

1 using background knowledge

Look at the pictures of six sleeping positions. Which position do you sleep in?

2 activating topic vocabulary

Look at these words and phrases to describe character. Are they positive (P), negative (N), or both (P/N)? Use a dictionary if necessary.

suspicious	a good listener
sensible	easy-going
sensitive	confident
make friends easily	sociable
gullible	set high standards
reserved	tough

3 predicting

- a Read the introduction. Do you think Professor Idzikowski is right?
- b Match the character descriptions in exercise 2 to the six sleeping positions in the pictures.

example I think people who sleep in this position are sensitive.

4 reading for specific information

- a Read the six descriptions of sleeping positions (1–6) and match them to the pictures (A–F).
- b Read the descriptions again and check your ideas in exercise 3b.

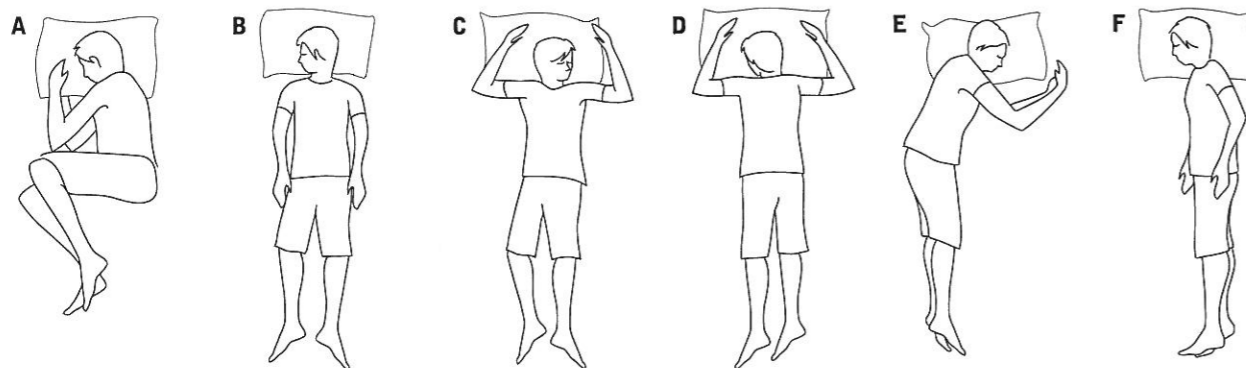
5 responding to the text

Do you agree with the description of your personality for your sleeping position?

# Sleeping secrets

A scientist believes he has discovered a direct link between people's favourite sleeping position and their personality. Professor Chris Idzikowski has described six different positions and what each one says about a person's character.

The professor, who did the research for a hotel group, said, 'We are all aware of our body language when we are awake but this is the first time we have been able to see what our **posture** says about us when we are asleep.' At the moment, Professor Idzikowski is trying to sleep in a yoga position that involves crossing your legs around your neck. He says there is no perfect position for sleeping.



1 THE STARFISH

'Starfish' sleep flat on their back with their arms raised. They are good listeners who make friends easily but do not like to be the centre of attention.

2 THE YEARNER

'Yearners' sleep on their side with their arms raised. They are suspicious and have a very sensible approach to life.

3 THE FOETUS

The most popular position, particularly among women. They sleep **curled up** on their side, holding on to the **pillow**. They appear to be tough but are actually sensitive and shy.

4 THE FREEFALLER

Only 6.5% of people prefer to sleep on their front, making this the least popular sleeping position. 'Freefallers' seem very confident, although this **hides** a nervous personality.

5 THE LOG

The 'log' position is similar to the 'yearner' but with arms by the sides. 'Logs' are easy-going and sociable, but can be seen as too gullible.

6 THE SOLDIER

'Soldiers', who sleep on their back with their arms by their sides, are quiet and reserved. They set high standards for themselves and do not like noisy social situations.

glossary

**posture** 'pɒstʃə position

**curled up** like a ball, with legs pulled up to your stomach

**pillow** 'pɪləʊ a soft object that you rest your head on in bed

**hides** covers up (so it can't be seen)

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text theme sleeping positions and personality

time 40–50 mins

1 using background knowledge

- For exercise 1, focus students on the pictures of six sleeping positions and ask them to answer the question in pairs or threes. This is simply to raise interest in the topic and the material, so keep this brief.

2 activating topic vocabulary

- Some words and phrases in exercise 2 will be familiar to students and some will be new, so put them in groups of three to share what they know.
- Give each group an appropriate dictionary for the level (e.g. *Oxford Wordpower*) and tell them to divide up the new words between themselves. They should then explain them to their group.
- Students should then decide if the descriptions are positive, negative, or both, e.g. *sensitive* may be positive if you are sensitive to other people's feelings, but negative if you are easily upset. It is, therefore, important to be flexible about the categorizing and allow for some differences of opinion.

guidance notes

There is a high vocabulary load in the six paragraphs, but much of it focuses on these character adjectives and descriptions. By dealing with this lexis before reading, you will be making the reading stages much more enjoyable and accessible.

Depending on your class profile and the availability of monolingual dictionaries, you may decide that students should use bilingual dictionaries. If you do this in a multilingual class, however, you should be aware that students may find it difficult to explain the definitions to their groups.

answer key

**positive:** sensible, make friends easily, a good listener, easy-going, confident, sociable

**negative:** suspicious, gullible, reserved

**both:** sensitive, set high standards, tough

(Whether a description is positive or negative may depend on the degree, i.e. *quiet* may be fine, but *too quiet* may make someone a difficult or boring companion.)

3 predicting

- For exercise 3a, ask the class for a response to the question when they have read the introduction. This will put the rest of the text and the pictures into context.
- For exercise 3b, focus students on the six pictures again, and explain that you want them to guess what type of character the people who sleep in each position might have. This activates some of the vocabulary from exercise 2 and will help them to predict the content of the descriptions. Do the first picture together, and encourage students to use the model sentence provided. They can stay in the same groups of three, or you might want to split them into pairs. Tell them not to write anything down.
- In feedback, you could put some of the students' ideas on the board (if there is any sort of agreement between them!), but don't take too long over this stage.

guidance notes

The text is part of an article from *The Daily Telegraph*, a quality daily newspaper. Aimed at the general public, the article reports the results of new research from a science journal in an accessible way.

4 reading for specific information

- For exercise 4a, encourage students to read fairly quickly as they are simply looking for information relating to the 'position' of the sleeper. Check the answers before moving on to exercise 4b.
- For exercise 4b, let students work in the same pairs or groups as in exercise 3. They could read one paragraph at a time, comparing with their partner(s) after each one.

guidance notes

If students have done the preparation in exercises 2 and 3, they shouldn't have too many problems with the six paragraphs. They may well ask you about the names for each type of sleeper. Explain briefly if you feel it's necessary or will add something, but don't encourage students to dwell on the meanings (they are rather hard and oblique and not essential for an understanding of the text).

answer key

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

5 responding to the text

- Give students a chance to respond naturally to the text. It would be a good idea for them to work in the same groups they were in for exercise 2, when they discussed the character descriptions.

ideas plus

Depending on the cultural context / class profile, you could follow this up by doing a class survey to try to find all the different sleeping positions. Alternatively, you could ask students to guess how other people sleep depending on what they know of each other's character, then go round checking to see if they were right. It is important to keep this light-hearted and there would need to be a good rapport in the class.

how to ... make and break arrangements

1 generating ideas

Read Julie's e-mails. Then discuss the questions in pairs.

- 1 Which e-mail is to a colleague and which is to a friend? How do you know?
- 2 What arrangements is she cancelling? Why?
- 3 Think about the last time you cancelled an arrangement.
  - What did you cancel? Why?
  - What reason did you give?

Hi Susan

I'm really sorry, but I can't come to lunch on Saturday. I've had flu for a week now and still feel terrible. I went to the doctor yesterday and she gave me antibiotics and told me to stay in bed for a few days.

I'm so sorry – I was really looking forward to seeing you. Let's fix another date as soon as possible. Are you around on Saturday April 18th? If not, then maybe we could meet later in the month. Let me know when you're free.

Love Julie x

Dear John

I'm afraid I have to cancel the meeting on Friday morning. I've got flu and won't be able to come. Would it be possible to rearrange it for next week? Are you available on Tuesday or Thursday morning? Please could you let me know which day is better for you as soon as you can.

Many apologies once again for this. I hope it doesn't make things too difficult for you.

All the best.

Julie

2 understanding language in use

- a In the e-mail to Susan, find and underline:
  - two apologies for breaking an arrangement
  - two suggestions for a new arrangement
  - two uses of *let*
- b Notice the more formal style in the e-mail to John. Find and underline:
  - two apologies for breaking an arrangement
  - a suggestion for a new arrangement
  - two requests

3 making and breaking informal arrangements

- a Order the words to make sentences.
  - 1 know / free / let / you / me / are / when / .
  - 2 could / maybe / go / we / to / Brown's / .
  - 3 can't / sorry / I / come / I'm / tonight / but / .
  - 4 week / let's / a / for / next / meet / drink / .
- b Order the sentences in exercise 3a to make a paragraph. Decide where this missing sentence should go in the paragraph: *I fell over yesterday and hurt my leg, so I won't be able to dance!*

4 breaking formal arrangements

Complete the e-mail extract below using words from Julie's e-mail to John.

I'm (1) \_\_\_\_\_ I have to cancel my appointment with Dr Rushdon on Tuesday, May 15th. I will be away on business then. (2) \_\_\_\_\_ it be (3) \_\_\_\_\_ to rearrange the appointment for later in the month?

Please (4) \_\_\_\_\_ you (5) \_\_\_\_\_ me know as (6) \_\_\_\_\_ as you can. Many (7) \_\_\_\_\_ for this.

**Writing task**

- a Write an e-mail to a friend or colleague to cancel an arrangement. Suggest an alternative arrangement. Use your ideas in exercise 1.
- b 'Send' your e-mail to a classmate or your teacher. Ask them how they feel about your e-mail.

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aims to develop use of appropriate language for making and breaking arrangements  
writing task an e-mail to a friend or colleague cancelling an arrangement

time 40–50 mins

1 generating ideas

- For exercise 1, focus students on the form and then the content of Julie's e-mails. This should prompt them with ideas for question 3 but if some students can't think of an arrangement they have cancelled, tell them not to worry. Put students into small groups and tell them to listen to other people discussing this. If that doesn't jog their memory, then they can use other students' experiences or their imagination for the writing task later.

guidance notes

More and more of this type of information is being communicated via e-mail, due to its speed (it's faster and more efficient than sending a letter) and slightly less personal contact (it's sometimes easier than talking to someone on the phone). Although register is more fluid in e-mails, many of the formal and semi-formal conventions still exist and reflect the nature of the relationship between the writer and reader.

answer key

- 1 Susan is a friend (*Hi / Love Julie x*); the content also makes the relationship clear. John is a colleague (*Dear / All the best*); the language is generally more formal in comparison to the first e-mail (*I'm afraid / Would it be possible ...? / Are you available ...? / Many apologies ...*); the context makes the relationship clear.
- 2 She is cancelling lunch and a meeting because she is ill with the flu.

2 understanding language in use

- Ask the class to find and underline an apology in Susan's e-mail. Let them continue in pairs. Write *to a friend* and *to a colleague* in two columns on the board and when you are doing the feedback, write up the phrases they have underlined. Encourage students to record these phrases in their notebooks.

guidance notes

This noticing task in exercise 2 highlights two things: the functional language we use to make and break arrangements, and the different phrases we select depending on who we are writing to (i.e. the use of an informal, semi-formal, or formal register).

answer key

- a two apologies: *I'm really sorry, but ... / I'm so sorry ...*; two suggestions: *Are you around on ... / maybe we could meet later in the month*; two uses of *let*: *Let's fix another date* (suggestion) / *Let me know ...* (request)
- b two apologies: *I'm afraid I have to ... / Many apologies ... for this.*; a suggestion: *Are you available on ... ?*; two requests: *Would it be possible to ... / Please could you let me know ...*

3 making and breaking informal arrangements

- Exercises 3a and 3b give students controlled practice in the accurate use of some high-frequency apologies and suggestions at both sentence and paragraph level. If you want to increase the challenge or pace, you could do exercise 3a as a race in pairs. Then tell students to discuss the order of the sentences to make a coherent paragraph, and to decide on the best position for the 'excuse'.

answer key

- a 1 Let me know when you are free.  
2 Maybe we could go to Brown's.  
3 I'm sorry, but I can't come tonight.  
4 Let's meet for a drink next week.
- b possible answer:  
*I'm sorry, but I can't come tonight. I fell over yesterday and hurt my leg, so I won't be able to dance! Let's meet for a drink next week. Maybe we could go to Brown's. Let me know when you're free.*

4 breaking formal arrangements

- For exercise 4, tell students not to look at Julie's e-mail at this stage but to think about the gaps alone before comparing their ideas with a partner. They should then check their ideas in the e-mail to John and complete the exercise.

answer key

- 1 afraid, 2 Would, 3 possible, 4 could, 5 let, 6 soon, 7 apologies

**writing task** Suggest to students that they use their own previous experience of cancelling an arrangement (which they talked about in exercise 1) as the basis for their e-mail. Point out that depending on the 'reader' they should write in an informal or more formal register and select their language accordingly. For exercise b, make sure everyone reads an e-mail (even if they have not been written to) and encourage students to explain how they would feel on receiving the e-mail so that the writer can gauge whether he / she has used appropriate language.

1 using background knowledge

a Which of these do you look at when you choose a book in a bookshop?

- the cover picture
- the title
- the author's name
- information on the back of the book (book blurb)
- recommendations from famous or qualified people

b Look quickly at the book blurb (text A). Is it from:

- 1 a novel?
- 2 a self-help book?
- 3 a text book?

How do you know?

2 understanding the main points

a Read text A. Discuss these questions with a partner.

- 1 According to the book blurb, why do some interviews go wrong?
- 2 How much experience does the writer have of working with companies and individuals?
- 3 What advice does the book offer about the beginning of an interview?
- 4 What information does the book provide on interview questions?
- 5 In the final paragraph, what does the book say it will help readers to do?

b Would you be interested in reading the book? Why? / Why not?

3 activating topic vocabulary

a Tick ✓ the things which make a good impression on interviewers. Use a dictionary for new words and phrases.

- appropriate clothes
- making eye contact
- a firm handshake
- grinning all the time
- staring at the interviewer
- leaning forward when seated
- crossing your legs
- folding your arms
- using your hands to show how you feel
- fidgeting

b Read the book extract (text B) and check your ideas.

4 responding to the text

a Do you agree with the advice?

b Has your answer to exercise 2b changed after reading the extract?

A

Succeed at your job interview  
A practical guide to being interviewed

GEORGE HEAVISIDE

Attending an interview can be one of the most stressful situations in your working life. How many times have you applied for a job and got an interview, but do badly because you are nervous and not properly prepared?

In *Succeed at your job interview*, George Heaviside shares the knowledge he has gained as an occupational psychologist over the past twenty years in his work with people and organizations. He gives advice on preparing for the interview and explains how you can give a good **impression** from the moment of walking into the interview room. There is detailed information on the type of questions you are likely to be asked and how to answer them. Finally, advice is also given on improving your **performance** in the interview.

Easy-to-read and packed full of encouraging advice, *Succeed at your job interview* is the first step towards getting your ideal job.

B

CHAPTER 3

How can I make a good impression?

YOUR BODY LANGUAGE

As soon as you enter the room, the interviewers will start to **judge** you – on your body language, not on what you say. They will be watching the way you walk, sit, touch and make eye contact as well as your **gestures** and facial expressions. They will be **forming** both positive and negative impressions of you from the start. These first impressions are very important when interviewers make their final decisions.

BODY LANGUAGE CHECKLIST

- Dress in an appropriate way for the culture you are in and the job you are applying for.
- Touch is important. Start positively with a good, firm handshake.
- When you are sitting, don't lean too far forward or backward. Try to open up your body and only move forward when you want to show interest.
- Give the interviewer as much eye contact as you can to catch their attention, but don't stare at them.
- Let your face come alive. Smile in a friendly manner without grinning all the time.
- Don't fold your arms, cross your legs or fidget too much. Use your hands, arms and body when you speak to show how you feel.

glossary

- impression** im'preʃn the opinion or feeling that you get about sb
- performance** the way in which you do sth
- judge** (v) dʒʌdʒ to form an opinion about sb/sth
- gestures** 'dʒestʃəz movements of the hand, head, etc. which show how you feel
- forming** starting to develop / make

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text theme interview advice

time 40–50 mins

1 using background knowledge

- It would be useful to have a couple of books with you so you can demonstrate what the vocabulary means in **exercise 1a**. (If you can have one of each type mentioned in **exercise 1b**, then this would allow you to pre-teach the book genres also before they look at the book blurb.)
- Talk about **exercise 1a** as a class, and encourage students to give different responses and to distinguish between different kinds of books if possible, e.g. the author's name and the title might be sufficient in a novel, whereas they might need to read everything for a text book.
- For **exercise 1b**, encourage students to look at the book blurb and point to things which help them to answer the question, e.g. the title and subtitle. In feedback, ask them what they based their answer on. Depending on your class profile, you could then ask how many people in the class read or have read self-help books and if they have found them helpful.

2 understanding the main points

- Give students a few minutes to read the blurb, using the **glossary** if necessary.
- Put students in pairs and tell them to scan the blurb to answer the questions in **exercise 2a**.
- For **exercise 2b**, ask students to explain their reasons, and encourage them to base their answers on the information in the blurb, as well as on their personal situation.

3 activating topic vocabulary

- Put students in pairs or groups of three to do **exercise 3a**. Tell them to help each other with the vocabulary and to use dictionaries to look up new words and phrases.
- You should get a variety of opinions here, particularly if you have students from a range of different cultures. However, there should be a number of points which everyone agrees on, e.g. appropriate clothes (though what type of clothes will depend on the culture and the job), staring at the interviewer, etc.
- For **exercise 3b**, let students read and check alone before comparing answers with a partner or small group. Emphasize that they are checking against the text, not saying whether they agree with the advice at this stage. They will be able to discuss their opinions in the next stage. Get some feedback from the class.

4 responding to the text

- For **exercise 4a**, give students time to go through the checklist in pairs, discussing their response to the advice. Get some feedback from the class; if any students feel strongly about not doing things in the checklist, ask them to explain why.
- For **exercise 4b**, encourage students to say whether the extract was what they were expecting, after reading the blurb, and if it changed their opinions about whether or not the book was worth reading.

guidance notes

The lesson exposes students to two very different text types; the book blurb is designed to draw the reader in and encourage them to read the book, while the extract gives students a 'taster' of what is in the book (i.e. information and advice). Students will find the vocabulary in **exercise 1** useful while they are doing the remaining tasks. If students have never read a self-help book, the lesson should raise awareness both of the genre (self-help) and the text type (book blurbs).

answer key

b 2 a self-help book

guidance notes

The questions in **exercise 2a** direct students to the most important information in the blurb, i.e. the information they would look for if reading the blurb in real life. They would need to understand this information in order to decide whether they were interested in reading the book.

answer key

a 1 because people are nervous and not properly prepared, 2 twenty years, 3 how you can give a good impression, 4 the type of questions you may be asked and how to answer them, 5 get their ideal job

guidance notes

The extract is written in a very different style to the book blurb and offers some of the 'encouraging advice' promised in the blurb. Pre-teaching this vocabulary will help to make the *body language checklist* accessible to students, but also serves as a prediction stage which should motivate them to read the actual checklist. Remind students to keep a record of new words and phrases in the vocabulary diary on p.62 or in their notebooks.

answer key

b appropriate clothes, making eye contact, a firm handshake, using your hands to show how you feel

ideas plus

For a further reading project, ask students to visit Amazon.co.uk or Amazon.com and research other self-help titles. Tell them to choose a book on a subject of their choice and find out what they can about the book (it is possible to read extracts from some books). They can use any information that is provided online to present the book to the class.

how to ... describe yourself in a letter of application

1 generating ideas

- a Read the advertisement opposite. You are going to apply for the job. Make notes about:
  - your past experience.
  - your interests and skills.
  - your character.
  - your hopes and plans for the future.
- b Read extracts A and B from Penny and Mohammed's letters of application. Who is better for the job? Why?

2 giving information about yourself

Complete these sentences for (a) Penny (b) Mohammed (c) yourself.

- 1 I have lived in ... (for) ...
- 2 I have studied English for ...
- 3 At the moment, I am ... (work or studies)
- 4 I enjoy playing ... and ... (interests)
- 5 I love ... (more interests and/or skills)
- 6 I am ... (character)

3 focusing on plans for the future

- a Read extract C, the second paragraph of Penny's letter. Then cover the text and talk about Penny by completing these sentences.
  - 1 After her course, Penny would / find / job working / children / teenagers.
  - 2 Next year, Penny plans / return / Hong Kong / live.
  - 3 In the future, Penny hopes / teacher.
- b Complete these sentences about your own plans using *would like*, *plan* and *hope*.
  - 1 After this course, I ...
  - 2 Next year, I ...
  - 3 In the future, I ...
- c Now read about other students' plans and guess who they are.

4 writing about plans for the future

Look at Mohammed's plans for the future. Write his second paragraph.

- after college: travel
- next year: degree in Tourism Management
- future home: Bahrain
- future job: travel agent

**Writing task**

- a Write part of a letter to Bill Maxwell, applying for the job in the advertisement. Give information about yourself and explain your plans for the future.
- b Read other people's letters. Who is the best person for the job? Why?

**WANTED**

We are looking for an enthusiastic, responsible person to help out in our annual summer camp in the USA. Some experience of working with young people is helpful but not essential. Tell us about yourself and your plans for the future.

Write to Bill Maxwell at

**A**

I am from Hong Kong, and I came to the USA two years ago to learn English. I spoke very little English before, but I am now confident using English in all situations. At the moment, I am studying Business Administration.

In Hong Kong I was a member of my local youth club for five years, and I often helped to organize events, such as discos and film nights. I like playing basketball and hockey and I love art. I am friendly and calm, and I enjoy spending time with young people.



**B**

I am from India, but I have lived in Bahrain most of my life. I have studied English for five years and am currently revising for my final exams at university. I haven't worked with young people, but I have spent a lot of time with my nephews and nieces. I enjoy sports, such as swimming and tennis and I love listening to music. I am quiet and hard-working and I enjoy helping other people.



**C**

When I finish my course, I would like to find a job working with children or teenagers, so this job would be perfect for me. Next year, I plan to return to Hong Kong to live. In the future, I hope to be a teacher.

**aim** to write a positive personal description in a work context  
**writing task** part of a formal letter applying for a job

**time** 50–60 mins

1 generating ideas

- Tell students to read the job advertisement and discuss as a class what kind of qualities the employers would probably be looking for. Then give students a few minutes to think about themselves and make brief notes about the four areas in the list.
- Students read extracts A and B and decide who they think is better for the job and why.

**guidance notes**

You may well have students in your class who would not be interested in this job, but emphasize that the point of the lesson is the personal description they are going to write; the advertisement is actually very open and is flexible enough to allow students to write a useful profile of themselves.

**answer key**

b Penny would appear to be better qualified for the position because of her experience at the youth club. She also seems to be more outgoing, as she describes herself as friendly and enjoys team games, rather than the more solitary activities Mohammed writes about.

2 giving information about yourself

- Students can work in pairs to complete the sentences about Penny and Mohammed. Check they have completed this information correctly before they write about themselves. Tell students to use dictionaries for new words but you should also walk round and help with vocabulary or the formulation of ideas while they are completing the sentences about themselves.
- Tell pairs to swap papers when they have finished their sentences, and read about their partners. Encourage them to ask questions to find out more about their partner's information and to say if they find anything surprising. Ask about this in class feedback at the end.

**guidance notes**

Students may often be asked to describe themselves at this level, but it is important to emphasize the context of the description. As with Penny and Mohammed, they should be focusing on the positive aspects of themselves, i.e. the sort of things they would want an employer to know about.

**answer key**

**Penny:** 1 the USA for two years, 2 two years, 3 studying Business Administration, 4 basketball and hockey, 5 art, 6 friendly and calm  
**Mohammed:** 1 Bahrain most of my life, 2 five years, 3 revising for my final exams at university, 4 tennis, 5 listening to music (and swimming), 6 quiet and hard-working

3 focusing on plans for the future

- Tell students to read the second paragraph of Penny's letter very carefully. Ask them to underline the structures she uses to talk about her hopes and plans for the future. Then tell them to cover the text and talk with a partner about Penny using the prompts in exercise 3a. Check this as a class by asking students to dictate the sentences for you to write up on the board.
- For exercise 3b, give students a clean piece of paper to write about their own plans for the future. Walk round and help while they are writing.
- For exercise 3c, collect up their papers and redistribute them around the class, making sure no-one gets their own. Tell students to read the sentences and check their guesses by mingling and asking questions about the sentences, e.g. *Would you like to ... after this course?* If they guess the wrong person, they should move on and ask questions until they find the right person.

**guidance notes**

This stage gives students lots of controlled practice in the use of these three structures for describing their future hopes and plans. It involves integrated skills practice (writing, reading, speaking, and listening), which should help to 'fix' the structures in students' minds and help them to produce the forms accurately in the writing task later.

**answer key**

- a 1 ... Penny would like to find a job working with children or teenagers.
- 2 ... Penny plans to return to Hong Kong to live.
- 3 ... Penny hopes to be a teacher.

4 writing about plans for the future

- This stage gives students some guided writing practice and should give them confidence in using the three structures in the context of a formal letter of application.
- Put students in pairs to talk about Mohammed's plans for the future and encourage them to elaborate on the prompts. They should decide how to organize the information and what structures to use. Remind them that they can use Penny's second paragraph as a model.

**writing task**

Tell students to write two paragraphs about themselves as part of a letter applying for the job in the summer camp. The first paragraph should give information about themselves, and the second should explain their plans for the future. Tell students not to worry about the beginning and end of the letter at this stage; the focus of this task is to write a positive description of themselves which is appropriate for a formal letter applying for a job. If it is relevant for your students, you can follow this up with a lesson about the conventions of writing a job application letter in general.



# THE TORTOISE AND THE BIRDS

## 1 predicting

a Look at the title of the story and the three pictures. Find these things in the pictures.

- tortoise
- birds
- feathers
- wing
- shell
- feast
- sky
- parrot

b What do you think happens in the story?

## 2 reading for gist

Read one part of the story and match it to the correct picture. Is it the beginning, middle, or end?

## 3 understanding the main points

a Answer the questions about your part of the story.

- A 1 Why did Tortoise want his wife to bring soft things outside his house?  
 2 What message did Parrot give Tortoise's wife?  
 3 What happened to Tortoise's shell?
- B 1 Why did Tortoise want to travel to the sky?  
 2 How did the birds help Tortoise?  
 3 What did Tortoise tell the birds to do?
- C 1 Why did Tortoise eat first?  
 2 What did the birds take from Tortoise?  
 3 What did Parrot say he would do?

b Practise retelling your part of the story in your own words.

## 4 following a narrative

a Work in new groups. Take turns to tell the complete story in the correct order. Were your ideas about the story in exercise 1b the same?

b Now read the complete story.

## 5 responding to the text

This kind of story often contains a moral. In your opinion, what is the best moral? Why?

- 1 You should not trick your friends.
- 2 Be careful who you trust.
- 3 It is better to share than to fight.

**A** Parrot, my good friend,' said Tortoise, 'Tell my wife to bring out all the soft things in my house so that I can jump down from the sky without danger.'  
 Parrot flew away. But when he reached Tortoise's house, Parrot told his wife to bring out all the hard things in the house. Tortoise looked down from the sky and saw his wife, but it was too far to see what she was bringing out. When everything was ready he jumped. He fell and fell and fell and landed with a great crash on the ground. He wasn't hurt but his shell broke into many pieces. However, there was a great doctor in the neighbourhood. Tortoise's wife sent for him and he collected all the bits of shell and stuck them together. And that is why Tortoise's shell is not smooth.

**B** Once upon a time all the birds were invited to a feast by the people of the sky. Now Tortoise was very clever and very hungry, and as soon as he heard about the great feast he began to plan how he would travel to the sky. Tortoise went to the birds and asked if he could go with them. All the birds agreed, and they each gave him a feather with which he made two wings.  
 At last the great day came and Tortoise and the birds set off on their journey.  
 'There is one important thing which we must not forget,' he said as they flew on their way. 'When people are invited to a great feast like this, they take new names.' And so they each took a new name and Tortoise also took one. He was to be called *All of you*.

**C** At last the birds and Tortoise arrived at the party. The people of the sky invited the birds to eat the delicious food they had prepared. But Tortoise asked: 'For whom have you prepared this feast?'  
 'For all of you,' replied the people of the sky.  
 Tortoise turned to the birds and said, 'Remember that my name is *All of you*. You will eat after me.'  
 The birds waited angrily as Tortoise ate and drank most of the feast. Then they came forward to eat but some of them were too angry to eat. Before flying home, each bird took back the feather he had lent to Tortoise. So there he stood in his hard shell full of food and drink but without any wings to fly home. He asked the birds to take a message for his wife, but they all refused except Parrot.

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text theme a friendship fable

time 40-50 mins

## 1 predicting

- For exercise 1a, focus students on the pictures and the title and encourage them to guess any new words, before checking with each other or with dictionaries. Check the pronunciation of all the words. This exercise provides some of the essential vocabulary students will need to be able to talk about the story and should provide them with the support they need to be able to guess, roughly, what the story is about.
- Ask students to work in groups of three to predict the story in exercise 1b using the title, pictures, and words from exercise 1a.

### guidance notes

The story is adapted from a Nigerian folk tale (retold by Chinua Achebe in his book *Things Fall Apart*).

## 2 reading for gist

- Keep students in the same groups of three and assign one section of the story to each group. Give them a couple of minutes to read the text fairly quickly, and to say which picture it goes with and where it comes in the story.

### guidance notes

The reason for reading a folk tale or fable in 'real life' would primarily be for pleasure and perhaps to learn something from the moral. This text is rather long, so dividing it up into three sections should make it easier for students to deal with. By the time they read the complete text they should be able to understand it easily.

### answer key

A end, B beginning, C middle

## 3 understanding the main points

- Encourage students to guess unknown words in the text from context as far as possible.
- Ask students to read the three questions about their section of the story and to discuss the answers with their group. They should refer back to the text for details and to check their ideas where necessary. Monitor carefully to check students' comprehension. Make sure students are clear about their section of the story before moving on to the retelling phase in exercise 3b.
- Give students time to practise retelling their section in the same groups while you monitor and help if necessary. Encourage them to use their own words, and to take turns telling their part to the group, who can prompt or correct each other where necessary.

### guidance notes

Folk tales and fables come from an oral tradition. The jigsaw task gives students an opportunity to retell (and listen to) the story, and to interact with the text while they are piecing it together.

One way to organize the class for the jigsaw task is to give each group of three in exercise 3b one letter, i.e. As, Bs, and Cs.

### answer key

- A 1 so he wouldn't hurt himself when he landed on the ground; 2 to bring out the hard things; 3 it got broken into pieces, but a doctor stuck it back together
- B 1 he wanted to go to a feast for the birds; 2 they each gave him a feather to make wings; 3 to take new names (he took one too, *All of you*)
- C 1 because the people of the sky said the feast was for *All of you*, which was Tortoise's new name; 2 their feathers; 3 he said he would give a message to Tortoise's wife

## 4 following a narrative

- When students are ready, swap the groups round so that you have one student for each part of the story (see guidance notes). Explain that they can now hear the complete story by taking it in turns to tell their section to the new group.
- When they have finished telling and listening to the story, ask the different groups how close the 'real' story was to their own predictions.
- Finally, ask the class to read the complete story.

### guidance notes

For exercise 4a, put students into new groups of three, each containing an A, B, and C. If you have extra students, include two students with the same letter in different groups, i.e. A, B, B, C.

It is important to make the point that students' versions are perfectly valid and that differences from the original do not make their versions wrong.

## 5 responding to the text

- Encourage students to stand back from the text now and think about the meaning (or moral) of the story. There is no right answer, so encourage students to express their opinions and explain their reasons. If students wish to, tell them to make up their own moral for the story and let the class choose the best one.

### ideas plus

There is access to hundreds of folk tales and stories from around the world on the Internet, e.g. [www.awrsd.org](http://www.awrsd.org) and [www.gate.net](http://www.gate.net) (fables with teaching ideas). You could direct students to the websites to do further reading, or ask them to find a story which is new to them, and prepare to retell it to the class. Listeners could decide on a suitable moral for the stories they hear.

how to ... write a film review

1 generating ideas

- a Think about a film you have seen recently. Talk with a partner.
  - What was it about?
  - Would you recommend the film? Why? / Why not?
- b Read the review of *Lost in Translation*, which appeared in an entertainments magazine. Give three facts about the film.

2 expressing opinions

- a Underline words and phrases in the review which express the writer's opinions.
 

*example* unusual (line 2)
- b What did the writer like about the film?
- c Use these adjectives to describe films or TV programmes that you have seen. Use a dictionary for new words.

moving	sad	amusing	boring	well acted	powerful
unusual	clever	fascinating	funny	exciting	frightening

3 describing a film

- a Complete these sentences with information about *Lost in Translation*.
  - 1 The film is called ... (title)
  - 2 It is a ... (type)
  - 3 It is directed by ... (director's name)
  - 4 It stars ... (actors' names)
  - 5 It is set in ... (location)
  - 6 It is about ... (story)
  - 7 It's ... (description using adjectives)
  - 8 If you like ... (recommendation)
- b Complete as many sentences as you can with information about a different film.

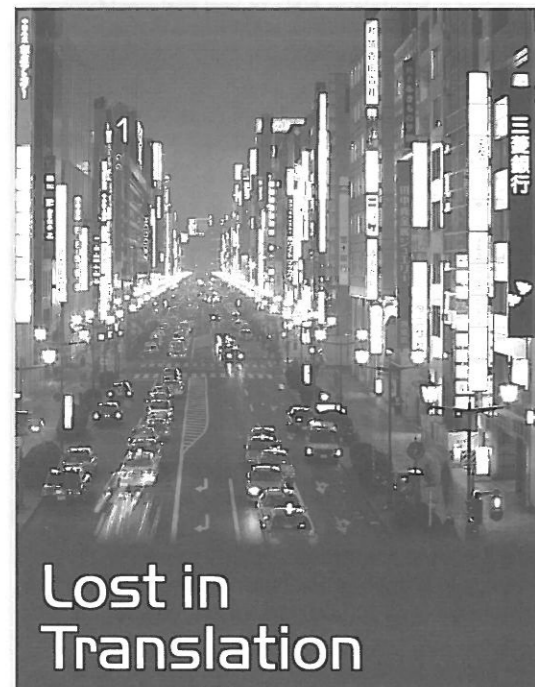
4 connecting ideas in longer sentences

- a What information from **exercise 3a** is connected in sentences 1 and 2?
  - 1 Directed by Sofia Coppola, *Lost in Translation* is an unusual romantic comedy.
  - 2 Set in Tokyo, the film tells the story of the two Americans who meet one night in the bar of their hotel.
- b What is the subject and main verb in the sentences?
- c Rewrite your sentences in **exercise 3b** to connect information about the film you saw.
 

Directed by (name), (title) is (type).  
 Set in (location), the film is about (story).  
 Starring (names), the film is (description).

Writing task

- a Write a review of a film you have seen recently for your class magazine.
- b Read other people's reviews.
  - 1 Do you agree with their review? (if you've seen the film)
  - 2 Would you like to see the film? (if you haven't seen it)



Directed by Sofia Coppola, *Lost in Translation* is an unusual romantic comedy. It stars Bill Murray as Bob, a bored, middle-aged actor, and Scarlett Johansson as Charlotte, a young philosophy graduate who is unhappily married to a photographer. Set in Tokyo, the film tells the story of the two Americans who meet one night in the bar of their hotel. During the film, they become close friends.

What I liked about this film is that it is about the characters, not about action or events. It looks at how people communicate and how they can change each other. Not much happens, but that doesn't matter. It's clever, funny and well acted. If you like 'feel good movies', I can highly recommend this one.

**feel good movies** films which make people feel happy

**aim** to develop a range of language to describe a film  
**writing task** a film review for the class magazine

**time** 50–60 mins

1 generating ideas

- For **exercise 1a**, students can talk about a new or old film, for instance, if they haven't been to the cinema recently, they can talk about a film they have seen on television. Make sure they understand *recommend*.
- For **exercise 1b**, find out if anyone has seen *Lost in Translation*, and see if they can come up with three facts about the film. Then let the class read the review and check the facts. If no-one has seen the film, then follow the instructions given.

guidance notes

Writing a film review is useful because students need to use the language of description, narration, and evaluation – language functions which are required in many different contexts. Encourage students to express their opinions about films, but emphasize that they should always give reasons for their opinions. This will help them when they come to write their reviews.

answer key

- b any three facts, e.g. the director, genre, stars, nationality of actors, location, etc.

2 expressing opinions

- These exercises direct students' attention to an important purpose of a film review, which is to express the writer's opinion (as opposed to simply telling the story). Let students do **exercise 2a** in pairs before checking as a class. This will lead naturally into **exercise 2b**.
- **Exercise 2c** gives students a bank of useful adjectives for describing films, which they can use in the **writing task** later. Make sure students have access to dictionaries. Alternatively, go through the list of adjectives, checking understanding and pronunciation. In feedback, ask students to give you examples of films or programmes for each adjective.

answer key

- a *What I liked about this film is that it is about the characters, ...; Not much happens, but that doesn't matter. It's clever, funny and well acted. If you ... I can highly recommend this one.*
- b It's about the characters, not about action or events.

3 describing a film

- Students can do **exercise 3a** orally in pairs, as preparation for writing their sentences in **exercise 3b**. Check their answers as a class.
- For **exercise 3b**, emphasize that students need to choose a film they know well, i.e. the more sentences they can complete, the better. If you have access to computers, students can look for information on the Internet.

guidance notes

These exercises give students a basic framework for a film review. However, although the sentences are fine individually, to combine them into a paragraph would make for a repetitive and not very interesting review in terms of style. This stage is therefore a stepping stone towards writing a paragraph in the final **writing task**.

answer key

- 1 The film is called *Lost in Translation*. 2 It is a romantic comedy. 3 It is directed by Sofia Coppola. 4 It stars Bill Murray (as Bob) and Scarlett Johansson (as Charlotte). 5 It is set in Tokyo. 6 It is about two Americans (who meet in their hotel) in Tokyo, who become close friends. 7 It's clever, funny and well acted. 8 If you like 'feel good movies', I can highly recommend this one.

4 connecting ideas in longer sentences

- For **exercise 4a**, write the first sentence on the board. Underline the first part and ask which information in brackets from **exercise 3a** it refers to (director's name). Ask students what two bits of information are connected in the rest of the sentence.
- For **exercise 4b**, ask students to tell you what the subject of the sentence is (*Lost in Translation*), and circle it on the board. Then ask what the main verb is. See if they can do the second sentence in pairs.
- Point out that students' reviews will sound more interesting if they can connect their ideas together in longer sentences. It's a good idea to do one or two examples as a class. Ask the class for the name of a film and elicit information about the film onto the board. Then tell the class to dictate sentences about the film to you, using the skeleton sentences in **exercise 4c**. When they are confident, tell them to write two or three sentences about a film they have seen.

guidance notes

Participle clauses like these are a common feature of reviews, but they will also give students an example of how they can form longer sentences in any context. If students want more information about the grammatical forms, you can explain that *directed* and *set* are past participles (because they happened in the past) and *starring* is a present participle (because we talk about the actors in the present).

answer key

- a 1 director's name, title and genre; 2 location and story
- b 1 subject: *Lost in Translation*, verb: *is*; 2 subject: *the film*, verb: *tells*

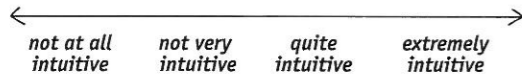
**writing task** Students can write about the same film they have referred to during the previous exercises, or they can choose a different film. Remind them to include some of the adjectives in **exercise 2c**, as much information as possible from **exercise 3**, some longer sentences, and their own opinion about the film. For **exercise b**, you could display students' reviews on the classroom walls so they can walk round and read each other's work. Get feedback on their response to the reviews.

1 using background knowledge

a Look at this dictionary definition for the word *intuitive*.

**in-tui-tive** /m'tju:trɪv/ *adj.* (of people) able to understand sth by listening to your feelings: *Are women really more intuitive than men?*

b How intuitive are you? Put a cross (X) on the scale. Give reasons for your answer.



2 activating vocabulary

Match the words and phrases (1–8) to the definitions (a–h).

- |                                |   |
|--------------------------------|---|
| 1 appealing ( <i>adj.</i> )    | a people who do not tell the truth              |
| 2 a panic choice               | b a doctor's note saying what medicine you need |
| 3 upset ( <i>adj.</i> )        | c attractive or interesting                     |
| 4 tell ( <i>verb</i> )         | d a quick decision (often a bad decision)       |
| 5 love at first sight          | e a bit ill                                     |
| 6 liars ( <i>noun</i> )        | f know, understand                              |
| 7 under the weather            | g fall in love the first time you see someone   |
| 8 prescription ( <i>noun</i> ) | h worried or sad                                |

3 reading for details

- a Choose one answer for each question in the questionnaire.  
 b Read the best analysis for you and add it to the scale in exercise 1b. Is it the same as your answer in exercise 1b?

4 responding to the text

- a Do you agree with the analysis for you?  
 b Guess where your partner is on the scale in exercise 1b. Ask the questions and discuss the analysis together.

# How intuitive are you?

*Intuition is supposed to be one of women's greatest gifts, so how good is yours? Our quiz will reveal all ...*

1 AT A RESTAURANT, EVERYTHING ON THE MENU LOOKS DELICIOUS. SO YOU ASK THE WAITER:

- a to come back in five minutes because you can't decide. Eventually you choose something you've had before.
- b lots of questions about the ingredients. Then you choose the one that seems the most **appealing**.
- c for the dish you first noticed when you looked at the menu. You've never had it before but you know it will be good.
- d for the 'special' – a **panic choice** that you'll regret all evening.

2 WHEN THE PHONE RINGS, YOU:

- a always wonder who it could be.
- b often guess correctly who the caller is before picking up the receiver.
- c knew it was going to ring.
- d jump nervously. Who could be ringing you at this time?



3 YOU KNOW WHEN YOUR FRIENDS ARE UPSET:

- a because they tell you they are feeling upset and ask for your support.
- b just by looking at them and hearing their voices.
- c by reading their e-mails. They don't say they're upset but you can **tell**.
- d when they start crying on your shoulder.



4 WITH RELATIONSHIPS, YOU BELIEVE:

- a you need to go out with someone for two years before you know them properly.
- b you can usually tell if things are going to work from the first date.
- c in **love at first sight**.
- d all men / women are **liars**.

5 YOU BEGIN TO FEEL UNDER THE WEATHER. YOU:

- a rush to the doctor. You never know what might be wrong.
- b try to work out yourself what's wrong with you.
- c visit the doctor. You know exactly what you're suffering from and simply need a **prescription**.
- d do nothing. Hopefully it'll go away.

**ANALYSIS** If you answered:

**Mostly a** Like most people, you look at the facts before you make a decision. But this means you're not listening to your feelings. If you focus more on your intuitive side, you'll soon find yourself making better decisions and developing better relationships.

**Mostly b** In many ways you are already intuitive and you know yourself very well. Learn to listen to your feelings and you'll find that your intuition will increase.

**Mostly c** Your intuition is already developed to very high levels. Not only do you have a high level of intuition, you also listen to your feelings and act on them.

**Mostly d** You may think you have no intuition at all, but perhaps you just don't realize you have it. When you have a sudden thought or feeling, stop for a moment and listen to what it's trying to tell you.

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text theme a personality quiz

time 30–40 mins

1 using background knowledge

- Focus students on the definition for the adjective *intuitive* in exercise 1a. Check pronunciation and ask students to answer the question given in the dictionary extract to check understanding.
- Make sure students understand the cline in exercise 1b, i.e. that the line represents a scale from *not at all* to *extremely*. When they have marked the scale, let them compare their ideas with a partner. You could demonstrate this yourself on the board, explaining your answer (briefly) to the class, e.g. *I think I'm quite intuitive, because ...* Encourage students to engage as much as possible with the word *intuitive* in the ways suggested above, to overcome any possible difficulties with meaning. Make sure that everyone is clear about what it means before moving on.

2 activating vocabulary

- Put students into small groups to share knowledge. Then tell them to divide up the new words and phrases between them, look them up, and explain the definitions to their partner or group. Focus students on the key words in the phrases (i.e. *panic, love, weather*) before they look them up. Explain that the words and phrases are in **bold** in the questionnaire and that students should refer to the word in context if they are unsure of the definition.

guidance notes

The questionnaire includes a number of idiomatic words and phrases which students will need to understand in order to choose their answers. Students may be able to do some of exercise 2 without dictionaries, but encourage them to check their ideas if they disagree on any options.

answer key

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

3 reading for details

- For exercise 3a, tell students to do the questionnaire, and make sure they understand that they should only choose one option (a, b, c, or d) in each case. If they feel that none of the options fits them well, encourage them to choose the one which is closest to the way they feel, and give them a chance to voice their concerns as part of the more general discussion in exercise 4.
- For exercise 3b, tell students to read the best analysis for them, i.e. if they have two or more answers with the same letter they should read that analysis. Tell them to add the letter for their analysis (a, b, c, or d) to the cline in exercise 1b. They can then compare the results of the questionnaire with their own answer to exercise 1b, i.e. is their cross in roughly the same place as the letter which corresponds to their analysis in the questionnaire?

guidance notes

Students may like to know that the text is part of a questionnaire that was printed in a British Sunday supplement magazine, *The Sunday Express Magazine*.

answer key

position of analysis a–d on the cline in exercise 1b: not at all intuitive d, not very intuitive a, quite intuitive b, extremely intuitive c

4 responding to the text

- Give students a chance to respond and 'interact' with the text for exercise 4a. Some students may well not agree with the analysis.
- For exercise 4b, students should work with a new partner. Perhaps they could choose someone in the class they think they know well. They are more likely to enjoy the questions and subsequent discussion if they are working with someone they feel comfortable with.

ideas plus

It would be interesting to find out whether students enjoy doing questionnaires like this in their own language or not and how much this affects their response to the text. If students enjoyed doing this quiz, suggest that they try some of the personality quizzes that are available online (e.g. ColourQuiz.com is relatively straightforward, or more ambitious students could try PersonalityType.com). They provide a rich source of colloquial vocabulary and offer students a chance to interact with a text in a very personal way.

how to ... compare and contrast two places

1 generating ideas

- a Read advertisements A and B for rooms to rent in shared accommodation. Which rooms do you think are better? Why?
- b Read Magda's e-mail. Is her opinion the same as yours?

2 focusing on pros and cons

- a Make a list of the advantages and disadvantages of both places.

	advantages	disadvantages
block of flats	rooms are bigger	
3-bed house		not available for 3 weeks

- b Which place do you think Sonya should choose?

3 understanding language in use

- a Underline all the comparative adjectives in Magda's e-mail.
- b Complete these sentences with Magda's arguments.
  - I can't decide which is ...
  - Both places have ... , but one ... and the other ...
  - For myself, I prefer ... , because ...
  - I think you might ...
  - On one hand, ...
  - Another thing is ...
  - On the other hand, ...

4 comparing and contrasting

- a Read Sonya's reply below. Which place does she prefer?
- b Find eight mistakes in Sonya's e-mail and correct them.

Both places sounds very nice, but I think I am prefer the flat by the sea. On one hand, it's more good to live near the beach. Also, the flat is more cheaper that the house. Another thing it's the availability. On other hand, I'd love a garden, but we need to move now so the flat is the better for us!

5 organizing ideas

You are looking for rooms to rent with a classmate. Look at advertisements C and D. Make a table (as in exercise 2a) of the advantages and disadvantages of both places.

**Writing task**

- a Write an e-mail to your partner comparing the two places and saying which one you prefer.
- b Read your partner's e-mail. Compare your ideas and make a final choice.

A

2 big, sunny rooms in block of flats near the sea. Sharing with 2 friendly girls and cat. Students only please. Available now. Call Jane or Lucy on 697 791.

B

2 medium-sized single rooms overlooking garden in lovely 3-bed house. To share with one other person. Near station, bus stop and shops. Non-smokers only. Available in 3 weeks. Tel: 581 575.

Hi Sonya

Help! I've seen two places and I can't decide which is better for us. Both places have two single rooms, but one is in a block of flats and the other is in a house.

For myself, I prefer the flat, because the rooms are bigger and sunnier and there's a great view of the sea, but it is further from the town centre. I think you might prefer the house, though. On one hand, there's a garden and I know how much you like being outside. Another thing is the location. It's near the train station, so it's easier for us to get to college from there and it's nearer the shops. On the other hand, it's a little more expensive and it's not available for another three weeks.

What do you think? Let me know which one you prefer.

Speak soon.

Love Magda x

C

Two housemates wanted for large, bright rooms in lovely 5-bed house. To share with three fun, music-loving students. Opposite bus stop to town centre and station. Non-smokers only please. Only £400 per month. Available soon.

D

Two medium-sized, newly-decorated rooms in nice, modern flat with own garden. Very near town centre. Sharing with friendly, creative young couple. Look forward 2 living with u! £440 per month. Available now.

aim to write a coherent text using the language of comparison  
writing task an e-mail to a friend comparing two places

time 50-60 mins

1 generating ideas

- For exercise 1a, ask the class to imagine they're looking for a room to rent in shared accommodation, then let them read the advertisements and discuss their preference with a partner. Ask the class for some feedback before they read Magda's e-mail in exercise 1b.

guidance notes

The adverts are based on real notices placed in a shop window and reflect the 'short hand' style generally used in this kind of notice, i.e. very short sentences and lots of ellipses.

2 focusing on pros and cons

- For exercise 2a, focus students on the content of Magda's e-mail and elicit another advantage for the block of flats before they continue in pairs. As they complete the table, students will be extracting and recording the information they need for the next stage. It also provides a model plan for comparing two places (or anything else), which they can refer to when planning their writing task later.
- For exercise 2b, encourage students to express their opinions in pairs. You could put a prompt on the board to help them, e.g. *I think she should choose the ... because ...*. In feedback, ask several students what they think Sonya should do.

answer key

	advantages	disadvantages
block of flats	rooms are bigger and sunnier, great view of the sea, cheaper, available now	further from town centre
3-bed house	garden, near train station, easier to get to college, nearer the shops	not available for 3 weeks, more expensive

3 understanding language in use

- For exercise 3a, elicit the first comparative adjective in the e-mail, then let students carry on, individually or in pairs. Check their answers before they go on to do exercise 3b.
- Put students in pairs and tell them to cover the e-mail and use their notes in the chart to complete the sentences. When they are ready, tell them to check their answers themselves against the e-mail.

guidance notes

Students have already extracted the information from the e-mail that they need to complete the sentences, and they have read the e-mail a number of times so they should be able to do exercise 3b without referring back to the text for content. This will therefore provide a check on whether they understand the structures and can use them accurately. In asking them to check their answers themselves, you are encouraging learner independence.

answer key

a better, bigger, sunnier, further, easier, nearer, more expensive

4 comparing and contrasting

- For exercise 4a get students to read Sonya's reply and say which place she prefers (the flat).
- Exercise 4b focuses students on some common mistakes in the use of the language of comparison. Ask students to work alone, then to compare their answers with a partner. Check as a class, using an OHT if possible.

answer key

Both places sounds very nice, but I think I am prefer the flat by the sea. On one hand, it's more good better to live near the beach. Also, the flat is more cheaper that than the house. Another thing it's is the availability. On the other hand, I'd love a garden, but we need to move now so the flat is the better for us.

5 organizing ideas

- For exercise 5, pair students up as future 'flatmates'. Focus students' attention on the two new advertisements and ask them to work individually to make a similar table to the one in exercise 2a of the advantages and disadvantages of the new places. Encourage them to use comparative adjectives in the table. Monitor while they are doing this, and help if necessary.

**writing task** Exercise 5 allows students to generate ideas and language for the writing task and to organize their ideas. Encourage them to use the table to plan their writing and to use the phrases in exercise 3 to frame their arguments. Remind students to make their choice before they begin writing and point out that they are writing to their partner. When they exchange e-mails with their partner they should read carefully to see if they have made the same or different points. If they have chosen different places, they will need to discuss the reasons and make a final choice if possible (or decide not to live together!).

ideas plus

You could follow this up with a writing task using the same language framework, but on a different theme, e.g. choosing between different options for a day or night out. Students could look at an entertainments listings magazine or newspaper, compare the films, live music, or bars to meet in on the basis of price, location, interest factor, etc. They could then write an e-mail to each other (perhaps for homework), setting out their ideas and stating their preference. This would highlight the transferability of the language.



1 using background knowledge

Work in a group. Talk about travelling by plane. Use the words below.

- comfortable / uncomfortable
- stressful / enjoyable
- exciting / frightening
- noisy / quiet
- relaxing / tiring
- interesting / boring

2 reading for gist

Look at the pictures of eight products (1–8) 'designed to make your flight more comfortable'. Match them to the texts (A–H).

3 understanding the main points

a Which gadget should you buy if you:

- 1 feel worried about flying?
- 2 prefer to sleep in the dark?
- 3 often feel unwell on a plane?
- 4 need to stretch your legs while sitting?
- 5 would like to sit quietly?
- 6 would like to breathe better air?
- 7 want to sit more comfortably?
- 8 want to sleep more comfortably?

b Work with a partner. Say how each gadget can help passengers. Use the verbs in the box.

improve help prevent relieve reduce

example The Jetrest helps prevent neck ache.

4 responding to the text

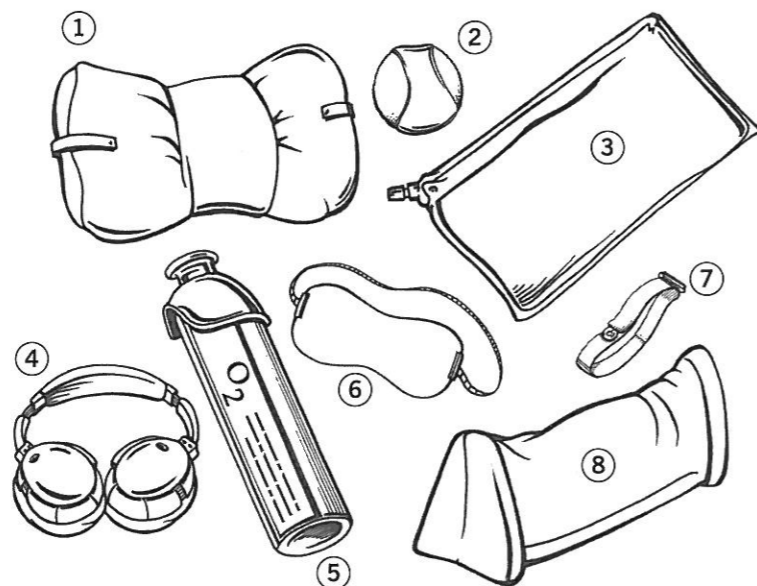
Choose three products you would use and three you wouldn't use. Say why.

glossary

- inflatable** m'fletəbl sth which can be filled with air
- DVT** a condition which causes pain in the leg and can be dangerous
- swollen** 'swəʊlən bigger and rounder than usual
- cramped** uncomfortable due to lack of space
- self-inflating** becomes full of air by itself
- squeezing** 'skwizɪŋ pressing sth in your hands

# Ready for the long haul

Here are some of the gadgets designed to make your flight more comfortable.



**A TEMPURA SLEEP MASK** Very different from the thin eye masks in the average in-flight pack. The Tempura cuts out all light and really helps prevent the tiredness that often results from an overnight flight. £22.95 from Back2 (www.back2.co.uk).

**B JETREST** An overnight flight in economy class becomes almost comfortable with a Jetrest head support round your neck. It provides all the comfort of a real pillow and helps prevent neck ache. £19.95 from Back2.

**C ACCUSTRAP** Not a new invention, but believed by many to help control the sickness caused by air travel. It works by pressing gently on the acupuncture points of each wrist. Suitable for adults or children to relieve sickness during any form of travel. £4.99 from the Aviation Health Institute (www.aviation-health.org).

**D AIROGYM** This inflatable leg exerciser improves circulation, reduces the risk of DVT and helps prevent swollen ankles. Press down hard with each foot in turn to move the air from side to side. The hissing sound may cause concern among your neighbours, though. £8.30 from Airogym (www.airogym.com).

**E SELF-INFLATING TRAVEL PILLOW** Designed to relieve the back pain that can develop when you are sitting in cramped economy class seats. There is no need to exercise your lungs as it is self-inflating. £29.85 from Magellans (www.magellans.co.uk).

**F STRESS BALL** Helps nervous fliers reduce their stress levels. It fits neatly into the palm of the hand and is so soft that you won't be able to stop squeezing it. £5.95 from Back2.

**G BOSE QUIETCOMFORT2** We tested these expensive luxury headphones, and the results were amazing. They reduce the noise levels inside the cabin and come with leads for listening to personal stereos or in-flight movies. Better still, you can read in silence. £275 from BOSE (www.bose.co.uk).

**H PUR OXYGEN** Improve air quality at the back of a plane by taking your own oxygen – as used (so the suppliers claim) by David Beckham and Britney Spears. Check with your airline, though – not all welcome it. £11.95 from Paramount Zone (www.paramountzone.com).

go to self-assessment p.60 vocabulary diary p.62

text theme gadgets for the perfect flight

time 30–40 mins

1 using background knowledge

- Introduce the topic with this discussion in exercise 1. If you prefer, you could talk about this with the whole class. Get a show of hands to find out how many students have flown, and if any have been on long flights. Take the opportunity to pre-teach some useful lexis, e.g. long haul flight and economy (class).

2 reading for gist

- For exercise 2, give students a time limit for reading to encourage them to read only for the required information, i.e. to check that they have matched the products to the correct pictures.

guidance notes

The text is adapted from a full-page travel feature in the quality newspaper, *The Daily Telegraph*. Although the texts are presented as standard product descriptions, there is also a critical element, i.e. the writer is reviewing the products, not selling or advertising them. This discussion should help students find a way in to the texts.

Exercise 2 should give students a chance to get a general idea of what the products are without getting too distracted by detail at this stage.

answer key

1B, 2F, 3E, 4G, 5H, 6A, 7C, 8D

ideas plus

The texts contain the vocabulary of parts of the body, so you could draw a stick figure on the board to help when checking the answers. Encourage students to make a record of new words in the vocabulary diary on p.62.

3 understanding the main points

- For exercise 3a, focus students on the subtitle of the text and check understanding of *gadgets*. Tell them to work through the questions, choosing the best product in each case. Students could do this in pairs or work alone before checking in pairs.
- For exercise 3b, ask students to check the meanings of the four verbs in a monolingual dictionary, and to look at the examples of their use, which may well include some of the nouns in the text. Then tell them to scan each description for the verbs and to find the noun that goes with each one. The nouns express the problems passengers can have during a flight, e.g. neck ache, and the verbs express how each product can help passengers, e.g. helps prevent (neck ache).

guidance notes

Exercises 3a and b focus students on why you would buy or want to use any of these products, which is the key point of the texts. It also guides students to the most complex information, i.e. the problems that people can have on long flights and how the products can help.

An understanding of the verb + noun collocations in exercise 3b will give students a greater understanding of the purpose and detail of the texts. It should also raise awareness of verb + noun collocations and (if they have access to monolingual dictionaries) how they can use their dictionaries to extend their vocabulary. Encourage students to make a record of any new vocabulary in the vocabulary diary on p.62 and point out how useful it is to record collocations.

answer key

a 1 F, 2 A, 3 C, 4 D, 5 G, 6 H, 7 E, 8 B

b A helps prevent tiredness, B helps prevent neck ache, C relieves sickness, D improves circulation, reduces the risk of DVT and helps prevent swollen ankles, E relieves back pain, F reduces stress levels, G reduces noise levels, H improves air quality

4 responding to the text

- For exercise 4, give an example yourself, e.g. *I'd use the sleep mask because ... I wouldn't use the ... because ...* Give students a minute or two to think about their choices and reasons. Then put them into groups of three or four to compare their ideas and give their reasons.

ideas plus

Ask students to design a product to improve comfort when travelling by plane, car, or train. Tell them to produce an illustrated product description – either a full paragraph or notes for speaking. These could form part of a reading or speaking lesson in which the class votes on the best product(s). Alternatively, students could visit the product websites to find other interesting gadgets and report back to the class (or use these to inspire their own products).

how to ... write a story

1 generating ideas

a You are going to write a story about a journey ending with the words: *It was an amazing experience, and it all happened because ...*. Think of some ideas for your story. Use these questions to help you.

- 1 Where did the journey take place?
- 2 What kind of journey was it?
- 3 What happened?
- 4 Why did it happen?
- 5 Why was it an amazing experience?

b Read the story opposite and answer the questions in exercise 1a with a partner.

2 focusing on the sequence of events

a Read sentences (1–4) from the story. They contain actions linked by *and* or *when*. Answer questions (a–c) for each sentence.

- 1 Judith was sleeping and I was chatting to some people ...
- 2 I was chatting to some people on the bus, when I realized that it was completely dark outside ...
- 3 When the bus stopped, I woke Judith up ...
- 4 When we woke up in the morning, we saw beautiful, golden sand ...

- a Did the actions happen at the same time?
- b Did they happen one after the other?
- c Did one interrupt the other? How do you know?

b Discuss your ideas with a partner then check by reading the tip.

**tip** We can use the past simple and past continuous to show **when** different actions happen. We can also use *and* and *when* to make the order of these actions clear.

- a past continuous + *and* + past continuous = at the same time
- b *when* + past simple + past simple = one after the other
- c past continuous + *when* + past simple = a longer action (or state) interrupted by a shorter action



One summer, I was backpacking around the Greek islands with my friend, Judith.

When we arrived on a new island one evening, Judith was feeling unwell. She needed to sleep, so we decided to stay in a small town nearby and I bought the bus tickets. Judith was sleeping and I was chatting to some people on the bus, when I realized that it was completely dark outside. I found out that we were travelling in the wrong direction! I asked other people where we could stay and they told me about a place called

Golden Beach. They said we could sleep on the beach there. When the bus stopped, I woke Judith up and we got off and walked to the beach. We couldn't see much, but we could hear the sound of the sea. We got into our sleeping bags and ate some cakes, then we went to sleep.

When we woke up in the morning, we saw beautiful, golden sand all around us. The sun was shining, the sky was blue, and the sea looked fantastic. We got up and went for a swim. It was an amazing experience, and it all happened because I made a mistake.

3 using narrative tenses

Read the story below and underline the correct verb forms.

I (1) *travelled* / was travelling to Edinburgh to start university for the first time. I (2) *bought* / *was buying* my ticket, (3) *kissed* / *was kissing* my parents goodbye and (4) *got* / *was getting* on the train. I (5) *looked* / *was looking* for somewhere to sit when I (6) *heard* / *was hearing* a familiar voice, 'Hi Alex.' I (7) *turned* / *was turning* round and (8) *saw* / *was seeing* my best friend, Daisy. We (9) *chatted* / *were chatting* about her holiday when the train (10) *moved* / *was moving* out of the station. We (11) *still talked* / *were still talking* when the guard (12) *came* / *was coming* round to check our tickets. He (13) *took* / *was taking* one look at mine and said, 'You're on the wrong train, miss. We're going south, not north.'

4 organizing ideas

Organize your ideas from exercise 1a into three sections:

- the introduction: Where were you? What were you doing?
- the middle: What happened?
- the end: What happened in the end? How did you feel?

**Writing task**

- a Write your story for a classroom display.
- b Read other students' stories and choose the most amazing experience. Find out if the experience happened in real life.

aim to develop narrative writing by improving control of tenses

time 50–60 mins

writing task a story about a special journey

1 generating ideas

- Write the end of the story on the board (*It was an amazing experience, and it all happened because ...*) and check understanding of *amazing experience*. For exercise 1a, ask where the unfinished sentence on the board should go in the story and put students in pairs to think of ideas for their stories. Encourage them to choose a true experience if possible, but if they can't think of one, tell them to use the questions as prompts to invent an amazing experience.
- For exercise 1b, walk round and listen while students are answering the questions about the model story, because this will give you a good idea about how well they understand and can use narrative tenses.

guidance notes

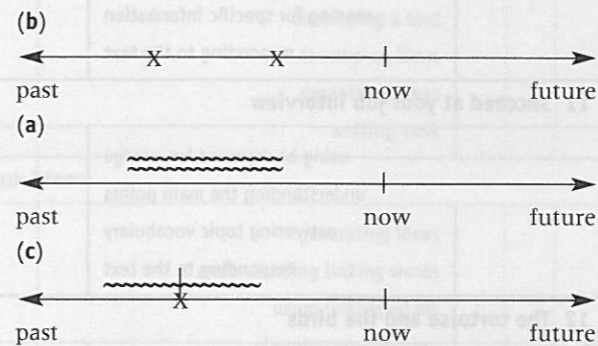
The final sentence is a stimulus to help students generate ideas for their stories. The questions act both as a prompt to elicit the details of their story and as a framework to help them plan their own writing later.

answer key

- b 1 on a Greek island, 2 a bus journey, 3 They went the wrong way and ended up sleeping on a beach. 4 They got on the wrong bus. 5 The beach was beautiful and it was a lovely morning.

2 focusing on the sequence of events

- Ask students to do exercise 2a individually, and give them a fair amount of time to answer the questions before they discuss with their partner in exercise 2b and read the tip box.
- At this point it may help to clarify the concepts if you draw these three timelines on the board and tell students to match the timelines with a–c in the tip box to check their ideas.



guidance notes

These exercises aim to check and improve students' understanding of basic past narrative tenses. It should help students see how they can sequence events in the past, without the aid of time markers, such as *before* and *after*. Point out, if necessary, that the position of *when* can move but the meaning remains the same, i.e. past simple + *when* + past continuous, e.g. *The train broke down when I was having my dinner.* or *when* + past simple + past continuous, e.g. *When the train broke down, I was having my dinner.*

answer key

- a 1 the actions happened at the same time; 2 one action interrupted the other; 3 and 4 one action happened after the other

3 using narrative tenses

- Exercise 3 gives students some controlled practice in selecting the correct verb form within the context of a travel story. Tell them to read the short text first before they underline the correct words and remind them to refer to the tip box in exercise 2 to check their ideas. It is useful for students to work alone on this before comparing their ideas with a partner. While they are working together, walk round and see if anyone is having significant problems.

answer key

- 1 was travelling, 2 bought, 3 kissed, 4 got, 5 was looking, 6 heard, 7 turned, 8 saw, 9 were chatting, 10 moved, 11 were still talking, 12 came, 13 took

4 organizing ideas

- This task helps students to organize their stories by giving them a framework for their ideas. A clear sequence of ideas will make their stories much easier for the reader to follow.
- Tell students to go back to their ideas in exercise 1a and to write a plan for their own stories using the basic framework and prompts given there. Walk round and help while students are working.
- Suggest that students write three (short) paragraphs, one for each section of their story, as in the model text.

**writing task** Tell students that their stories will be displayed in the classroom and read by other students. This should highlight the fact that a story should be entertaining and easy to follow. You could ask the class for a show of hands at the end to choose the most amazing experience. If it is a true story, get the class to ask questions to find out more about the experience.

ideas plus

Tell students to work in pairs and think of an alternative beginning or ending for a story. Stop them after a few minutes and write their ideas on the board. Students can then choose one to write about for homework.