

This module contains various topics related to the theme of performance, including the life of aspiring dancers, film, animation, concerts, acting, music and stand-up comedy.

Photocopiable activity

The first activity in the photocopiables section, the pre-course photocopiable activity, provides an introduction to the CPE exam. Students find out how much they know about the exam by collaborating to complete a passage about it, referring to the Exam overview on page 6 or the Exam reference on page 167 of the coursebook where necessary.

After the quiz, show students other features of the book. This could be done as a quick quiz with questions such as *Where can you find the Grammar reference?* (page 172) *What can you find on page 191?* (the Writing reference). Use the contents map to ask questions such as *What type of writing is practised in Module 4?* (a report)

Lead-in p.7

Start with books closed. Ask students what they think of when they hear the expression *The Arts*. Elicit different art forms and the term *performing arts*.

- 1 Ask students to read and discuss the quotes below the photos.

Background

The sources of the quotations are:

'Music is the most universal language ...' Charles Hazelwood, internationally renowned British conductor;

'There is a bit of insanity in dancing ...' Edwin Denby (1903–1983) American dance critic, poet, novelist;

'I love acting. It is so much more real than real life.' Oscar Wilde (1854–1900) Irish writer and poet;

'There are no limits. There are plateaus' Bruce Lee (1940–1973) Chinese-American martial artist.

- 2 In small groups, get students to brainstorm types of performance. Find out how often the class watches performing arts.
- 3 Check students understand the vocabulary before they do the tasks in groups. Students may have to use their imagination but could support ideas with real examples. How much is success based on natural talent, hard work or luck? Elicit examples of people who have had *a lucky break*.
- 4 This might be difficult in a multi-national class as most top performers do not have international profiles. In such classes, students could be asked to prepare a short presentation on a well-known performer from their country.
- 5 Discuss the effects of changing fashions as well as the influence of technology.

2 Possible answers include: dance, acting (film + theatre), music (all kinds that involve performing, not just listening), musical theatre, acrobatics (including juggling, stilt-walking, clowns, etc.), busking (playing music on the street), magic, martial arts (when done for performance), flash mobs

1A Have you got what it takes?

Reading 1 p.8

- 1 Use the photos, which show performers at the 2008 Olympics in Beijing and a youth orchestra, as examples of people who perform anonymously in a large group. Other examples are; choirs, orchestras, background dancers, corps de ballet (the background group of dancers in a ballet), rock groups (apart from the lead singer who often has a major role), breakdancing groups, acrobatic teams, cheer leaders,

performers in street parades/carnivals, film extras. For question 2, discuss students' preferences and find out if any have experience of performing either anonymously or as a soloist/star. If time, discuss how the point relates to their fashion styles.

- 2 Check that the concept of *gist* (the main ideas, points and topics of a text) is understood. Elicit a suitable time (1–2 mins) to skim the text. The instruction also highlights the concept of topic sentences, usually found at the start of paragraphs. The gist of each paragraph can be summarised in a few words. Students could work in pairs to match summaries to paragraphs and justify their choices with excerpts from the text.
- 3 Point out that the information given in the rubric of exam questions helps with understanding. In this case *an article* tells readers what type of text it is, *about dancers in London* gives information about the topic. Remind students that the more they know about a text before they read it, the easier it will be to understand it. Remind students that in multiple-choice questions one answer is correct and the other three are incorrect. It can therefore be as helpful to find the evidence to rule out the three 'distractors' as it is to find evidence for the correct answer.
- 4 The analysis could be done in groups or as a whole class activity.
- 5 This is a personalisation activity which gives students a chance to talk about their experience or fears of performing in public and the areas in which they would like to perform.
- 6 Draw students' attention to the vocabulary in the Expert Word Check. This feature highlights useful vocabulary from the text. Get students to find the words in the text and, if they are unsure of the exact meaning, to deduce it from the context before giving them a definition or letting them use a dictionary to check. For example, on line 4 ask. *Is 'tatty' positive or negative? Does it describe appearance or atmosphere?*
Other interesting vocabulary includes *out of sync* (line 26) and *catch-22* (line 48).

Photocopiable activity

Activity 1A could be used here. It is a groupwork activity in which students read short passages and match them according to gist.

2.2 para 1: A harsh reality

para 2: It's who you know, not what you know

para 3: Complaints are useless

para 4: A financial dilemma

para 5: A source that never runs dry Extra heading: The dangers of fame

3 1 C (line 8: *have no real prospects*)

2 B (lines 16–18: *where talent and ... provide no guarantee of success*)

3 A (whole paragraph) 4 B (line 48: *It's catch 22, because you won't hear about auditions without one*) 5 C (line 54: *with every coming year, push out hundreds of new dancers*) 6 D

Vocabulary p.10

- 1a This would be a good opportunity to recommend a good dictionary for those students that don't already have one. It should be an advanced level language learners' dictionary that includes grammar codes and usage patterns. The extracts here are from the *Longman Exams Dictionary*. The *Longman Dictionary of Contemporary English* (LDCE) would also be suitable.
Some students will need an explanation of some of the grammar terms. The two extracts give good examples of transitive and intransitive verbs. Ask students to find how other word types, such as adjective, adverb, preposition, and pronoun, are abbreviated. Ask them to find out what *sb* (somebody) and *sth* (something) mean in usage notes and how the dictionaries record useful information such as whether a word is British or American English (BrE/AmE), formal or informal, and mainly spoken or written.

- 1b** This could be done by splitting the class into five groups and giving them one word each to look up and explain to the class. Ensure that they get the correct stress on the words (e.g. *auditorium* / ooOoo).
This would be a good point at the start of the course to discuss how students plan to record the new vocabulary that they will encounter. Will they have dedicated vocabulary notes and how will they arrange them (by date? alphabetically? by topic?). Also discuss what aspects of each new word they need to record and how, using previous examples.
- 2** Suggest that students do the exercise first using their existing knowledge and what 'feels' right and then use a dictionary to check the noun + preposition combinations. Encourage students to guess answers where they are unsure as they may well know the correct form subconsciously from reading or hearing it without being able to state it as a rule. Also remind students that in the exam candidates do not lose marks for incorrect answers.
- 3a** The exercise introduces idiomatic phrases. Ask students to find the phrase *leap at the chance* in line 64 of the text on page 9 and to guess the meaning. They then complete the exercise. Dictionary training continues in this exercise as students have to work out where the best place to look up a phrase is. For example, is *a leap in the dark* listed under *leap* or *dark*?
- 3b** Remind students that they need to pay attention to the tenses as they replace the underlined words with one of the phrases. Point out that in addition to meaning *leap*, *bounds* has another unrelated meaning of *limits* as in *know no bounds*. Both are used in this exercise.
- 4** Start by checking that students understand the concept of collocation with some familiar examples. Ask them for the next word in the sentence '*She had long blonde ...*'. Point out that most people will say '*hair*' even without any context because of the strong collocation between *blonde* + *hair*. Point out that these are all theatrical expressions.

Background

Manu Chao, born in 1961, is a French singer with Spanish roots. He sings in numerous European languages and in Arabic. He has had success across Europe with his band Mano Negra and as a solo artist since 1995.

Bidji, better known as Lyricson, is a reggae singer born in Guinea.

- 5a/b** The difficulty with compound words in English is knowing whether to write them as one word, two words joined with a hyphen or as two separate words. In exercise 5a, the compounds formed are mainly two-syllable words and therefore written as one word.

Photocopiable activity

Activity 1B could be used here. It is a groupwork activity in which student pairs complete gapped sentences with words given to them by another pair.

1a **audition** (1) *n* tells you it's a noun, [C] indicates it's countable, [+ for] shows that it's followed by the preposition *for* in a sentence. **audition** (2) *v* tells you it's a verb **1** [I] indicates it's intransitive, so not followed by an object [+ for] shows that the intransitive form is followed by *for*
2 [T] indicates it's transitive, and so followed by an object.
1b **choreography** / ˌkɒrɪˈɒɡrəfi / *n* [U] the art of arranging how dancers should move during a performance
auditorium / ˌɔːdətˈɔːriəm / *n* [C] plural **auditoriums** or **auditoria** **1** the part of a theatre where people sit when watching a play, concert, etc **2** *AmE* a large building used for concerts or public meetings

inspire /ɪn'spaɪə/ v [T] 1 to encourage someone by making them feel confident and eager to do something: *We need someone who can inspire the team.* |

inspire sb to do sth *He inspired many young people to take up the sport.* | **inspire sb to sth:** *I hope this success will inspire you to greater efforts.* | *Inspired by the sunny weather, I decided to explore the woods.* 2 to make someone have a particular feeling or react in a particular way: *Gandhi's quiet dignity inspired great respect.* | **inspire confidence** (= make people feel confident because they trust your ability) *His driving hardly inspires confidence.* | *The hospital's record does not inspire confidence.* 3 to give someone the idea for something, especially a story, painting, poem, etc.: *The story was inspired by a chance meeting with an old Russian duke.* | *a range of designs inspired by wild flowers.* 4 *technical* to breathe in

backstage /bæk'steɪdʒ/ adj, adv 1 behind the stage in a theatre, especially in the actors' dressing rooms □ **offstage** 2 in private, especially within the secret parts of an organisation: *intensive backstage negotiations*

preview /'pri:vju:/ n [C] 1 an occasion when you can see a film, play, painting, etc., before it is shown to the public: [+ of] *a sneak preview of the new fashions for the autumn* | *the press preview of the show* (= when people who write for newspapers, TV, etc., could see it) 2 a description of a film, TV programme, show, etc, that people will be able to see soon

preview v [T] 1 to see or describe something before it is shown to the public: *Journalists will be able to preview the exhibition tomorrow.* 2 to show or perform something before it is shown to the public: *The band will preview their new album on 2nd March.*

2 1 for 2 on 3 for 4 to 5 of 6 in 7 with

8 for

3a 1 was endless 2 was extremely happy

3 a step into the unknown

3b 1 knew no bounds 2 jump down my throat 3 leap at the opportunity 4 by leaps and bounds 5 out of bounds 6 jump to conclusions

4 1 dress 2 limelight 3 backing 4 stage

5 standing 6 cue 7 live 8 emotional

9 curtain

5 understudy, underact, underwriter, soundtrack, soundstage, playwright, playact, overact, screenwriter, backstage, backtrack

Use of English 1 p.11

1 If it is the first time students have encountered this type of exam task, take time to explain what they need to do. Use the Expert Strategy notes on p. 167. The task requires candidates to identify what form of the given word is required for each gap and to form it using prefixes and suffixes, paying attention to the use of negatives. Students should start by skimming the text to get the gist, then work through using clues around each gap to identify which form of the given word is required (e.g. noun, adverb, negative adjective). Point out that the word needs to fit both grammatically and in meaning.

Do the first two together as an example. (0) is an adverb as it precedes the adjective *acclaimed* and is formed by adding *-ly* to the adjective *wide*. 1 is a noun as it follows the article *a* and the adjective *successful*. It is formed by adding *-ation* to the end of the verb *adapt*.

Background

Mamma Mia has become one of the most successful musicals around the world since it opened in London in April 1999. It is estimated that over 50 million people have seen it around the world. The production uses Abba songs to accompany the story of a girl searching for the identity of her father, who invites three former friends of her mother to her wedding on a Greek island that they have not visited for 20 years. It was made into a successful movie, starring Meryl Streep, released in 2008.

- 2 The purpose of writing a review here is to practise and recycle some of the vocabulary from the module. As an exam task, reviews are covered in Module 5. Therefore students should not worry too much about the structure of their reviews at this stage. Encourage them to give an opinion of a production they have seen recently.

Extra!

Finish by asking students to find more vocabulary in the *Mamma Mia* text that fits the theme of the unit and that may be useful when writing about performing arts. (e.g.: *adaptation, plot, based on, production team, be received.*)

1 1 adaptation 2 playwright 3 lyricists
4 misinterpreted 5 questionable
6 unprecedented 7 preview
8 backstage

▮ Student's Resource Book, pages 6–7

Listening 1 p.12

- 1 Start by asking students if they recognise the picture. It is from *The Snowman* (released in 1982) by Raymond Briggs. Elicit the type of film it is (*animation*). As well as the more familiar roles such as *producer, director, camera operator* and *sound engineer*, students might know less common jobs such as *location scout, stunt coordinator* and *set dresser* as well as more unusually named roles such as *gaffer*, who is chief electrician and often responsible for the set lighting, *best boy* who is the gaffer's assistant and responsible for day to day control of lighting, and *Foley artists* who use props to create sound effects.
- 2 ▮ T1.02 Start by reading the exam strategy box and Exam reference on page 170. Then ask them what they can learn from the task rubric. It is a talk (therefore one speaker) by an animator talking about his work (animation). Students need to complete the sentences using a word or short phrase (i.e. 2–4 words). Get them to read the notes to get the gist of the talk and to think about what type of information they need to listen for.
- 3 ▮ T1.02 Students listen again and complete the task.
- 4 If students are not interested in animation/arts, an alternative would be to role-play asking a careers officer questions about study/work in any areas they are interested in.

3 1 illustration (*I decided to study for a degree in Fine Art at first, with a view to working in illustration*) 2 imperfections (*It was him who told me not to erase any imperfections, but rather to draw over them and correct them, because this contributes to an overall effect of movement.*) 3 realistic (*I generally prefer realistic drawings*) 4 film festival (*I decided to enter a piece in a film festival, and fortunately won several awards!*) 5 ads/adverts/advertisements (*I still do quite a bit of work for advertisements, as these tend to be fairly short projects, yet lucrative. So, they fund the films.*) 6 collaboration (*Creating an animated film involves a great deal of collaboration, and I love the way everybody pushes towards a common goal.*) 7 by hand (*I still choose to do most of the artwork by hand.*) 8 observation (*But I'd say that observation is key to the animator's work.*) 9 (facial expressions/voice of) actors (*Actors have really helped there.*)

Language development 1 p.13

This section offers a quick review of past and present tenses in particular by focusing on state verbs in the present in Exercise 1 and time words used with different tenses in Exercise 2.

- 1 Students need to look at each pair of sentences that use different meanings of the same word and decide which are possible and to correct those that are not. Do the first together as an example. 1a *look* = appear/seem and is therefore a state verb and needs to be in the simple form – *it doesn't look*. 1b *look* = search/seek is an activity and so not a state verb and can be used in the continuous – *they are looking*.
- 2 Get students to start by skimming the text to discover that it is a conversation between two people discussing a third friend, a dancer called Ryan. They then complete the dialogue using either a suitable word from the box or a form of the given verbs. It is a complicated exercise so get students to compare answers in pairs/small groups before going through it with the whole class.

1 1a wrong *it doesn't look* 1b wrong *they are looking* (current activity)
 2a wrong *I really don't see* (see = understand, therefore a state verb)
 2b correct (see = meet as future arrangement)
 3a wrong *they have (got)* (have = possess, therefore a state verb)
 3b correct
 4a correct (concern = involve/affect state verbs)
 4b correct (concern = worry, a temporary current activity)
 5a correct (mind = object – a state verb) 5b correct (mind = look after, a current activity)
 2 1 since 2 met 3 yet 4 to find 5 still
 6 hasn't travelled 7 's/has been doing
 8 lately 9 long 10 becomes 11 's/is
 12 currently 13 doing 14 first
 15 've/have seen 16 before 17 had

Use of English 2 p.13

If students are unfamiliar with this type of exam task, spend some time studying the Expert Strategy notes on p.167 so students understand what is required. Point out that in the exam they will have about 10 minutes to complete the task.

- 1a Students skim the text for general understanding and to find Sir Peter's comments. Discuss whether they agree with him or not.
- 1b Remind students that the word they choose must fit both grammatically and in meaning. They must look at the whole sentence containing the gap and especially at the words just before and after each one to identify the phrasal verb, conjugation, collocation, pronoun etc. that is required. If they aren't sure of the missing words tell them to trust their instincts, their subconscious mind might know! Remind them that

in Cambridge exams they will not lose marks for incorrect answers and should attempt every question. They should finish by reading the whole text through once more to see if it all fits together and makes sense.

- 2 Get students to discuss the first two opinions in pairs or small groups, pointing out that they are the type of questions that they may be asked in the speaking exam. If the class are still concentrating, discuss the last point together.

1b 1 went 2 Despite 3 one (phones)
4 What 5 that 6 had 7 on 8 few

□ Student's Resource Book, pages 8–10

Writing 1 p.14

Go over the demands of this task with the class: to compare two related texts, to summarise them in your own words and to add a personal evaluation/opinion of the content. Look at the strategy box together.

- 1 Ask students to read the task rubric and answer the two questions for consolidation. Then ask students to spend a few minutes reading the two texts. At this stage of the course it might be useful to quickly check if there is any unknown vocabulary in the texts.
- 2 Students read the model answer and discuss how good an answer it is. Hopefully students will notice that it is successful in that it summarises both texts clearly, uses paraphrasing well, and evaluates them effectively.
- 3 This exercise highlights useful vocabulary when summarising texts. If time, give students examples of how the alternative word in each pair could be used.
- 4a/b Students review the organisation and structure of the model essay including the use of paraphrasing and linking words and expressions. Ask the class to find examples such as *On the stage, it's down to you* (text 1) – *the stage actor is unaided* (Model answer, para 1).
- 5 Students discuss the more personal element, the evaluation. Here there is likely to be more disagreement.
- 6 There is a similar writing task on page 192 that students can do for homework.

1 1 an essay..2 summarise & evaluate
3 1 discuss 2 examines 3 compares
4 communicate 5 suggests 6 demand
7 acquire 8 acknowledges 9 advocates
4a Students should underline from *Firstly, the first text the same result.* (para.1). Then, paragraph 3.
4b Students should highlight paras. 2 & 4
6 Answers will vary.

1B It's live!

Start with books closed. Briefly discuss music tastes with the class. What sort of music do you listen to? Do you prefer to listen to live or recorded music? How often do you go to live gigs?

Listening 2 p.15

- 1 □ T1.03 Students listen to someone talking about recording music and answer the two questions.
- 2 □ T1.04 This is a multiple matching exercise that some students may not be familiar with. Start by getting students to read the Expert Strategy note on page 15. Then get them to read the task rubric (You will hear ...) and to read the 2 tasks. Follow up with some concept questions to check they understand what is required. For example, *How many speakers will you hear?* (5), *What are they talking about?* (their free-time activities), *What do you have to listen for in Task 1?* (their main reason for doing the activity), *How many times will you hear the recording?* (twice).

If needed, draw students' attention to the help points for three of the questions. Follow up by focusing students' attention on the strategy they used to complete the task. For example, did they try to answer Task one the first time they listened and Task two the second time, or did they attempt both the first time and check them the second time?

- 3 Discuss personal views of the content.
- 4 The words in the check list are all from the audio script. If students are unsure of the meaning of any, give them a copy of the script and ask them to deduce the meanings from the context before checking in a dictionary. Check they know the pronunciation (e.g. pay attention to linking in *tag_along* and *thrive_on* and stress in *inevitable* and *hilarious*) and use of each word/expression.

1 1 you can try different things, do more than one take, experiment with mixing techniques 2 live performances (they sometimes lack the soul and the strength of emotion that artists produce in a live performance. There's nothing to beat that, really!)

2 Task One

1 G (*I needed to counteract the inevitable effects of my rather sedentary lifestyle*)

2 H (*I wanted to build on my artistic ability somehow*)

3 E (*seem to thrive on the sound of laughter.*)

4 C (*I did begin to feel a need to get my teeth into something that would stretch me*)

5 A (*I really wanted the world to know I could play the guitar just as well as my rock heroes*)

Task Two

6 H (*teach breakdancing to the kids*)

7 F (*a portfolio of digital cartoons with audio input to go on my website*)

8 E (*I'll be appearing at a big arts festival*)

9 D (*there isn't a Rock Choir in my area so I've decided to set one up.*)

10 B (*lots of guys feel the way I did, so I've started a blog with a view to getting in touch with some*)

Speaking p.16

- 1a The pictures should act as a prompt for some different ways people enjoy music. See if students can suggest other ways, e.g. buskers on the street, bands in a bar, pub, listening to music while driving or while doing sport, singing in a choir.
- 1b Use the discussion to draw out useful vocabulary to describe musical genres and tastes (e.g. rock, pop, hip-hop, contemporary, middle-of-the road, eclectic). Note that other types of music player are available.
- 2 Draw students' attention to the point that all four good answers to a simple question have two sentences or clauses. *Yes/No* questions require expansion, *Yes* + details or *No* + reason or alternative.
- 3 Look at the strategy box with the class which reminds students to expand their answers. Remind students that Paper 4 Part 1 is a conversation between the interlocutor and each candidate, lasting two minutes, focusing on general interactional and social language.
Get students to practise by asking and answering the questions in pairs. It might be useful to get one stronger pair to perform the first task in front of the whole class and then get the rest to give feedback on their performance before attempting it themselves.
The activity could be extended with additional questions such as 'What are the benefits of downloading music from the internet?', 'Do you use file sharing websites?', 'What are the moral implications of using them?'.
- 4a **T1.05** Ask students to check understanding of the vocabulary in the box. One way would be to see if the class can identify opposites (e.g. depressing/inspiring, rhythmic/discordant) or words that are similar (e.g. harmonious/soothing).

4b Give students a chance to contribute their ideas on what type of music they like to listen to while studying and whether classical music helps concentration and is good for creativity.

5a/b Students start by adding phrases from the dialogue in Exercise 4a to the table, then completing it with similar expressions given below. The phrases are all useful for spoken interaction. Encourage the class to learn them as fixed phrases along with how they are used, that is, what follows each. For example, *Have you considered + -ing?*, *I think we ought to take into consideration + noun phrase*.

Extra!

If time allows, brainstorm any other ways that students know to express the three concepts.

6 The chat message format here is a way to practise what is spoken language but as a writing task. Remind students that they don't have to give their real opinions but it is usually much easier to do so.

7 This introduces students to Part 2 of the speaking paper, the collaborative task. Look at the Expert Strategy box and tell students that in the exam this section lasts about four minutes, during which they and their partner(s) will need to sustain a conversation, expressing and exchanging ideas, seeking, giving and justifying opinions, agreeing and/or disagreeing, suggesting and speculating and negotiating to reach a decision.

8a **T1.06** Having read the exam marking criteria, students listen to two candidates attempting the first part of the task. Encourage students to be constructively critical, to recognise and highlight strengths and weaknesses in both Luisa's and Max's performance according to the criteria.

8b **T1.07** Students now listen to the same two candidates attempting the second part of the task, and then evaluate their performances and compare them with their own.

9 This might generate ideas on where to place more emphasis later in the course. Ask students to work in pairs to list what aspects of the speaking task they find most difficult. Whatever they come up with (e.g. listening and responding, agreeing and disagreeing, sustaining conversation, speculating and evaluating, reaching a decision) can be given more practice in speaking activities in future classes.

4 Tom: mind-blowing/deafening, discordant, depressing

Maggie: upbeat, soothing, inspiring

5a Agreement: No, you're right there (agreeing with negative statement/ question), I agree with you, Absolutely,

Disagreement/Partial disagreement: I hear what you're saying but, to be honest I've never found that, I'm not sure about that

Weighing things up: Don't forget, I'll bear that in mind

5b Agreement: I can't disagree ..., I'd go along with that, Absolutely!

Disagreement/Partial disagreement: That may be the case, but ..., You've got a point, but ...,

Weighing things up: I think we ought to ..., I can't rule out ..., Have you considered ...?

8a Grammar resource: Luisa makes a grammar mistake, '*it isn't appeal to everyone*' should be '*it doesn't appeal to everyone*'. Max makes a grammar mistake, '*it often pouring with rain*' should be it '*often pours with rain*'. Otherwise good.

Lexical resource: Luisa couldn't think of the word for 'open-air' cinema. Otherwise both OK though neither of them used any particularly advanced vocabulary.

Discourse management: Good

Pronunciation: Good

Interactive communication: Luisa started off well, but then she ended up simply agreeing with Max and didn't take the initiative in the last part of the discussion. Max ended up dominating the discussion, which isn't really his fault.

8b Grammar resource: Luisa made a mistake: *'might to attract'* should be *'might attract'*. Max made one mistake: *'difficult in understanding'* and it should be *'difficult to understand'*. Otherwise good.

Lexical resource: Max couldn't remember the word *'stilts'* but Louisa supplied it for him, which is acceptable. He also said *'playing'* instead of the noun *'play'*. Otherwise good.

Discourse management: Good use of phrases for agreeing and disagreeing. Generally reasonable use of turn-taking.

Pronunciation: Good apart from one mistake made by Max where he pronounced *'scene'* wrongly.

Interactive communication: Luisa OK but still hesitant in the beginning. However, when Max was getting carried away, she virtually took over and started taking a proper turn.

□ Student's Resource Book, pages 11–13

Language development 2 p.18

This section reviews future forms, a tricky subject as the choice of tense or structure is so dependent on context and nuance. The exercises highlight the lexical forms commonly used to express future concepts that are vital for advanced users of the language.

- 1 Remind students to imagine and focus on the context of each exchange to determine what the most suitable follow-on would be. Do the first one together with the whole class as an example.
- 2a The exercise highlights future in the past and ways to express changes from previous plans. Students should first skim the text to get the general sense, then identify the most suitable phrase for each of the gaps.
- 2b □ T1.0 8 Students listen to the dialogue to check their answers. Get students to practise using the structures by talking about any plans that they have had to change recently.

1 1b (In a, present continuous is used for an action happening now, so not acceptable here. b is asking about intention of how to deal with a problem, so it's acceptable.)

2a (This emphasises the speaker's disapproval and possible frustration with the other person's actions, and so is more suitable here.)

3 Both are possible. a *'will be waiting'* implies that the speaker is suggesting *'I'm going to tell him now that you're going to be late'*, while b *'will have waited'* suggests *'because he always does'* or *'because he wouldn't dream of not waiting for you.'*

4 a – indicates a future intention decided in the past which then became unnecessary.

2a 1 was going to 2 might 3 were due to be 4 wouldn't be 5 was just about to 6 were supposed to

Use of English 2 p.18

- 1 For students new to Cambridge exams, spend some time looking at the Expert Strategies on page 168. For those moving up from CAE, point out that the difference from key word transformation at CPE level is that candidates should use 3–8 words to complete the sentence.
Do Q1 together as a whole class, eliciting possible answers. Students could work together at this stage to complete the exercise.

Photocopiable activity

Activity 1C could be used here. It is a pairwork activity in which students complete sentences with missing words and phrases and write these in a grid to reveal the name of a famous person.

- 1 I was to have been I a
- 2 (the) fierce competition, I Tilda Swinton is/seems/appears set to
- 3 stands to make profits/a profit I in excess
- 4 was supposed to I have/be having
- 5 had every intention I of sending / had fully intended to send
- 6 are bound I to turn up for/at

▮ Student's Resource Book, pages 14–15

Use of English 3 p.19

- 1 This might not be very successful with mixed nationality classes as comedians and their humour tend to be limited to their own country/culture, but comedy actors from popular films and TV shows may well be known to many. Check students' understanding of *stand-up* as an adjective and explain what type of comedy it is.
- 2b If this is the first time students have encountered a lexical cloze, spend some time looking at the Expert Strategy notes on page 167. Emphasise the need to choose the word that fits both in meaning and structurally. Look at the example together. All four options can be followed by *into*, but *stepping into the spotlight* has both the literal meaning of going on stage as well as the metaphoric meaning of getting noticed. (Whereas *tap into* means to make use of ideas, knowledge and information that a group of people has, *slip into* means to gradually start changing your condition and *pop into* means to go somewhere or visit someone very briefly/quickly.)
- 3 The analysis highlights aspects of language that are tested in this task type that students should look out for in future.

Extra!

The picture is of British comedian Peter Kay (with the comedy actor John Thompson). Students with access to *t'internet* (as he refers to it in his Lancashire accent) could get some fun listening practice by watching some of his stand-up comedy about his family and comparing life now with when he was younger.

- 2b 1 A 2 A 3 D 4 B 5 B 6 C 7 D 8 C
3 1 6 (raise money), 8 (generate ... interest) 2 2 (are lined up), 4 (come a long way)

Writing 2 p.20

- 1a Students discuss how they listen to music. Many may use their phones as MP3 players.
- 1b For many students, knowledge of life before the internet might require them to use their imaginations!
- 2 Ask students to check the task rubric and to highlight the key words. Students then read text 1 and decide which of the three summaries best sums it up.
- 3a One way to list the key points is to underline them in the two texts as they read them. Students then use them to write a summary in their own words.
- 3b Students use the notes to evaluate the texts.
- 4 The strategy box gives two approaches to organising an answer. Get the class to discuss which would be most appropriate.
- 5a Students read and complete the summary of text 2. As an extension get them to identify how ideas have been expressed differently in the summary (e.g. *serves some need* / *stems from*; *the promise of a unique experience* / *hoping to hear something slightly different*).

- 6 Students will now be very well prepared to write the essay and can do it in 20 minutes for homework.
- 7 Encourage students to spend 10 minutes checking their work systematically, using the checklist on p. 191.

Extra!

This is a good time to increase awareness of common types of mistakes to look for when checking their work in future. Many students make the same mistakes repeatedly in their written work. Ask them to look back at the corrections of some recent writing and make a note of the type of mistakes they made. They should then specifically look out for such mistakes when correcting this and future essays. They should add to their list of 'favourite mistakes' as the course goes on.

1 a/b Answers will vary.

3a Text 1: Many people believe illegally downloading music is destroying the music industry; Most artists not connected with major companies; no publicity; Internet gives them free advertising; listeners free to decide what they listen to; broader tastes in music. Text 2: People go to concerts to experience the atmosphere and share passion for music with others; Also hope something unusual will happen.

3b Opinions will vary, but evaluation should contain the following ideas: Both examine ways people listen to music today, and are fairly objective in their approach. They look at different aspects of music as entertainment. Text 1 looks at the impact developments in illegal downloading of music have had, while text 2 examines the enduring popularity of live concerts.

4 Answers may vary, but should contain elements of the points from **3 a** and **b** above.

5a 1 attract 2 despite 3 suggests 4 stems

5 experience 6 while

5b Suggested answer:

Both texts examine ways people listen to music today in a fairly objective manner. However, while the first text focuses on the impact developments in technology have had on people's tastes, the second text looks at a habit that has remained largely unchanged.

While we cannot ignore the fact that the fall in CD sales will affect the survival of some record companies, there is no doubt in my mind that, as the first text points out, the developments have improved the aspiring artist's chances of getting noticed, and given listeners greater power to choose. Furthermore, no matter how sophisticated the technology becomes, it cannot hope to replace the feeling of charged emotions involved in being at a live performance.

6 Suggested answer:

Essay

The two texts examine different aspects of the music industry. Whereas one considers the way that people obtain music is changing, the other considers the continuing popularity of live music events.

The first text rejects that idea that sharing music online is having a negative effect on the music industry and that it is in fact a good way for up and coming bands to reach wider audiences and that by distributing their music at no cost they can become popular. It points out that we can now choose from a greater variety of artists and music types and so everyone's interests can be met.

While I agree with this point to a certain extent, and that they might help new bands, we cannot ignore the fact that a large percentage of music downloads are done illegally and are of no benefit to the established artists who recorded them.

The second text asks why the discomfort of hearing live music remains popular in the era of high quality recording and suggests that it is more about the shared physical experience and bonding with like-minded fans than it is about the music. However it also points out that live gigs offer the chance to hear familiar songs, sometimes in new ways and therefore have a variety that recorded music lacks. It is undoubtedly true that audiences prefer to hear a band play songs they love. However, we should not ignore the excitement of hearing new tunes for the first time. Many shows are now much more theatrical and the text rightly points out the buzz that they generate.

The texts correctly acknowledge that, although recorded music is evolving, live music will never die!

(282 words)

▣ Student's Resource Book, page 16

Module 1: Review p.22

1 1 will acquire 2 is demonstrating 3 demands 4 concluded 5 recognising 6 be assessed 7 asserted 8 conveys.

2 1 dress rehearsal 2 curtain call 3 on cue

4 standing ovation 5 jump down my throat

6 leap at the opportunity 7 in the limelight

8 knows no bounds

3 1 Both OK, but *is studying* more likely.

2 has been performing 3 had only ever performed 4 was training 5 is to be shown

6 has worked 7 collaborated 8 had been hoping

4 1 tuition 2 enthusiasm 3 commitment

4 accessible 5 extraordinary

6 understudies 7 prestigious

8 professionalism