

The theme of the module is language, and includes topics such as literature and other genres of writing, the influence of Shakespeare, endangered languages and the power of words.

### Lead-in p.71

Start with books closed. Write up a few words, such as *ketchup*, *dollar*, *noodle*, *orangutan*, *shampoo*, *wiki*, *alcohol*, and ask students if they can work out the connection – they are all loan words. Then, in groups, ask them to guess which language the words are from. (*ketchup* – Chinese, *dollar* – Czech, *noodle* – German; *orangutan* – Indonesian(= forest man); *shampoo* – Hindi; *wiki* – Hawaiian (=fast); *alcohol* – Arabic).

- 1 Show students the timeline and point out how the English language reflects the history of the nation. They then match the words to the period in which they first appeared in English.
- 2 Students then discuss the three questions; first for more examples of loan words in English, then for examples of English words used in other languages. Try to steer them away from IT and business management words, which are very common in many languages. Many loan words have very changed meanings or never even existed in the original language (e.g. in Italy *a smoking* is used for a dinner jacket, in Spain *footing* means jogging).

1 1900s–present day 2 Celts 500BC–43BC 3 Renaissance 1476–1650  
4 Romans 43BC–c.450AD  
5 100 Years' War 1337–1450s 6 Anglo-Saxons 449AD 7 St Augustine 597 AD  
8 Industrial Revolution 1760–1800s  
9 Vikings 789AD 10 Normans 1066

## 5A It's all in a word!

### Reading p.72

Start with books closed. Ask students to have a short discussion in pairs to talk about the most recent book they read, including how they read it, for example, whether it was in English, in traditional book form or electronic form such as a Kindle.

- 1 The discussion might include how the differences between written and spoken forms are becoming less distinct as much writing now is more a written record of spoken language (e.g. texting, Twitter and to some extent blogging and email).
- 2 The discussion is likely to include magazines and journals as well as online reading and digital media.
- 3 A quick skim for gist should enable students to answer the question.
- 4 Remind students that, as with other multiple-choice tasks, their strategies should include identifying reasons why three possible answers are incorrect as well as looking for the clues as to why one is correct.
- 5 Students identify the parts of the text that helped them to find the correct answers.
- 6a/b Students discuss their attitude to books and where they keep them. Remind students that the question in 6b is the sort of thing that they are asked in the speaking exam, so it is good to practise expressing an opinion.
- 7 Ask students to find the vocabulary in the text to check meanings, pronunciation and usage and to add them to their vocabulary records.

3 The writer believes the home library will survive because of the statement books make about the home owner.

4/5 1 C (*other aspects of the print media have felt the heat of virtual competition – why not books?*) 2 C (*there then ensued much speculation ...*) 3 B (*perhaps we all seek out others whose tastes in such matters match our own*) 4 D (*Books define a space ... you've immediately created an area. ... about creating an ambiance*) 5 A (*their primary purpose was to disguise ... fridge. ... no longer destined to be a feature .... so books were deemed redundant*) 6 B (*the odds of them hanging around look good*)

#### Vocabulary p.74

- 1a Tell students that remembering the terminology here is not as important as appreciating the concepts that the words express. When they have matched the words to the definitions and examples, ask them to search the text for other examples. Remind them of how the words describing animal sounds on page 26 are good examples of onomatopoeia.
- 1b The text is a good example of metaphor/cliché packed detective fiction. As students identify examples of the literary devices point out that a phrase might be an example of more than one. Discuss what effect so many metaphors and similes have on the reader.
- 2a Explain the word *wits* (your ability to think quickly and make the right decisions) before students attempt the task. Ask students how they could express each one in other words.
- 2b The exercise is potentially quite hard with so many phrases to choose from, so might be best done in pairs/groups. Remind them to pay attention to the choice of personal/possessive pronouns too. Follow up by getting students to try writing examples of uses of some of the other expressions.
- 3a Start by asking students what they know about Shakespeare and whether they have read anything written by him. Look at the three example expressions together and discuss the meaning of them (*it's Greek to me* = it's totally incomprehensible; *vanished into thin air* = disappear suddenly, as if by magic; *not budge an inch* = to refuse to change an opinion, relent or compromise). Students underline any other expressions they think might be from Shakespeare and what they mean. Hopefully, by the end of the exercise, they will start to appreciate the huge contribution Shakespeare has made to the language!

#### Photocopiable activity

Activity 5A could be used here. It is a pairwork activity in which students complete sentences with expressions taken or adapted from Shakespeare plays, while playing a board game.

#### Extra!

Students might be interested to know that an anagram of *William Shakespeare* is *I'll make a wise phrase*. Interestingly for a man who was famous for spelling his name in different ways, another is *I am a weakish speller*. Ask students to find anagrams of their own names.

- 4a Previous exercises have looked at various affixes. This looks at words formed with both prefixes and suffixes. Draw students' attention to the fact that while prefixes are frequently used for negatives and therefore affect meaning, suffixes are generally used to change word type. Examples of exceptions include the prefix *en-* to form verbs from adjectives (e.g. *enlarge*) or the suffix *-less* meaning without (e.g. *worthless*). Students should work in pairs or small groups to identify the form of each word. They will notice that there are often two or more words of the same form (e.g.

*disbelieving/unbelievable* are both negative adjectives form from *believe*). Students should compare the words highlighted and identify the differences in meanings.

**4b** Students should think of as many words as they can, formed from the three verbs given, before checking their ideas in a dictionary.

When checking the answers, pay attention to students' pronunciation, especially to the silent *b* in *doubt* and to the changing stress patterns (e.g. *suitable* – *suitability*) and secondary stress on negative prefixes. Also notice that *doubtless* is an adverb although it looks like an adjective (ending in *-less*) and that the usage is quite distinct from *undoubted*. *Doubtless* (= almost certain to happen or be true) is often used at the start of a sentence (e.g. *Doubtless the opposition to his idea would be fierce.*), *undoubted* (= definitely true or known to exist, e.g. *His undoubted strength of character will take him through this difficult phase.*)

**1 a 1** f (this is also a metaphor) **2 a** **3 g** **4 c**

**5 i** **6 h** **7 d** (pun on *sense of humour*)

**8 b** **9 e**

More examples from the text: *wear your personality on your bookshelf* (metaphor, stemming from the idiom 'wear your heart on your sleeve'), *cost the earth* (metaphor), *the oldest trick in the book* (idiom), *[books] hanging around* (personification)

**1 b** The night was as black as ink [simile/cliché]. As Detective Rowley trudged through the forest, the wind howled [onomatopoeia/metaphor/cliché] and the trees threw their branches around madly [personification], as if threatening to slap him round the head [simile/personification]. 'Where was that cabin?' Rowley asked himself as he peered into the blanket of darkness [metaphor] around him. Normally he had a good eye for spotting things – being a detective – but that night he couldn't see in front of his nose!

Suddenly, a piercing scream cut through [metaphor] the wind and darkness like a knife [simile]. Detective Rowley snapped [metaphor] his head around and stared in the direction it had come from. Glowing in the darkness was a tiny pinpoint [metaphor] of light – the cabin!

**2 a 1** head: say sth without giving it much thought **2** mind: when sth ceases to be a worry **3** wits': when you have tried everything to solve a difficult situation and you don't know what to do **4** brains: be the mastermind behind a certain plan or project

**5** face to face: meet sb in a way that surprises or frightens you / experience a difficult situation and have to deal with it **6** mind: have an idea

**7** mind: tell sb what you really think, usually in a disapproving way **8** head: when some praise or flattery makes a person feels better or more superior than he/she really is **9** mind: say that you might do sth to show your disapproval **10** mind:

when a piece of equipment won't function properly or do what you want it to **11** face: when you try not to smile at sth funny **12** wits: try to keep calm in a difficult situation **13** head: when you feel you aren't managing to make sb understand what you want to say **14** face: lose face: when you feel humiliated in front of others; save face: when you avoid humiliation at the hands of others **15** mind: decide to do sth and work hard at it **16** brains: try very hard to remember or think of sth

**2 b** **1** keep a straight face **2** keep my wits about me **3** racking my brains **4** a piece of my mind **5** Off the top of my head.

**3a** If you cannot understand my argument, and declare ‘It’s Greek to me’, you are quoting Shakespeare; if you act more in sorrow than in anger; if your lost property has vanished into thin air, you are quoting Shakespeare; if you have ever refused to budge an inch, if you have been tongue-tied or a tower of strength, if you have insisted on fair play, slept not one wink, or had too much of a good thing – why, the more fool you, for it is a foregone conclusion that you are quoting Shakespeare; if you think it is high time and that that is the long and short of it, if you believe that the game is up, if you lie low till the crack of doom because you suspect foul play, then – if the truth were known, you are quoting Shakespeare; even if you bid me good riddance and send me packing, if you wish I was dead as a door-nail, if you think I am a laughing stock, then – Tut tut! For goodness’ sake! – It is all one to me, for you are quoting Shakespeare.

**4a** understand (v), understanding (adj, n), misunderstand (v), misunderstanding (n), misunderstood (adj, from past participle) believe (v); belief (n); disbelief (n); disbelieving (adj); believable (adj); unbelievable (adj); unbelievably (adv). Note: disbelieving = doubting (e.g. *She gave him a disbelieving look.*); unbelievable = very good, bad, difficult, hardly possible to believe (e.g. *Her imaginative powers are unbelievable!*)

comprehend (v); comprehension (n); comprehensible (adj); comprehensive (adj); incomprehensible (adj) Note: comprehensible / comprehensive: comprehensible = easy to understand (e.g. *Whatever you write, it has to be comprehensible!*); comprehensive = including all the necessary details (e.g. *The book was a comprehensive account of the author’s travels in the Far East.*)

**4b** 1 conceive (v) □ conception (n) □ misconception (n) □ conceivable (adj) □ inconceivable (adj) □ conceivably (adv)

2 doubt (v, n) □ doubtful (adj) □ doubtfully (adv) □ doubtless (adv) □ undoubted (adj) □ undoubtedly (adv)

3 suit (v, n) □ suitability (n) □ suitable (adj) □ unsuitable (adj) □ (un)suitably (adv)

### Use of English 1 p.75

- 1 As the title of the text suggests, it is about how the choice of words used can influence outcomes, so ask students to spend a few minutes thinking about the effect that the right or wrong words can have.
- 2 By this stage in the course students should be familiar with the task type so ask them to do it in exam conditions in 8–10 minutes. Then compare and check answers.

1 By having a wide range of vocabulary so you have more possibility of choosing the exact word to express your meaning; by being concise in what you say and not long-winded, otherwise people will give up listening or interrupt; by using humour / play on words; by using simile/metaphor to create a richer image. Also, by using a variety of different forms of sentence structure to highlight emphasis, contrast, etc.

2 1 subtlety/subtleties 2 suitability

3 competence 4 misunderstood

5 ensuring 6 humorous 7 unexpected

8 inclusion

### □ Student’s Resource Book, pages 50–51

### Listening 1 p.76

- 1a Students who are unfamiliar with the theory that the two halves of the brain have separate functions might require some introduction. Possibly someone in the class might introduce the concept that the left side of the brain focuses on logic and the right side on creativity.
- 1b The discussion is very hard to generalise as it will vary according to many factors such as the age of the child (with younger children more creativity, art and music, with older ones more logic, maths and science) as well as according to the interests

of both children and parents. It may be easier to personalise and ask them what their parents encouraged more.

- 1 c Extend the discussion above to what students now do for themselves as well as ideas for 'brain training'.
- 2 **T1.27** Students start by reading the question and the notes to get the gist of the talk. They then listen to complete the gaps. Remind them to use words or phrases from the recording.
- 3 Students discuss whether minority languages should be preserved. Ask them to consider whether it would be better if everyone in the world spoke English plus another language or just English.

**1 a Left:** analytic thought, logic, language, science and maths **Right:** holistic thought, intuition, creativity, art and music

2 1 anthropology 2 Enduring Voices

3 6,500 4 random 5 grammar

6 education 7 biological diversity

8 folklore 9 Welsh

### Language Development 1 p.77

This section focuses on words that are often confused either because they have similar meanings (e.g. *affect/effect*), similar spelling (e.g. *stationary/stationery*) or the same pronunciation (homophones) (e.g. *your/you're*). It might be comforting for the students to know that many native speakers have problems in this area too!

- 1 a Ask students to define the three words in each case in order to decide which is the most suitable in the context given. They then need to decide what form the word needs to be in. Do the first question together as an example (*entail* = involve/require something as a necessary part; *contain* = include, have something inside; *enclose* = to surround or put something in another thing, such as an envelope).
- 1 b Students either write or find example sentences for the other words.
- 2 Again start by identifying the differences in meanings (see Key) between the words as well as in their pronunciation (esp. with *loath/loathe* and *suite/suit*). Then choose a suitable word for each gap.  
Finish by asking students to find the meaning of *gobbledygook* (also *gobbledegook*), an informal word used to show disapproval and meaning 'complicated language especially in official or technical communication that is difficult or impossible to understand'. Ask students if they have a similar word in their language, as it is said to be one of the hardest words to translate!
- 3 Students will probably be familiar with the number and nature of homophones in English where the flexibility of spelling/pronunciation rules allows words with identical pronunciation to have quite different spelling.
- 3 a Treat the task as a correction exercise. Students should read through the sentences, correcting the words that are spelt incorrectly and comparing the use/meaning of the homophones. Do the first one with the whole class as an example. (*fowl* = bird used for meat such as chicken / *foul* = unpleasant; *boy* = male child / *buoy* = floating object in sea or lake to mark an area).
- 3 b This could be set as a competition with a point for each correct homophone. Point out that some of the words have more than one. Finish by checking that students know which spelling goes with which meaning for all the words!

### Extra!

If there is sufficient time, students might like to research homophone phrases, sometimes called *oronyms* (e.g. ice cream / I scream; four candles / fork handles; some others / some mothers) as they are often used in comedy. That could lead on to misheard lyrics in music, known as 'mondegreens' (from '*they laid him on the green*' misheard as '*the Lady Mondegreen*'). Famous examples include '*Excuse me while I kiss the sky/ this guy*' in *Purple Haze* by Jimi Hendrix. Students may well have their own versions! Ask for examples of other misheard lyrics.

1 a1 contains 2 differentiating 3 difference  
4 compared 5 potential 6 rare  
7 refrained 8 similarity  
2 **disinterested**: impartial, not wishing to make any personal gain out of sth  
**uninterested**: showing a lack of interest  
**exhausted**: extremely tired  
**exhaustive**: very comprehensive (search, etc), finding out all possible details  
**historical**: relating to the past or to the study of history  
**historic**: a very important event or a very old building  
**accept**: (here) to agree that sth is true  
**except**: the only thing about which a statement is not true  
**industrial**: relating to industry or an area having lots of industries  
**industrious**: hard-working  
**personal**: relating to one particular person or to their private life  
**personnel**: the staff of a company  
2 1 accept 2 industrious 3 personnel  
4 historical 5 exhaustive 6 exhausted  
7 uninterested  
3 1 foul, buoy 2 complimentary, principal, steak 3 stationary 4 air, assent 5  
reins, son 6 fazed 7 source 8 Gorillas, prey  
3b 1 allowed 2 byte 3 feat 4 ensure  
5 leant 6 lessen 7 paws/pores/pours  
8 sent 9 seize/seas 10 cereal  
11 site/cite 12 sought 13 sauce  
14 whine

### ▮ Student's Resource Book, page 52-57

#### Writing 1 p.78

Start with books closed and ask students whether they read/listen to reviews of music, films, books, restaurants etc. and where/when. Ask them what makes a good review. Then compare with the notes at the start of the exercise.

- 1 Look at the notes that describe the stages of planning a review. Highlight the importance of focusing on *wh*- words when planning style and content; *What is it about? Where is it going to appear? Who is going to read it?*
- 2 Students decide on who the likely readers are in each task and what style would be appropriate.
- 3a The exercise looks at topics that could be included in four common types of review. Follow up with a quick brainstorm of any other topics that each review type might include (e.g. restaurant: value for money, variety of dishes, amount of local produce/source of ingredients).
- 3b Students think of topics to include in two more reviews. Point out that 'an exhibition' could mean a display at a museum or could mean a trade show for people working in a certain area.
- 4 The potential here is huge, so just elicit a few words for each category as examples.

- 5 Reviews, being descriptive, are likely to need topical adjectives. The exercise includes a range of suitable adjectives that students might not be familiar with. Start by eliciting the meanings. Note the compound adjectives (e.g. *true-to-life*, *up-to-scratch*) and draw students' attention to how they are formed and where the stress lies. Then students match them to review types and identify the connotation of each. (Note: The picture shows Kaya Scodelario as Catherine Earnshaw in the 2011 film version of *Wuthering Heights*.)
- 6a Students plan the film review using ideas from the page.
- 6b Students could write their reviews collaboratively, working in pairs and helping each other.

2 1 visitors to the area of all ages who enjoy or will need to eat out, unlikely to be regulars (local people are unlikely to be reading a tourist brochure for the town)

2 readers of the online magazine, likely to be parents, with an interest in new children's literature.

**Language:** (semi-) formal for both, although the review for the online magazine might be slightly more formal

**3a Suggested answers:**

**R** décor, service, quality of food, atmosphere/ambiance, location, cost/price

**C** standard of players, choice of music (programme), length of programme, atmosphere, cost/price, location

**F** acting, location/setting, historical/factual accuracy, cast, camerawork/lighting, plot/storyline, theme music

**B** plot/storyline, historical/factual accuracy, characterisation, interest level, cost/price

**3b exhibition:** (museum) content, display, layout, supporting information, (trade) exhibitors, arrangement of stands, size, usefulness

**magazine:** attractiveness of layout, price, content, pictures, appropriateness for target audience

**4 Suggested answers:**

**restaurant:** menu, starter, main course, dessert, waiter, bill, chef

**concert:** classical, jazz, rock, sound quality, performers, performance, strings, percussion, drums, brass, orchestra, band, musician

**film:** well-known stars, leading role, scenery, scene, shot, denouement, director, premiere, production, cast, camerawork, big-screen adaptation, (shot) on location, genre (these are particularly useful for the written task in ex 5)

**book:** fiction (novels/short stories: detective, fantasy, romance, chick-lit, the classics, modern fiction), non-fiction, poetry, drama, biography, autobiography, academic, travel; author, etc.

**exhibition:** Home and Garden, Craft, Art, Book, car/boat/computer shows, exhibitor, exhibition centre

**magazine:** articles, interviews, artwork, photographs, features, cover, issue, circulation, editor

**5 acclaimed:** (+) (film, book, concert, restaurant) **clichéd:** (-) (film, book);

**exceptional:** (+) (film, book, concert, restaurant, exhibition, magazine)

**gripping:** (+) (film, book)

**hi-tech:** (n) (film, exhibition, magazine) **legendary:** (+) (film, concert, restaurant),

**mediocre:** (-) (film, book, concert, restaurant) **(un)memorable:** (-/+)(film, restaurant) **over-hyped:** (-) (film, book)

**over-priced:** (-) (book, restaurant, magazine) **over-the-top:** (-) (film),

**sophisticated** (+) (concert, restaurant); **superb:** (+) (film, book, concert, restaurant, exhibition, magazine) **thriving:** (+) (restaurant, magazine)

**true-to-life:** (+) (film) **up-to-scratch:** (+) (film, restaurant) **world-renowned:** (+) (film, book, concert, restaurant + others?)

**6b Suggested answer:**

**Review: Salmon Fishing in The Yemen**

*Salmon Fishing in the Yemen is an unusual story about a seemingly impossible dream, of the people who become involved in the project and with each other, of war, love and faith and government co-operation. It is the dream of a wealthy man from the Yemen who loves Scotland and fishing and decides to use his considerable assets to introduce salmon to a river in his homeland. He recruits the help of a very reluctant and sceptical government scientist and before long various departments of the UK government are involved.*

*It is a completely unbelievable story with comical government aides, yet the message about the importance of faith in a project comes through and the development of the relationship between Dr Jones and the sheik's assistant played by Emily Blunt is handled sensitively.*

*The acting is good, especially Ewan McGregor, who is convincing as the reticent scientist Dr Jones, and Amr Waked who conveys the wisdom and quiet belief of Sheik Mohammad. The film makes the most of the spectacular Scottish scenery, and the lush green forests and riverbanks around the sheik's castle in Scotland are well contrasted with the dry dusty riverbeds in Yemen.*

*The film is based on Paul Torday's debut novel of the same name. It is an interesting modern book in which the story unfolds through a series of emails, diary extracts, interviews and other devices most of which is lost in the film. As it often the case, the characters, especially that of the sheik, are far more developed in the book. The first half of the film follows the book quite closely, but from then on the book and film diverge with the film taking the easy option of a clichéd rom-com ending.*

*It is a good, but unmemorable film that could have been better had it stuck to the more realistic relationships and outcomes of the book.*  
(316 words)

## 5B An open book

### Listening 2 p.79

- 1 **a** Brainstorm types of literature. Students may only think of genres of fiction, so point out that the word means all forms of writing and can include academic writing and marketing and publicity material (promotional literature).
- 1 **b** Ask whether students prefer fiction or non-fiction. If fiction, do they prefer classics or something more akin to an 'airport novel' (remind students of the reference to holiday reading in the text on p. 73).
- 1 **c** Students decide what makes a good book.
- 2 **T2.01** Students will now be familiar with this type of listening task so it might be appropriate to do it closer to exam conditions, giving them less time to read the tasks before playing the recording.

### Photocopiable activity

Activity 5B could be used here. It is a groupwork activity. Students write a short review of a book. They read their review to the class for them to decide what kind of book it is about and give their opinion on the review.

- 3 Students speak about a book in a form of spoken review but targeted towards their partner.
- 4 The exercise picks up on some useful vocabulary in the listening. The set includes a phrasal verb, idioms, collocations and informal language. Make sure students can identify more than just the meaning of each word.



**1 a types of literature:** poetry; non-fiction prose (biography, autobiography, academic, essays, publicity, scientific journals, travel, cookery, hobbies etc); fiction, novels/short stories (detective, fantasy, romance, adventure, spy, chick-lit, the classics, modern fiction, science fiction, horror, erotica, historical novels)

**2** 1 H (*the idea of reading and re-evaluating it at a reading circle I'd joined*) 2 D (*I was introduced to him through reader comments posted on an online bookstore*) 3 G (*I was browsing in a second-hand bookshop, and was drawn to the cover illustration. I had to have it!*) 4 B (*A book that stands out for me is one that my cousin put me on to*) 5 A (*It was given to me by a friend who doesn't usually bother about my birthday!*) 6 G (*Such insight into motivation and thought processes*) 7 D (*one thing that shines through, even in translation, is his subtle ironic touch*) 8 H (*What blew me away was the beautiful prose – it's intricate, poetic and flowing*) 9 E (*it throws light on transformations taking place in China during the last century*) 10 C (*Behind all these accounts is the idea that anything's possible, which has really fired my imagination.*)

### Speaking p.80

- 1 a Start by identifying the range of jobs shown and get students in groups to identify what language skills each requires.
- 1 b Students decide which of the points listed apply to a particular job. Suggested ideas are given in the key but all answers should be accepted if they can be justified.
- 1 c Brainstorm other jobs where use of language is important. This could include use of foreign languages too.
- 2 Practise the pronunciation of the phrases for concluding/moving on, paying attention to intonation and stress.
- 3 Students use the phrases in short conversations. Point out that these questions are typical of the type that candidates might be asked in Part 1 of the speaking exam. Ask students to look at the Exam strategy notes on p.171.
- 4 Do the same as in exercise 2 with these phrases.
- 5 a/b Remind students that Part 2 consists of two sections; in the first students need to react to some of the pictures, in the second section they collaborate on a task. Tell students that they can speak about their own opinions as well as what most people think of politicians and writers in their countries. They then go on to do the collaborative task in pairs.
- 6 Ask students to give feedback on their own and their partner's performance, highlighting both strengths and areas to work on.

### 1 a Suggested answers:

An author/writer requires the ability to use words creatively or descriptively, imaginative skills, skills of ordering one's thoughts, use of imagery

An advertising agent/executive requires skills of manipulating language cleverly, using puns, metaphors etc. to get the message across, persuasion, description, originality.

A holiday/tour rep requires skills of explaining, describing, planning, story-telling, engaging interest.

A news correspondent requires skills of summarising events concisely and clearly in a balanced way, using impartial language without going into hyperbole (over-exaggeration).

**1b Suggested answers:**

- 1 huge responsibility, requires good oratorical skills, dependent on public opinion, uncertain future
  - 2 creative imagination, good command of the language, solitary occupation, can suffer from writer's block
  - 3 has to come up with new and inventive slogans, needs to convince the public, works under a lot of pressure, potential for high income from sales
  - 4 responsibility, should respond calmly to difficult situations, should describe ongoing situations with the aid of background knowledge, can involve being in dangerous circumstances, 24/7 availability
  - 5 should be sympathetic and well-organised, should be able to deal with emergencies, should have good personal skills, involves a lot of travel and time spent away from home
- 1c diplomacy, the legal profession, journalism, editors. Knowledge of a foreign language would include: trade, import/export work, translator, interpreter; any job in the travel industry; teaching, etc.

**Language development 2 p.82**

- 1a Students compare the sentences for both structure and dramatic impact. They are more emphatic because they start either with a clause (e.g. *All I ever ...; What I like ... is ...*) that attracts attention and hooks the listener in or by bringing the important part to the start (*Having a library ...*).
- 1b There may be more than one way to emphasise the sentences here. Compare suggestions.
- 2 Some students will have been using nominal relative clauses without really knowing what they are. Spend a while focusing on the structures and comparing them with simpler forms (e.g. *we've been doing that with the books*). It might help to give students a topic such as reading or books to focus on when trying to complete the sentence stems.

**Photocopiable activity**

Activity 5C could be used here. It is a pairwork activity in which students complete sentences with pairs of words within a set time limit.

- 3a/b** Remind students that nouns combine in different ways. Personal/animal and temporal nouns often combine with possessive s (e.g. *writer's cramp, collector's item, dog's dinner, three weeks' notice*) whereas most other inanimate nouns combine with a preposition (usually *of*).  
When they have completed the exercise ask them for other noun collocations that they know using the nouns given (e.g. *life of crime/leisure/poverty/Riley*).

**Extra!**

With a strong class, follow up by playing a game in which students take turns to complete a chain of noun collocations by starting a collocation with the final word of the previous one (e.g. *balance of power – power of love – love of life – life of ...etc*).

- 1b 1 The reason why I've come is to discuss my project with you. / What I've come to do is discuss my project with you.
- 2 The person (who) you need to see is Mr Evans. / Mr Evans is the person you need to see.
- 3 There isn't a lot I can do about the problem, I'm afraid.
- 4 To give up / Giving up the course now would be a pity.

5 All / The only thing I want to do is pass my exams.

6 What I like about you / The reason  
why I like you is that you always  
try hard!

**2 Sample answers:**

1 I completely understand what you are saying.

2 You take your thoughts with you wherever you go.

3 I really don't know why you like that author!

4 I'll do whatever it takes to make the children happy.

5 Can you remember when you first stayed at home alone?

6 Does he know who you're meeting tomorrow?

7 I can't remember where/when I read that book.

**3a** Collocations: balance of power, centre of attention, choice of career (also books), cost of living, course of action, crack of dawn, language of love, life of leisure (also: crime/poverty), matter of principle (also time/life or death/opinion), point of no return, price of success, sign of trouble (also success), time of year (also day), train of thought

Other similar collocations: kind/sort/type of person; break of day, standard of living

**3b** 1 train of thought 2 price of success

3 crack of dawn 4 matter of principle

5 language of love 6 sign of trouble

**▮ Student's Resource Book, pages 58–59**

**Use of English p.83**

**1a** Ask students if they think it would be easy or hard to write books for children. It is generally considered harder than most people realise because of the limited range of both language and situations that children are aware of.

The exercise gets them to consider the qualities that are important. If they find the task hard, ask them to think of examples of good children's literature and the qualities it has. The *Harry Potter* books would be a good example as they contain many of the ideas listed here.

**1b** Students should work in pairs or small groups to decide on three qualities that make a great writer.

**2** Remind students that when doing the multiple-choice lexical cloze they should be looking for idioms, phrasal verbs and collocations as well as grammatical clues.

**3a/b** This is a chance for students to discuss personal favourites. It might be helpful to start by giving an example.

**2 1 D 2 B 3 C 4 C 5 A 6 D 7 A 8 B**

**Writing 2 p.84**

**1** Open the session with a quick discussion of the two questions regarding getting/giving books as presents.

**2** Ask students to start by reading the task, then look at the questions. Point out that these are the questions that they should ask themselves in the exam to help plan their work.

**3** Students use the guide to plan their review.

**4** The exercise highlights more useful vocabulary, including phrasal verbs and collocations, that could be used when writing a book review. As in previous modules emphasise the need to learn some of the phrases as chunks (e.g. *I was pleasantly surprised by...; it would suit me/him down to the ground*).

- 5 Ask students to look back at the Writing 1 section on p.78 as well as other sections of the module before they sit down to write their review uninterrupted and without further reference to the book.
- 6 They should be encouraged to check their work systematically, following approaches covered in previous modules, before it is marked.

2 1 narrative, descriptive, explanatory, evaluative 2 reasons why you bought that book, why you thought it was special and why the other person would appreciate it  
 3 Either the title of the book or something like, 'Best choice for birthdays!' 4 You could start off as a narrative, from the process of choosing the book to giving it, or you could start off with how pleased the other person was with the book (i.e. perhaps a more interesting start) and then go back to how you chose it 5 vocabulary to do with books and literature, evaluative adjectives, etc.

4 1 vivid 2 detail 3 set 4 realism

5 complex 6 worth 7 strongest 8 up to 9 pleasantly 10 down to

5 **Suggested answer:**

**Review: How to Bake Bread**

*Early this year I had my annual dilemma of what to buy my dad for his birthday. Then one Sunday morning he announced that he was going to make bread. What he presented us for lunch that day was not very good. But his enthusiasm was undimmed. He spoke enthusiastically about self-sufficiency and the spirituality of bread making. I knew that he wouldn't give up. You can guess what I bought him; a book on bread making!*

*'How to Bake Bread' starts with the basic techniques a novice baker requires to produce simple loaves and then introduces more complex ideas to help more experienced bread makers to attempt more adventurous baking.*

*It is an attractive looking book, richly illustrated with pictures showing each step in the process and large colour photographs of the finished products. One of the things I like about this book is that the language is clear and easy to understand and is accessible for people who have no previous experience of bread making. The recipes it contains go from simple bread made with plain flour to complex breads from around the world.*

*The reason why I chose this book is that I first saw it featured in a newspaper article on bread making. I then did some research online where it had many positive reviews. Finally I went to a bookshop and compared it with a number of similar titles. It seemed to be well written with clear explanations but also includes interesting facts about the role of bread through history. I started to become fascinated myself!*

*My only criticism would be that it almost too beautiful to take into the kitchen where it might get food spilt on it.*

*I recommend this reasonably priced book for anyone who is interested in cooking and is looking to develop their skills.*

## ▮ Student's Resource Book, page 60

### Module 5: Review p.86

1 1 mind 2 brains 3 head 4 face 5 mind

6 head(s) 7 wits 8 face to face

2 1 whatever 2 where 3 How 4 When

5 who 6 what 7 what 8 what

9 wherever 10 why 11 why 12 how.

3 1 B 2 D 3 C 4 D 5 A 6 C 7 B 8 B

4 1 pursuit 2 rhetorical 3 unbelievable

4 steak 5 location 6 action 7 insights

8 command 9 factual 10 sites