After two minutes' thinking collect ideas and then tell students you will give them the real answer. Model Mark angrily saying *What on earth have you been doing? I've been waiting here for two hours!* Congratulate students who got closest.
- Now ask pairs to think of the best possible reply from Mary. Collect and accept any good possible answers. Model Mary's real answer yourself: *Sorry! I forgot! I've been working at the café since 3.00.*
- You can now use Mark and Mary's sentences as examples when you talk about the present perfect continuous.

**1**

- Students complete the text by putting the verbs in brackets into the present perfect continuous.

1	has been studying	5	have been playing
2	has been living	6	have been getting
3	has been working	7	have been receiving
4	has also been looking		

**Language notes: present perfect continuous 1**

- We use the **present perfect continuous** rather than the *present perfect simple* when we want to emphasize the duration of something – how long it *lasted*. This is why it regularly goes with the verbs *wait*, *live* and *work* – when we are talking about the length of time we have been doing things.
- One interesting thing about the present perfect continuous is that (a) it isn't used very much (compared with other tenses students have studied) and (b) when it is used it is most often with a limited number of verbs (*working*, *waiting*, *living*, *studying*, *doing*) in a few typical sentences and questions, eg:  
*How long have you been waiting/living here/working here/doing that?*  
*Have you been waiting/living here/working here/doing that long?*  
*What have you been doing?*  
*I've been studying/waiting/living here/working here/doing this since nine o'clock/last week/month/year.*
- Other common verbs are: *studying*, *getting*, *making* (especially *making progress/enquiries/plans*), *thinking*, *trying*, *expecting* (especially: *I've been expecting you*).
- This suggests that it may be most productive for students to learn some of the typical sentences as fixed phrases, ie as if they were vocabulary. They can then generalize the grammar from these to make different sentences when necessary.
- The present perfect continuous is quite hard to practise in a fluent, realistic way, because we just don't say it very often – and rarely sentence after sentence in conversations.

**2**

- Students divide the list into time expressions used with *for* (F) and those used with *since* (S).

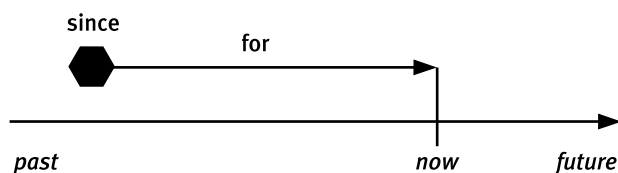
**F:** a long time; about three hours; the last two weeks; as long as I can remember; ages  
**S:** I left school; last summer; 1996; I started work

### Language notes: present perfect continuous 1

- Even at intermediate level *for* and *since* can be confusing for students.
- *For* indicates a period of time with a beginning and end. After the word *for*, we say the length of time, eg *for six months, for six years, for six minutes*. In the present perfect continuous tense, the period lasts up to the moment *now*.
- *Since* tells us when something started and is almost always used with a perfect tense. We say the starting moment or time, eg *since two o'clock, since January, since the first time we met*. The action or event is still continuing now and may (or may not) continue into the future.
- A mnemonic may help any students who are still puzzled:

**S**ince tells you when things **S**tarted

- Remember the use of simple timeline diagrams to help clarify ongoing problems with the basic meaning:



- However, the main student problem at this level isn't the basic idea of *for* versus *since*, but it's recognizing when to use *since* and when to use *for*.
- Students need to be able to tell which are *durations* (ie things that last) and which are conceived of as *starting points*. The problem comes because some starting points are actually quite long, eg *since 1966* refers to a whole year – but we are thinking of the year as a single start point; we are not imagining the year as an event with length. Exercises like exercise 2 are invaluable for practising this recognition. Try asking more questions as quick fire checks.
- How do you pronounce *for* in present perfect continuous sentences? Well, of course it isn't /fɔː/. It's almost always /fə/. Try to help your students notice this and use it. If students have a problem, encourage them to read the word as if it is only an *f*, eg *She's been living there ften years*.
- Students tend to make errors by confusing various items and using them wrongly together, eg:  
 ✗ *I've been living here since two weeks.*
- Sometimes a sentence has a covert (hidden) error in it. A student may say something that is grammatically correct, but is said with the wrong meaning. For example, when talking about past time, I've often heard students say something like:  
 ✗ *I am living here for two weeks.*
- This is an entirely grammatically correct sentence, but it has a present and future meaning (ie *I will be here for a total period of two weeks*) rather than a past one – which is often the intended meaning of the speaker, ie they should have said: *I've been living here for two weeks.*

### Extra task: repeating the for & since exercise

- When students have done *Grammar* exercise 2, ask them to close books and repeat it as an oral drill. Call out a random time, eg *I left school* and the students must say the phrase including *for* or *since*. For example:  
 Teacher: *I left school*  
 Students: *since I left school*  
 Teacher: *about three hours*  
 Students: *for about three hours*
- Now continue the exercise with new times:  
*two weeks ago, last July, New Year's Day, I arrived in this town, ages, I met you, the whole summer, last winter, months and months, I was born, many years.*

### 3

- Students work on their own and find four mistakes in the sentences and correct them. They can then check with a partner and discuss why the verbs are incorrect, before you check with the class.

- 1 I haven't understood any of your explanation.
- 3 How long have you known your best friend?
- 4 How long have you been in the classroom?
- 6 How long have you had your mobile phone?  
Because they are stative verbs so they aren't used in continuous tenses.

### 4

- Pairwork. Students read the questions 2–6 in exercise 3 to each other and answer them about themselves. They should use the expressions *for* and *since* in their answers.

### 5

- Students now choose five time expressions in exercise 2 and write true sentences about themselves or a member of their family, using the present perfect continuous (with *for* and *since*).

# 7B | Life changes

## WHAT THE LESSON IS ABOUT

Theme	Life-changing events
Speaking	Discussing life-changing events
Listening	Dialogue: interview with a househusband
Vocabulary	Metaphor
Did you know?	Legal ages in England & Wales

## IF YOU WANT A LEAD-IN ...

### Introducing the theme: life-changing events

- Brainstorm phrases connected with life-changing: *birth, death, getting engaged/married, having children, moving house, leaving school, going to university, getting a job, changing jobs, passing exams/driving test*
- Ask students to say which of these life events they have experienced. Tell them to describe what they remember of one of these events to a partner.

### Discussion starters

- **Methodology guidelines:** Discussion starters, page xxi
- If you could change one of the following, which would it be: *Where you were born; When you were born; Where you went to school; The subjects you studied at school?*

### Test before you teach: present perfect continuous/metaphors

- **Methodology guidelines:** Test before you teach, page xxi
- Tell students to listen and make notes while you tell a story. Warn them that they will need to retell it afterwards.
- Draw a 'road of my life' on the board and describe your life (or an imaginary character's life) in terms of a journey, adding more details to the road as you tell the story. Use brief labels to mark places along the road. See the materials on the *Resource Disc* activities 7A(1) and 7A(2) for examples. Include some present perfect continuous and phrases that will come up in *Vocabulary: metaphor exercise 2*.
- Example start for a story:  
*I was born in Rio and I lived there for the first fifteen years of my life. Then I came to a crossroads. My parents moved to Recife and I had to decide whether to go with them or to stay. Well, I wanted to finish my education so I stayed on in Rio with my aunt ...*

## VOCABULARY: metaphor

### 1 2.2

- Tell students that they are going to listen to a poem from *The Lord of the Rings* by JRR Tolkien. Draw their attention first to the glossary underneath the poem and ask students to find the words they refer to in the poem.
- Ask students to read the poem as they listen to the recording. Elicit ideas from students about the meaning of the poem.
- You could then ask students to close their eyes and listen to the poem a second time, before asking them to read the poem out aloud along with the recording.

On one level, the poem is about a journey that someone must take. However, it is also clear that the journey is a metaphor for life.

### 2.2

The Road goes ever on and on  
Down from the door where it began.  
Now far ahead the Road has gone,  
And I must follow, if I can,  
Pursuing it with eager feet,  
Until it joins some larger way  
Where many paths and errands meet.

### Language notes: metaphor

- When we compare something to something else, we can say *X is like Y*, eg *That cloud is like a fish*. Metaphor works in a similar way – but rather than saying *X is like Y*, we say *X is Y*, eg *TV is a drug*. This section of the Student's Book focusses on the metaphor *Life is a journey*.
- Metaphor is a very important way of creating meaning. In everyday conversation, we use many metaphors and they are so common that often we don't explicitly state what the metaphor is. The sentences in exercise 2 are examples of this. For example, *Her life was at a crossroads*. only makes sense if you accept the unstated underlying metaphor of *Life is a journey*.
- Students often miss metaphorical meanings and need to have their attention drawn to it.
- You could ask students to think if they have any metaphors in their own language. (But bear in mind that it may be hard for them to remember any.)

### Cultural notes: The Hobbit

- This song appears at various places through *The Hobbit* and *The Lord of the Rings*, the famous fantasy books by JRR Tolkien about small creatures called *hobbits* who live in *Middle Earth*. Bilbo Baggins sang the song as he left town on his 111<sup>th</sup> birthday.
- Tolkien was a professor of English Literature and Ancient Languages, such as Anglo-Saxon, at Oxford University from the 1920s to 1950s. One day, he made a note on a student's exam paper: *In a hole in the ground there lived a hobbit*. Tolkien didn't have any idea what a hobbit was, or what the words meant! But this was the start of the most famous series of fantasy books ever written. The first one, *The Hobbit*, was published in 1937. The stories are very influenced by classical mythology. Because Tolkien was a professor of language, he invented fantasy languages for the different races in his books.

### 2

- Students can work with a partner and translate the metaphors into their own language.
- Alternatively, for multilingual classes, they could try to express the meaning of the metaphors in their own words.

**3 & 4**  **2.3**

- Tell students that they are going to read a text about Viggo Mortensen. Ask them if they know who he is, what they know about him and the films he has been in, and if they like them.
- Students complete the text on Viggo Mortensen with the phrases in bold in exercise 2.
- Students then listen to the recording and check their answers.

- 1 took an unexpected turn
- 2 their separate ways
- 3 at a crossroads
- 4 move on
- 5 embarked on a new stage of his life
- 6 no turning back
- 7 took off
- 8 a new direction

 **2.3**

Viggo Mortensen spent his early childhood on a farm in Argentina, but, at the age of eleven, his life took an unexpected turn. His parents decided to go their separate ways and Viggo went to New York with his mother. After graduating from university, Viggo's life was at a crossroads. He chose to go to Europe, but after two years, he decided it was time to move on again. He returned to New York where he embarked on a new stage of his life and became an actor. He soon got roles in films with top directors and it became clear that there was no turning back. His career really took off when he starred in *The Lord of the Rings*. At about the same time, Mortensen's life took a new direction when he founded a publishing company.

**5**

- Pairwork. Students discuss the questions.

**LISTENING**

This listening is about a man who is experiencing a life-changing experience, when he gives up his job to look after his young son. He talks about the disadvantages and benefits of his change of life.

**1**  **2.4**

- Students listen to the interview and answer the questions.

- 1 He has given up his job to look after his young son.
- 2 Totally. He doesn't go to work and cares for his son all day.

 **2.4**

**I = Interviewer J = Jeff**

- I:** Jeff, tell us about the change you've made to your life.  
**J:** Well, last year, I decided to give up my job and stay at home to look after my little boy, Ben.  
**I:** Why did you decide to leave your job?  
**J:** My wife went back to work after her maternity leave, so we had to put Ben into a nursery all day. It was really expensive and after a while we realized that after tax and travel expenses, we were paying more money in childcare than I was earning. It didn't make much sense! My wife earns almost twice as much as me, so it was easy to decide who should stay at home and look after Ben.  
**I:** So basically, it was a financial decision ...

**J:** ... and a personal decision, too. We felt really guilty about leaving him for so many hours every day. He was changing and learning so much and we were missing out on it all. And then when he took his first steps at the nursery, and neither of us was there to see it – that almost broke our hearts and I decided that some things in life were more important than work.

**I:** So how long have you been looking after Ben?

**J:** I've been looking after him for about six months now. Since his first birthday – and his first steps!

**I:** How has it changed your life?

**J:** Oh, completely. Totally. No more travelling, no more arguments with the boss. I no longer have to travel 40 minutes every morning to get into the office, I don't have to argue with my boss or waste time with difficult clients. Generally, I've been feeling much more relaxed since I gave up my job and although looking after a small child can be absolutely exhausting, I don't get as stressed as I did at work.

**I:** So, you enjoy being a stay at home dad?

**J:** Yes, I do. From the outside it can seem like a very boring life. The days are full of what appear to be boring jobs: shopping, cleaning, nappy changing! But with a little toddler around, it all turns into a game. And he's great fun to be with – he's been learning to talk for the last two or three months, and it's absolutely fascinating watching him pick up new words.

**I:** Don't you miss adult company at times?

**J:** Oh yes, definitely! It can be really tiring being with a small child, but there are plenty of playgroups and toddlers clubs. The kids get on with their activities and the mums and dads – much more mums than dads, of course – get a chance to sit down, have a cup of coffee, catch up on some adult conversation ... I've been going to one club for about a month, and I've made some really good friends there.

**I:** It can't all be good, what about the bad times?

**J:** Well, Ben can be difficult at times – when he decides that he wants something, it's very, very difficult to change his mind. And there are times when it can be very stressful, when he's ill, for example. And it's very difficult to get time to myself during the day. Most days Ben sleeps for an hour or so after lunch – and that's great. But there are days when he doesn't and he has ten times more energy than me. On those days I'm exhausted by the time my wife gets home and I feel like I've really been working hard – much harder than I ever did at the office! And I suppose that, yes, I do miss my job. I'd really like to do more work from home. The last couple of weeks I've been doing some consultancy work in the evenings and at the weekends, and I've really been enjoying it.

**I:** So do you think you'll go back to work once Ben starts school?

**J:** I imagine that once Ben starts school I'll want to do something. But I can't imagine going back to a full-time nine to five office job again. I want to be there when Ben gets home from school. I don't want to miss out on his childhood. I hardly ever saw my father when I was a child. I don't want it to be the same for Ben.

**Cultural notes: listening**

- **Childcare** is a general term for looking after children, maybe by a parent, a nursery, a childminder, etc.
- **Adult company** means 'other adults you spend time with' (NB There is no *business* meaning here).
- A **nappy** is the cloth or paper pants a child wears before he/she learns to use a toilet.
- **Consultancy work** is giving expert advice to other people or companies.
- **Maternity leave** is the time that a woman can stay away from her job when she has a baby.
- **Nursery** is the place that a very young child can go before they can go to school. Sometimes the word also refers to a part of a hospital for newborn babies.

**2**  **2.4**

- Allow students a short time for them to read the questions first before you play the recording again.
- They could then check their answers with a partner before you check with the whole class.

- 1 Because it cost more in childcare than he was earning in his job.
- 2 Because she earned twice as much as him.
- 3 Because he had to leave his son for so many hours every day.
- 4 For about six months.
- 5 Yes, most of the time, because his son is fun to be with.
- 6 No, because it can be tiring and difficult at times.
- 7 Yes, he would, when his son starts school, but not a full time office job.

**3**

- Ask students to find the expressions in audioscript 2.4 on pages 140–141 and underline them. Tell them to read sentences immediately before the expressions so that they can find out which nouns the words in italics refer to.

- 1 *it* = spending more money on childcare than he was earning
- 2 *it* = the process of their son's growing up (changing and learning)
- 3 *it* = their son's first steps
- 4 *it* = all the boring jobs (shopping, cleaning, nappy changing)
- 5 *that* = when Ben sleeps for an hour or so after lunch

**4**

- Students can discuss the questions with a partner.

**SPEAKING****1**

- Pairwork. Students look at the list of life-changing events and discuss the questions.

**2**

- Students imagine that they have just made a big life change, or if they can't think of one they can use one of the ideas on page 127. Draw their attention to the list of questions and allow them some time to think carefully about them. They then answer the questions in note form about the life change they have just made.


**3**

- Pairwork. Students now interview their partner about their life change. Refer them to the *Useful language box* to help them.
- You could then ask students to report back to the class anything interesting they found out about their partner's new lifestyle.

**DID YOU KNOW?****1**

- Pairwork. Students read the information and discuss the questions.

**IF YOU WANT SOMETHING EXTRA ...**

-  *Straightforward Teacher's Resource Disc at the back of this book*

# 7c | Happy birthday

## WHAT THE LESSON IS ABOUT

Theme	Stages in life; age
Speaking	Pairwork: discussing different stages of life Groupwork: talking about changes in students' lifetimes
Reading	<i>Florrie prepares to celebrate her 113<sup>th</sup> birthday</i> . Newspaper article about an elderly lady looking forward to her birthday and talking about the past
Vocabulary	Life stages
Grammar	Present perfect continuous 2

## IF YOU WANT A LEAD-IN ...

### Discussion starters

- **Methodology guidelines: Discussion starters, page xxi**
- Are birthdays important?
- Do you like celebrating your birthday or do you prefer to keep it quiet?
- What's the best birthday you've ever had?
- How will you/did you celebrate your 21<sup>st</sup> birthday? Your 50<sup>th</sup> birthday? Your 100<sup>th</sup> birthday?
- Do you hope to live to be very old?
- 'Life begins at 40'. Do you agree?

### Pre-teach key words: introducing vocabulary – life stages

- (To do before *Speaking & vocabulary* exercise 1.)
- Write down the life stages (see *Language notes: life stages* below) on separate cards and then mix up their order. Pairwork. Students reorder the cards to make a life story.
- Alternatively, write them on the board in mixed-up order and ask students to rearrange them.

## SPEAKING & VOCABULARY: life stages

### 1

- Students match the sentences to the pictures.

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

### Language notes: life stages

- The list below arranges the vocabulary in typical chronological order (and adds a few more):
  - new-born baby*
  - infant*
  - toddler*
  - child/schoolchild/youngster*
  - adolescent/teenager*
  - young adult*
  - parent*
  - thirty-something*
  - middle-aged person*
  - retired person/pensioner/senior citizen*
- A **toddler** is a child who toddles, ie has just learnt to walk, with short steps and many falls.
- An **infant** is a baby or quite young child.

### 2

- Pairwork. Students use the words in bold in exercise 1 to talk about people they know. They then talk about these people with their partner.

### 3

- Pairwork. Students discuss the questions with the same partner as in exercise 2.

## READING

The article is about the oldest woman in England, who is about to celebrate her 113<sup>th</sup> birthday. The article talks about her family, the experiences she's had in the different stages of her life, and new inventions that she's seen in her lifetime.

### 1

- Tell students that they are going to read an article about a woman who is celebrating her 113<sup>th</sup> birthday.
- They discuss the questions as a class. It may help if you ask them to imagine that they are her age, how they would wish to celebrate their 113<sup>th</sup> birthday and to think back to the major inventions of the last century.

- 1 There will be a party at her nursing home with four generations of her family toasting her with buck's fizz.
- 2 She was born before telephones, televisions and washing machines were invented, and cars were very rare when she was young.

### 2

- Students read the article and compare the changes they thought of with the ones in the article. They then say whether they think Florrie had led a happy life.

Yes, she has led a happy life.

### 3

- Students work on their own, read the article again and put the topics in the order in which they are mentioned.

- 4 Florrie's childhood
- 5 her husband
- 1 Florrie's secret for a long life
- 2 Florrie's health
- 6 the changes that Florrie has seen
- 3 preparations for her birthday party

### 4

- **Communication activities, Student's Book pages 128 & 131**
- Pairwork. Students turn to their respective pages and ask and answer each other's questions about Florrie. Remind them that this is a memory test and that they should not look back at the text while they are answering the questions.
- Students take notes of their partner's answers to check them against the article when they have finished.

### 5

- Students discuss the questions.

## Methodology Builder 19

### The teacher reads aloud

- When students have done all the Reading exercises, say that you are now going to read the story aloud to them. Explain that the main purpose is just to listen and enjoy hearing a story read aloud – so they can relax, close their eyes or whatever they want to do, but add that you will make three small changes in your story – can they spot them?
- Let the room settle down and then read the story. Don't rush it. Read in an interesting way, as if you were telling a good story to some friends. Keep your intonation lively and 'punch' some of the stressed syllables.
- Change three small details – including one near the start and one near the end, for example:
  - 1 does not need medication > > > needs medication
  - 2 ... was born in Leeds ... > > > was born in London ...
  - 3 ... and six great grandchildren > > > ... and sixteen great grandchildren
- At the end, check if students spotted the changes – but don't make a big thing out of them!

#### Rationale

- The reason for setting the 'find three changes' listening task is just to keep them alert and not falling asleep! But the main reason for doing this teaching idea is just to let students hear an extended example of real English being spoken in class. Training courses may have made teachers wary of speaking too much in class – but when it's 'quality' teacher talk – like reading a story in an interesting way, there's nothing wrong with it at all. Students will subconsciously notice pronunciation features, grammatical patterns, etc, which will all help their own language. Many students have happy memories of having stories told to them when they were young. This may remind them of that a little.

#### Applying the idea

- Use this idea with any texts with an interesting story.

2

- Pairwork. Tell students to look at the picture. Explain that the people in it are preparing for a party. They have five minutes to write down as many sentences as they can about what the people have been doing to prepare for the party.
- Elicit sentences from the students and write these up on the board. Tell students that they have one point for each correct sentence and find out which pair has written the most sentences.

*Suggested answers (from left to right):*

- 1 He's been doing the washing up.
- 2 She's been setting out the drinks.
- 3 She's been arranging the flowers.
- 4 He's been organizing the lights.
- 5 He's been choosing the music.
- 6 She's been sweeping the floor.

## SPEAKING

1

👉 *Communication activities, Student's Book pages 128 & 131*

- Groupwork. Divide the class into two groups (preferably six in each group). For larger groups, divide the class into two Group As and two Group Bs. Group A turns to page 128 and Group B to page 131.
- In their groups, students discuss the questions. You could ask students to choose one question each and make notes of their group's answers.

2

- Students take turns to use their notes. Refer them to the *Useful language box* to help them and report back to the class on their group's discussion.

## IF YOU WANT SOMETHING EXTRA ...

👉 *Straightforward Teacher's Resource Disc at the back of this book*

## GRAMMAR: present perfect continuous 2

### Grammar box

- 👉 *Language reference, Student's Book page 74*
- 👉 *Methodology guidelines: Grammar boxes, page xxi*

1

- Students complete the text with the verbs in the brackets in the present perfect simple or continuous.

*Possible alternative answer is shown in brackets.*

- 1 have been arranging
- 2 have booked
- 3 have ordered
- 4 have been working (have worked)
- 5 have received
- 6 have been planning
- 7 has been thinking
- 8 has bought
- 9 has persuaded



# 7D | Dilemmas

## WHAT THE LESSON IS ABOUT

Theme	Problems, dilemmas and advice
Speaking	Pairwork: discussing three people's dilemmas Roleplay: giving advice about a problem
Listening	Dialogue: Lynn talks to Carl about a dilemma at work
Vocabulary	Exclamations with <i>what</i>
Functional language	Giving advice
Pronunciation	Intonation (feelings)

## IF YOU WANT A LEAD-IN ...

### Introducing a key word: dilemma

- Draw a quick sketch of *Jane* on the board. Explain that she has been offered a fantastic job in New York – but one week before she leaves, she meets the man of her dreams in England (you could add a simple sketch of the Statue of Liberty on her right and a gorgeous man on her left – and big question marks above her head). She thinks that, finally, he is the one man she wants. But he was refused a US visa two years ago – so he couldn't go to live in the States with her.
- Point out to the class that she has a very difficult, almost impossible decision to make: take the job and lose the man or take the man and lose the job! Both choices are very important to her. Tell class that this is called a *dilemma*.
- You could then ask them what advice they'd give to Jane.

### Discussion starters

- **Methodology guidelines: Discussion starters, page xxi**
- *Have you ever been in a position where you had to decide between two really good things ... and you could only have one, not both? What did you do?*
- *How do you make difficult decisions? Do you think about them for a long time and choose the most logical option? Or do you make instant decision based on your feelings?*
- *When you have a difficult decision to make do you find it helpful to get advice from other people – or does that just confuse you?*
- *Are women better at giving and accepting good advice than men?*

### Test before you teach: giving advice

- **Methodology guidelines: Test before you teach, page xxi**
- Prepare a number of cards (enough for one to each pair of students), each with one of these problems on it:  
1 *You can't decide whether to watch TV tonight or to go out and meet some friends. Ask for advice.*

- 2 *You are thinking of inviting friends for a party in your home, but you don't know what you should do to organize it. Ask for advice.*
- 3 *You can't decide whether to spend a lot of money on a second-hand car. It looks good, but you aren't sure it's working. Ask for advice.*
- 4 *You don't know whether you should take an international English exam. Ask for advice.*
- 5 *You arranged to meet your friend at the cinema last night at 8pm, but you forgot to go! It's the next day and you've just remembered. Ask for advice about what to do now.*
- 6 *Your friend has recently stopped coming round to see you. You are worried that you may have said something (or done something) wrong. What should you do? Ask for advice.*
- 7 *You want to buy a new music system – but you are a bit confused with all these CDs, mp3s, etc. You don't know what's best. Ask for advice.*

- Pairwork, students A and B. Give each Student A a card. Student A now tells his/her problem to Student B who should give some advice. Continue the dialogue a little; every time Student A says something, Student B should try to offer more ideas.
- You might want to elicit one or two ways for giving advice before students do the activity (but avoid teaching anything in detail).
- When students have had a minute or so roleplaying the problem on their first card, they can hand them on round the room. Student B now has a go with a new card.

### Introducing the theme: dilemmas

- Definitely a good topic for a personal anecdote to start things off! You could (a) tell a true story about a time in your life when you had to make a difficult choice between two things; (b) tell one of the stories in the Student's Book, page 72 as if it was your own story (students will be amused when they see it in their book later); (c) tell the example story below as if it happened to you, then let students discuss it.

*When I was walking to school this morning, I saw an old man, he must have been about 70 or more, looking very confused at the side of the road. I asked him what was wrong and he said that he was lost. He was on holiday with his family and somehow he'd got separated from them. I asked him where he needed to go and he showed me a hotel key with an address. I told him how to get there – it wasn't very complicated though it was a long way away – about 25 minutes' journey there and he needed to change buses once. He said that it was a bit hard to remember and asked me if I could take him there. But school was going to start in 20 minutes and it would take me at least 50 minutes to go there and back. I asked a policeman nearby if he could help, but he said it wasn't really police business and just suggested that I take him to the hotel. I didn't know what to do. Should I help him or not?*

## SPEAKING

### 1

- Tell students that they are going to read about three people who have to make some difficult decisions. Allow students plenty of time to read and think about the situations.
- They could discuss the situations with a partner before deciding as a class which person has the most difficult decision to make. Tell them that there is no one correct answer, but they should give reasons for their opinions.

### 2

- Pairwork. Students discuss the questions.

### Extra task: dilemmas

- If your students enjoyed talking about the three dilemmas, you might want to set them another one or two to discuss in pairs or small groups. You could read the stories aloud, or copy them and distribute texts to students.

1 *Luis works for a company that wants to open a small factory in Grito. It's a very poor area and the factory will provide work for eighteen local people who are currently unemployed and very poor. ● But on the proposed factory site there are currently 25 shacks (very simple buildings made from old scraps of wood and metal) where about 80–90 people live. ● If they have to move, they will have nowhere to live and will need to find a new location miles away. Should Luis recommend that they build the factory or not?*

2 *Branka works in the research laboratories of a large lighting company. Last week, she made a major discovery. She invented a light bulb that needs almost no electricity and never dies. It lasts forever! ● She knows that this would save money for millions of people around the world and would dramatically reduce power use, and help to save the world from global warming. ● But, if she announces this discovery, her company could lose all its profits (because no one would ever need to buy light bulbs again). ● She is worried that the company will refuse to produce the product, and that, instead of being a hero, she will lose her job. What should she do?*

### Alternative task

- Distribute the text to only one student in each small group. This student should read the story aloud one section at a time (pausing at the ● marks). After each pause students should comment on or react to the story so far. Their ideas may change as more of the story is revealed.

## LISTENING & FUNCTIONAL LANGUAGE: giving advice

In this listening, *Lynn* is asking her friend *Carl* to advise her about a dilemma. Her boss wants her to go on a business trip on the day she is due to get married and she isn't sure what to do.

### 1 ● 2.5

- Play the recording. Students listen and answer the questions.

- 1 She is worried because she has been offered a promotion at work. If she accepts it, she will have to travel on the day of her wedding. She is worried about her fiancé's reaction.
- 2 He suggests that (1) she changes the date of her wedding, (2) she breaks the news to her fiancé gently, (3) she speaks to her fiancé's parents, (4) she speaks to her boss
- 3 She accepts all his suggestions.

### ● 2.5

**L = Lynn C = Carl**

**L:** Thanks for coming, Carl. I really needed someone to talk to.

**C:** That's all right. It's about your promotion, I suppose.

**L:** How did you know about that?

**C:** Well, I knew you'd applied. The boss was smiling at you all day. So, it didn't take much to put two and two together.

**L:** No, I suppose you're right.

**C:** Well, anyway, congratulations, eh?

**L:** Erm, the thing is, I haven't decided if I'm going to take it yet.

**C:** What! Oh, come on, Lynn. You've got to be joking.

**L:** I know I wanted the promotion and all that, but I'm worried about what Tony will say. You know what he's like.

**C:** So what! I think you should take it! I mean, obviously!

**L:** Well, yes, maybe, but it's not so easy, you know. The first trip they want me to go on is the same day as our wedding. And they say it can't be changed.

**C:** So, why don't you change the date of the wedding?

**L:** Oh no, I couldn't. He'll go ballistic!

**C:** No, he won't. Not if you break the news in a nice way. What you need to do is explain to him how important this is to you. You know, nice and gently.

**L:** I suppose I could give it a go.

**C:** Hmm, I tell you what. Have you thought about speaking to his parents first? Get them on your side – that won't be difficult. And then, when both you and Tony are with his parents at the weekend, mention it then.

**L:** Oh, yeah. I hadn't thought of that. What a good idea!

**C:** You know how he always agrees with his father. So.

There you go. Problem sorted. And if I were you, I'd call them right now.

- L:** Now?  
**C:** Yes, why not. No time like the present.  
**L:** Yes, of course, you're right. But not right now, OK. In a bit.  
**C:** Yeah, OK. Hey, you know what? I've just had another idea. Have you told the boss about the date of your wedding? I mean, maybe, just maybe, they could change the dates for that trip.  
**L:** No. I didn't tell him. It's not his problem, is it?  
**C:** Well, maybe it is. I mean, there's no harm in telling him, is there? He is human.  
**L:** Do you really think that's a good idea? It doesn't sound very professional, does it?  
**C:** Of course it's a good idea! You don't get married every day of your life! Tell him! Why not go and see him in the morning?  
**L:** Oh no, I wouldn't want to do that. In the morning? Definitely not a good idea. You know what he's like in the morning.  
**C:** Yeah, maybe you're right. But after he's had a few coffees, then.  
**L:** All right, you've talked me into it. I'll give it a go.

## 2 2.5

- Students listen to the dialogue again and complete the sentences in column A with a phrase from column B.

1 f 2 b 3 c 4 e 5 a 6 g 7 d

## 3

- Ask students to find the phrases in audioscript 2.5 on page 141. Tell them to use the context to explain what the phrases mean in their own words.

- Well, yes, maybe, but ...
- Oh no, I couldn't.
- I suppose I could give it a go.
- I hadn't thought of that.
- Yes, of course, you're right.
- Do you really think that's a good idea?
- I wouldn't want to do that.

## 4

- Students rearrange the words to make pieces of advice.

- Why don't you take her out to dinner?
- There's no harm in asking her what she wants.
- If I were you, I'd get her some flowers./I'd get her some flowers if I were you.
- What you need to do is take her away for the weekend.
- I think you should get her some tickets for the theatre.
- Have you thought about giving her a gift voucher?

## Language notes: giving advice

- The sentence heads in this lesson can be organized into stronger and weaker ones. This is shown in the table below (together with two more exponents not in the exercises).

<b>stronger</b>	↑ ↑ ↑ ↑ ↑ ↓ ↓ ↓ ↓	1 <i>You should/shouldn't ...</i>
		2 <i>I (don't) think you should ...</i>
		3 <i>What you need to do is ...</i>
		4 <i>If I were you, I'd ...</i>
		5 <i>Why don't you ...?</i>
		6 <i>Have you tried ...?</i>
		7 <i>What about ... ing?</i>
		8 <i>Have you thought about ...?</i>
		<b>weaker</b>

- The three exponents towards the top of the table suggest a strong opinion from the speaker that the listener should do or needs to do what they are told. The speaker is talking with certainty that they know the best thing to do.
- In example 2 in the table above, the verb *think* has some softening effect on *should*.
- In example 4, the speaker is imagining what they would do if they found themselves in the same situation.
- Examples 5–9 in the lower part of the table are less strong and are closer to suggestions. The speaker is offering possible ideas, but without suggesting that the listener must do them. In fact, the arrows marking *stronger* and *weaker* could perhaps also be labelled *advice* and *suggestions* respectively.
- When speaking, advice can be made to sound stronger or weaker by using intonation, volume, eye contact, facial expression, etc. With students you could practise short dialogues using the same exponents, but varying the amount of strength in the advice by varying the other factors.
- As with all functional areas, there are many other possible ways that the function can be achieved. In everyday life, much advice is given in quite oblique ways, for example, by using statements of information, for example:
 

A: *I need a really peaceful holiday. I don't want to be above a disco like last time.*

B: *The north shore of Lake Balaton is much quieter than the south one.*

## 5

- Students work in pairs to discuss what the situation is about in exercise 4. They say what has happened and why the person is giving the advice.

*Possible answer:*

Someone is giving advice to a friend about what to do for a special occasion for another friend.

## 6

- Pairwork. Put students into A and B pairs and tell them to turn to their respective pages and read the information about their roles.
- Student B then gives his or her partner advice about the problem.

## 7

- Students keep to the same A/B pairing, but this time Student A gives the advice. Tell them to turn to their respective pages, read the new information and do the roleplay.

**Extra task**

- If you didn't use the *Test before you teach* activity at the start of this lesson, it would make a good extra practice activity after the roleplay.

**VOCABULARY: exclamations with *what***

## 1

- Students match the comments to an appropriate response.

Possible alternative answers are shown in brackets.

1 e 2 h 3 g 4 b 5 c (f) 6 f (c) 7 d 8 a

**Language notes: exclamations with *what***

- These expressions follow the structure:

What +  $\begin{matrix} a \\ an \end{matrix}$  + adjective + singular countable noun !

What + - + adjective + uncountable noun / plural noun !

- Note how *a* and *an* are only used with singular countable nouns, thus we have *What a shame!* (not ~~X~~ *What shame!*) and *What bad luck!* (not ~~X~~ *What a bad luck!*).

**What a relief!** means that you thought something was going to be bad, but it isn't and you feel relieved.

**What a nightmare!** means 'something is/was terrible or extremely unpleasant!'

**What a nuisance!** means 'It was annoying'.

**What a shame!** means 'That was unfortunate'.

**What a day!/What a night!** means 'That was a really great day/night!' These are usually both very positive expressions – though they can be used to say that something was terrible or awful (for example a doctor ending a stressful fourteen-hour overnight shift might say 'What a night!') NB Unlike all the other expressions, the word *What* is usually the most stressed word in these.

- As well as being used within someone's story, these expressions also work well as dialogue 'oilers', ie they help a listener to show interest and understanding of a speaker, and encourage him to continue telling a story, eg:  
A: *So after six hours we finally arrived at the airport!*  
B: *What a relief!*  
A: *But the travel rep had given up waiting for us and driven back to Granada!*  
B: *Oh – what a nuisance!*  
A: *So there we were – no money, no directions, no mobile phones ...*  
B: *What a nightmare!*
- You could use short dialogues like this to provide students with more practice in intonation. Model the dialogue yourself and ask students to repeat it.
- *What a mess!* can also be used (with the right context and intonation) as if giving an order, eg meaning 'Tidy this up now!'.

### Methodology Builder 20

#### Instant oral repeat of written exercise

- Get students to do Vocabulary exercise 1 as in the Student's Book. Check that students have got it right.
- Once the checking is over, ask students to close books. Immediately repeat the exercise as a quick oral exercise by randomly calling out cues, saying them with appropriate intonation, as if you are the speaker, eg:  
So she's lost her job, her husband's left her and now she's broken her leg.
- Students must then call out the correct response – again with good believable intonation. When you've got a reply from the whole class, you could try repeating just a short piece of the cue to single students to get some individual practice, eg Now she's broken her leg!
- When you've used up all the questions from the exercise, go on and spontaneously invent a few more yourself, eg Oh no – I've left all my books at home! Let's have a meal out together tonight! etc.

**Rationale**

- Often doing an exercise once just isn't enough for students to really learn something. The first time is just that – a first meeting. To become comfortable with new items students need to see these items again and again – so it can be very useful to repeat a task in a slightly different way.

**Applying the idea**

- Use this idea with most other vocabulary and grammar exercises.

## 2

- Pairwork. Tell students to read the exclamations and discuss in what kind of situations somebody would say these things.
- You could ask them to write up comments and responses as in exercise 1, and then elicit examples from the class.

## PRONUNCIATION: intonation (feelings)

### 1 2.6

- Students listen to the extract and choose the best explanation for the word *what* in Carl's response.

3 I'm really surprised.

### 2.6

L = Lynn C = Carl

L: Erm, the thing is, I haven't decided if I'm going to take it yet.

C: What! Oh, come on, Lynn. You've got to be joking.

### 2 2.7

- Tell students that they will hear the three words said with feeling. They then match each of these words to a feeling from the box.

1 surprise 2 interest 3 anger

### 2.7

1 hello  
2 right  
3 yes

### 3

- Students practise saying each of the three words in exercise 2 with as many different feelings as they can.

## IF YOU WANT SOMETHING EXTRA ...

- *Straightforward Teacher's Resource Disc* at the back of this book

# Answer key

## 7 REVIEW

➤ *Student's Book page 154*

1

- 1 known
- 2 been going
- 3 had
- 4 been working
- 5 been thinking
- 6 spoken
- 7 been waiting

2

*Possible alternative answer is shown in brackets.*

- 1 have been
- 2 have been preparing
- 3 have been building (have built)
- 4 've finished
- 5 have been polishing
- 6 have arrived
- 7 have been working
- 8 has returned

3

- 1 since
- 2 for
- 3 since
- 4 since
- 5 for
- 6 for

4

*Possible alternative answer is shown in brackets.*

- 1 thought
- 2 been
- 3 should
- 4 were
- 5 harm
- 6 have (need)
- 7 Why

5

*Students' own answers*

6

1 up to 2 for 3 off 4 through 5 on

7

1 d 2 e 3 f 4 a 5 c 6 b

8

*Students' own answers*

## 7 WRITING

➤ *Workbook, page 77*

*Sample answer:*

*Useful phrases are underlined below.*

Dear Sarah,  
I think it's great that you've started your own business and that things are going so well and I understand that it must be difficult to balance everything when you have two young children. The first thing I would do would be to try and find an assistant who can help you with your business. I'm sure there are lots of people who would love to work with you. However, if this isn't possible, then I'd think about putting your business on hold until your children are older. Remember, your children will only be young once and you really don't want to miss out on this special time. I think you might find that as your children grow up you will have more time and you won't have to wait too long, you may even find that your children want to help you making the jewellery.

Finally, whatever you decide, discuss it with your husband and make sure he understands your decision, it will make it easier for him to give you any support you need.  
Good luck!  
Danni