

11A | Special people

WHAT THE LESSON IS ABOUT

Theme	The things people can do
Speaking	<i>The English Challenge</i> : asking people what they can do
Reading	<i>People look at us</i>
Vocabulary	Action verbs
Grammar	Can/can't
Pronunciation	Can/can't

IF YOU WANT A LEAD-IN ...

Introducing the theme: things you can do

- Tell the students two or three things you can do. For example, *I can play the guitar. I can speak Spanish.*
- Tell students to write down two or three interesting things they can do. Walk round and help with vocabulary.
- Put students in pairs or threes to say what their abilities are. In feedback, ask students to tell the class about their partners.

Test before you teach: using mime or flashcards to elicit action verbs

- **Methodology guidelines:** *Test before you teach, page xxi*
- Bring the lesson off the page by using mime to elicit the action verbs in Vocabulary exercise 1. Mime each activity, elicit the words from students, model and drill them, then write them on the board.
- Alternatively, copy the pictures in Vocabulary exercise 1 onto flashcards and use them to elicit the words.

VOCABULARY: action verbs

1 & 2 2.63

- Ask students to look at the pictures. Ask, *What are they doing?*
- Play the recording. Ask students to match verbs to pictures. Let students check their answers in pairs.
- Play the recording again. Students listen and repeat.
- Pairwork. Tell the students to cover the words, look at the pictures and say the verbs.

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

2.63

1 type	5 dance
2 walk	6 drive
3 sing	7 run
4 swim	8 play guitar

Extra task

- Pairwork. Students mime and guess the words. For example, Student A mimes *type*. Student B says the word.

Extension task

- With stronger students, you could check meaning by writing words that often collocate with the verbs on the board. Ask students in pairs to match verbs to nouns. Write on the board:

an email a song a car a race a piano

Language note: action verbs

- Note the pronunciation: **type** /taɪp/, **walk** /wɔ:k/, **drive** /draɪv/.

READING

Students read an article about a (deaf) artist, a (blind) actor and a (disabled) athlete and what they can do.

1

- Ask students to look at the photos. Ask, *What are their jobs? What can they do?*
- Ask students to read the article and answer the gist task. You could read the article aloud to the students while they listen and read.

It is about what three people (Nathan, Janice and Isaac) can do.

2

- Students read again and complete the sentences.

1 Nathan	3 Isaac	5 Isaac
2 Janice	4 Nathan	6 Janice

3

- Students turn to page 118 in the Student's Book to find out what disabilities the people have.

Nathan is deaf. He can't hear.
Janice is blind. She can't see.
Isaac uses a wheelchair. He can't walk.

4

- Pairwork. Students tell each other about friends or family with a disability.

Extension task

- Tell students to imagine they are a famous person, an actor, artist, writer, politician, athlete, musician, etc. They must write four or five sentences describing what they can do.

GRAMMAR: can/can't

- **Language reference, Student's Book page 112**
- **Methodology guidelines: Grammar boxes, page xxi**

1 & 2 2.64

- Students find mistakes in the text and correct them. They can compare their answers with a partner before you check with the whole class.

- Play the recording. Students listen and check.
- In feedback, ask students to read out sentences. Ask what each mistake is (see *Language notes*).

Our son Charles was born with cerebral palsy. Charles ~~don't can~~ **can't** walk and he ~~doesn't can~~ **can't** run with the other children. But he can do lots of other things. He ~~eans can~~ **can** read, he can write his name and he can ~~to~~ use a computer. That's not bad for a four-year-old.

2.64

Our son Charles was born with cerebral palsy. Charles can't walk and he can't run with the other children. But he can do lots of other things. He can read, he can write his name and he can use a computer. That's not bad for a four-year-old.

Extra task

- Get students to write six sentences, three saying what they can do, three saying what they can't do. They read them out to a partner.
- Alternatively, ask students to write four *can/can't* sentences. Tell them that three must be true and one not true. Put them in groups of four. Each student reads out their sentences. The rest of the group must guess which one is incorrect.

Language notes: can/can't

- **Can** and **can't** are modal auxiliary verbs with many uses. Here, they are used to talk about general ability.
- Like most auxiliary verbs, *can* transposes to form the question (*Can you ...?*) and is not followed by *to*. The negative is formed by adding *'t* (an abbreviated *not*) to *can*. It does not take *s* in the third person. Watch out for errors such as, *Do you can drive? I don't can drive. I can't to drive. He cans drive.*
- The form *cannot* may be used when writing formally. However, in general, when speaking or writing it is not used. Using *cannot* when speaking may sound over-emphatic.

Teach a key word

- Cerebral palsy is a disease in which a person's movements become jerky and uncontrolled because of brain damage before or at birth.

PRONUNCIATION: can/can't

1 2.65

- Play the recording. Students listen to the pronunciation of *can* in the sentences.

2.65

I can drive. I can't drive. Can you drive?

2 2.66

- Play the recording. Students listen and write what they hear.
- Pairwork. Students practise saying the sentences.

See audioscript.

2.66

- 1 Can you swim?
- 2 Yes, I can.
- 3 No, I can't.
- 4 I can't dance.
- 5 I can dance.

Language notes: can/can't

- The pronunciation of *can* is difficult. In questions and short answers, **can** has its full value: *Can* /kæn/ *you ski?* *Yes, I can* /kæn/.
- In the affirmative, *can* is unstressed. The main stress is on the main verb. So here *can* is pronounced with a schwa, *I can* /kən/ *type*.
- **Can't** has a long /ɑ:/ vowel sound. Students may want to simplify it to /æ/.
- NB In American English *can* and *can't* is generally pronounced /kæn/ and /kænt/.

SPEAKING

1

- Ask the class, *What can you do in English?* Elicit any suggestions from the students.
- Students read the phrases and tick the ones they can do (hopefully, all of them).

2 2.67

- Play the recording. Students read and listen.

2.67

- A: Can you spell your name in English?
 B: Yes, I can.
 A: Show me.
 B: M-I-C-H-A-E-L.

3

- Model the activity by asking students one or two *Can you ...?* questions. Then put students in pairs to play the game. Monitor, prompt and correct.

Extra task

- Ask students to write down five other things they can do in English. Tell them to turn the sentences into *Can you ...?* questions, then interview their partner.
- Ask students to write down one thing they can do which is special for them. For example, *I can play the violin. I can speak Italian. I can write computer programs.* Walk round and help students with vocabulary. At the same time, note down the things they can do and write them on the board in a list. For example, *play the violin, speak Italian.*
- When students have all written one skill, point out the list on the board. Students must stand up, walk round, and ask *Can you ...?* questions until they find who can do what.

IF YOU WANT SOMETHING EXTRA ...

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

11B | Special event

WHAT THE LESSON IS ABOUT

Theme	Glastonbury: a rock festival
Speaking	Phone dialogues: asking people what they are doing
Listening	Phone dialogues: at a concert
Grammar	Present continuous
Pronunciation	/ŋ/
English	International organizations around you

IF YOU WANT A LEAD-IN ...

Introducing the theme: rock festivals

- Write *rock festivals* on the board. Ask students to tell you the names of famous rock festivals in their country. Ask, *What bands play there? When is it? What other things can you do there? What is good about it?*
- Write the following words on the board: *rock bands, camping, summer, thousands of people, concert, music, outside*. Ask students, *What is the topic of the unit? What is the connection between the words and the topic?*

Test before you teach: present continuous

- *Methodology guidelines: Test before you teach, page xxi*
- Write the names of three members of your family or friends on the board, for example, *Paul, Carole, Steve*. Tell students that you know these people and that they can ask you questions to find out about these people. Students may ask anything, but they are likely to ask *Who is Paul? (He's my brother)* and *Where is he? (use the present continuous in your answer: At the moment, he's sitting in an office in London)*.
- Pairwork. Students write three names, then ask questions to find out who the people are and what they are doing.

SPEAKING

1

- Ask students to look at the photos. Ask the questions in the Student's Book.

Extra discussion task

- Ask more questions: *What do people do at festivals? Why do people go to festivals? Are there a lot of festivals in your country? Which are the best ones? What makes a perfect festival?*

LISTENING

Students listen to four short telephone dialogues in which people at the Glastonbury Festival say what they are doing.

1  2.68

- As a lead-in, ask students, *Why do people at a festival use a mobile phone?* Elicit lots of reasons, for example, *to contact friends who are lost in the crowd, to arrange to meet people at a concert, to text or tell friends and family where they are, to take photos or video clips of bands, to record some of the music.*

- Play the recording. Students listen and match the dialogues to their topics.

a 2	c 3
b 4	d 1

 2.68

Dialogue 1 M = man W = woman

M: Hello?
W: Hi! Where are you?
M: I'm in the car. I can't talk now, though, I'm driving.
W: I'm at the front gates. I have the tickets.
M: OK. See you, bye!

Dialogue 2 W = woman J = Josh

W: Josh?
J: Hello?
W: Josh, what are you doing? We're waiting for you!
J: I'm getting something to eat.
W: What? I can't hear a thing.
J: I'm eating! I'll be there in a minute.

Dialogue 3 R = Rob Mi = Michelle

R: Michelle?
Mi: Rob? Where are you? I can't see you.
R: I'm standing over here, near the stage. I can see you! Over here!
Mi: Where?
R: I'm wearing my red jacket! You're looking at me now!
Mi: Oh yes, there you are! OK, I'm coming over now.

Dialogue 4 W = woman M = man

W: Hello?
M: Hi. Are you at the office?
W: No, I'm not working today. I'm at Glastonbury.
M: Glastonbury? How is it? Is it raining?
W: Yes, it is. As usual. But we're having a good time anyway.
M: Oh. Well, call me tonight, OK?
W: Sure.

2  2.68

- Play the recording again. Students listen and choose the correct phrase. Let them check their answers in pairs.

1 b	2 a	3 b	4 a
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Language note: listening

- There is an interesting area of related vocabulary here which you may want to introduce to students. The following words are in the dialogues in this lesson:
concert tickets stage have a good time

Cultural notes: listening

- The first Glastonbury Festival was held near the town of Glastonbury (in south-west England) in September 1970. It lasted two days and featured Marc Bolan and other artists of the time. 1,500 people came and it only cost £1 to enter. In 1971 the festival moved to June, the time of the Summer Solstice, and was known as the Glastonbury Fayre. A pyramid-shaped stage was constructed on a site above the Glastonbury-Stonehenge ley line and this has become one of the symbols of the Glastonbury Festival.
- Since then Glastonbury has grown and grown. It is now officially known as the Glastonbury Festival for Contemporary Performing Arts and is huge. By June

2005, it was a five-day festival and the site had grown to incorporate two major stages, a dance village with eight different venues and numerous other attractions, including a circus. In June 2011, 135,000 people attended, paying £195 each for a ticket.

- During its history, the festival has supported many causes, such as CND (the Campaign for Nuclear Disarmament), Greenpeace and the Make Poverty History campaign.
- The headline acts in 2011 were U2, Coldplay and Beyoncé.

GRAMMAR: present continuous

▶ *Language reference, Student's Book page 112*

▶ *Methodology guidelines: Grammar boxes, page xxi*

1 2.69

- Play the recording. Students listen and write sentences.

See audioscript below.

- Tell them to listen first and put numbers next to each verb in the box (to show the order). Then tell them to write. Let students check their answers in pairs.

2.69

Sound effects

- 1 He is talking on the phone.
- 2 They are playing guitar.
- 3 She is having a shower.
- 4 They are driving.
- 5 She is typing.

2 & 3 2.70

- Ask students to read the dialogue quickly. Ask, *Where are the speakers?*
- Students complete the dialogue. Do the first as an example. Let students check their answers in pairs.
- Play the recording. Students listen and check their answers.

See audioscript below. The answers have been underlined.

2.70

- A: Hello?
 B: Hello, darling, it's your mother. How are you?
 A: Fine, thanks.
 B: What are you doing? What's that noise?
 A: I'm at a concert. The band's playing. People are dancing and ... it's a bit crazy.
 B: Oh, that sounds nice. When does the concert finish?
 A: What?
 B: Darling, you're not listening.
 A: I am listening, Mum, but I can't hear you! John and Liz are talking at the same time ... Quiet, I'm using the phone ...
 B: Hello? Hello? Oh dear, his phone's not working now.

Extra task

- Pairwork. Students practise reading the dialogue.

Language notes: present continuous

- English uses the present continuous to talk about events happening now or around now. It is used with active verbs (*run, play, etc*) not stative verbs (*be, understand, etc*).

- In terms of form, students need to manipulate the auxiliary verb *to be* correctly. They need to be aware that *am, is* and *are* contract to *I'm, he's, we're*, etc. They must also remember the form rules when changing the infinitive to the *-ing* form (the present participle).

Compare the following:

do + ing *doing*
study + ing *studying*
live - e + ing *living*
run + n + ing* *running*

(*ie consonant is doubled when a verb ends with a consonant)

- Be aware that in some languages the present simple form is used in this context. If you have a monolingual class, it is useful to think about how similar the use of the present continuous in the students' L1 is to the use in English. If it's the same, the tense will be straightforward. If not, students will need lots of contextualized practice to get the hang of it.

PRONUNCIATION: /ŋ/

1 2.71

- Play the recording. Students listen and repeat the sound and words.

2.71

/ŋ/
 having
 thing
 eating

2

- Ask students to underline the sounds, then check with a partner. Tell the pairs to practise saying the sentences.

- | | |
|---------------------------------|---------------------------------|
| 1 I'm <u>going</u> to the bank. | 4 Is <u>English</u> a difficult |
| 2 She's <u>speaking</u> French. | <u>language</u> ? |
| 3 I can't <u>think</u> . | |

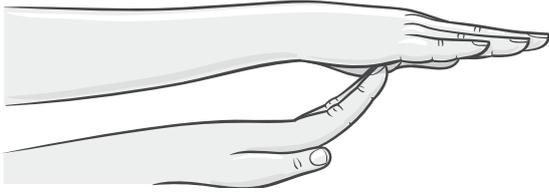
Extension task

- Ask students to tell you as many sports and hobbies as they can think of which end with *-ing*. Write them on the board. Correct any mispronunciations of /ŋ/ before accepting the word.
- To make this competitive, divide the class into two teams. Each team takes it in turns to name a sport or hobby until one team can't think of another word and loses.
- Here is a list: *swimming, running, jogging, skiing, waterskiing, sailing, surfing, windsurfing, snowboarding, climbing, boxing, wrestling, diving, skydiving, fishing, bowling, playing football/rugby/cricket/tennis/golf/hockey/basketball/baseball/volleyball*.

Language notes: /ŋ/

- /ŋ/ is a velar nasal sound. It is produced by slightly blocking the airstream by raising the tongue so that it touches the velum (the fleshy part of the roof of the mouth behind the alveolar ridge or ridge of the mouth). In blocking the airstream, some air is forced through the nose.
- You can show students how to make this sound with your hands. Hold both hands face down in front of the students with the bottom hand slightly back from the top hand – move the bottom hand up to touch the middle of

the top hand, thus showing how the tongue touches the velum. See the diagram below.



- Students tend to want to attempt to pronounce the g at the end of these words, approximating it to a hard, voiced /g/ sound or unvoiced /k/ sound. Others may approximate /ŋ/ to /n/.

SPEAKING

1 2.72

- Ask students to look at the pictures. Ask, *What can you see? What are they doing? What are they saying?*
- Play the recording. Students listen and match the dialogue to the correct picture.

1 B

2.72

A: Hi, how are you?
 B: I'm fine.
 A: Can you talk right now?
 B: Yes, I can.
 A: What are you doing?
 B: I'm at home. I'm watching TV.

Extra task

- Ask students to listen and repeat the dialogue, paying attention to the intonation.
- Alternatively, you could model and drill the dialogue yourself, then put students in pairs to practise saying it.

2 & 3

- Pairwork. Tell students to choose a picture and write a short dialogue. Monitor, prompt and correct.
- When students are happy with their dialogue, ask them to practise it a few times. Then ask a few pairs to stand up and act out the dialogue for the class. The rest of the class must guess which picture they chose.

Extra task

- Play *Three-Line Dialogues*. Go through some old magazines and cut out any pictures you find showing two people talking. It doesn't matter what the situation is. Hand out the pictures so that each pair in the class has at least one.
- Model a three-line dialogue. Here are three examples:
Hi. How are you?
Fine. And you?
Fine, thanks.

Hi. What are you doing?
Nothing.
Really?

Hi. Are you doing your homework?
No. I'm writing a letter.
Who to?
- Each pair must then improvise one or two three-line dialogues from their picture. After a minute, tell students to pass the picture to the next pair in a clockwise direction. Students improvise from the next picture and so

on until students run out of energy. You could ask students to act out a few of the more interesting dialogues you heard in the class.

ENGLISH AROUND YOU: international organizations

1, 2 & 3 2.73

- Ask students to look at the pictures. Play the recording. Ask, *Which organisations do you know? What are they in your language?*
- Ask students to name other international organizations.

2.73

Fairtrade foundation
 International Committee of the Red Cross
 Greenpeace
 Save the Children

Extra discussion task

- Ask, *Which causes are important to you? Do you give money? Who to? Do you help a charity or NGO? What do you do? Do you think it is good or bad that famous people help international organizations? Why?*

Cultural notes: international organizations

- **Greenpeace** is an organization that campaigns on ecological issues. Famously, the Greenpeace ship, the Rainbow Warrior, challenges nuclear vessels, whaling ships, oil tankers, etc that cause ecological damage on the high seas.
- **Fairtrade** is an organization that campaigns for fair trade between rich countries and poor countries. It produces its own brand of foodstuffs (Fairtrade coffee, for example) in which the product has been purchased 'fairly' from farmers in developing countries.
- **Red Cross** is an organization which goes to disaster areas to help victims of war and natural disasters.
- **Save the Children** is an organization that campaigns on behalf of children in poverty.
- Other British organizations: Oxfam (campaigns for famine relief); RSPCA (Royal Society for the Prevention of Cruelty to Animals); Friends of the Earth (environmental organization); Age UK (helps elderly people); WWF (World Wildlife Fund to protect endangered species); Crisis Now (disaster relief); WaterAid (helps world poverty by providing access to water).

Web research task

- *Methodology guidelines: Web research tasks, page xxxi*

Festivals

- Ask students to research a famous festival in their country or abroad. They could find out about the following (British-based) festivals: *Reading Festival, Leeds Festival, WOMAD, V, Cropredy Festival*.
- Students must find the following information: *Where is the festival? When is it and how long does it last? How much is it? What bands play? What sort of music does it have? What other things can you do at the festival?*

Web search key words

- festivals/music/information

IF YOU WANT SOMETHING EXTRA ...

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

11c | Special paintings

WHAT THE LESSON IS ABOUT

Theme	Favourite paintings
Speaking	Describing a favourite painting
Speaking & reading	<i>Special paintings</i>
Listening	Monologues: three people each describe a different painting
Functional language	Talking about a painting

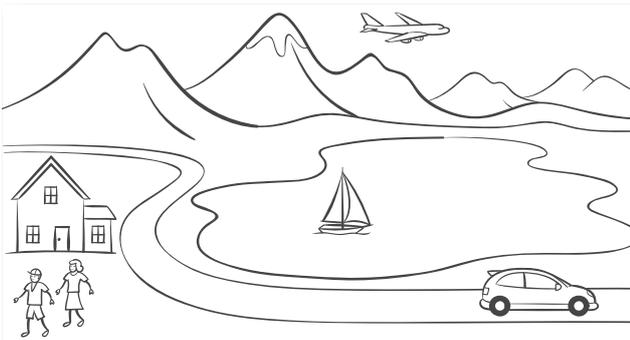
IF YOU WANT A LEAD-IN ...

Introducing the theme: favourite paintings

- If you feel your students might be interested in and knowledgeable about art, personalize the *Lead-in* by asking, *What is your favourite painting?* Elicit a few suggestions. You could brainstorm a few paintings and artists to prompt students who can't think of a favourite.
- Tell students to close their eyes and think of the painting. Say, *Think about how to describe it and what you like about it.* Put students in pairs to tell each other about their favourite painting.

Test before you teach: describing a picture

- **Methodology guidelines:** *Test before you teach, page xxi*
- Draw a simple landscape scene on a large piece of paper (or on the board before students arrive for your lesson). (For example, draw some mountains in the background of your picture, a lake in the foreground with a boat on it. A path or road going past the lake with a car on it. A house by the road with people walking past it. A plane flying over the mountains.)



- Tell students to look at the picture and think about how to describe it. You could pre-teach any key vocabulary. Ask students to say what is happening in the picture. Encourage *There is/are ...* and the present continuous.
- You could write the following words on the board to help students be more accurate when describing the pictures:
on the left on the right in the middle at the top/bottom

Pre-teach key words: art

- Write *Art* on the board and brainstorm words around the topic. Use mime to elicit and check the words. Try to elicit: *artist, painting, picture, art gallery, paint, draw, pencil.*

SPEAKING & READING

1 & 2

- Ask students to look at the paintings in pairs and discuss the questions. In feedback, ask, *Which of these is your favourite painting? Why? What sort of painting or art do you like? How often do you go to art galleries?*
- Ask students to read the article and say what the connection is between the paintings.

They were in a competition to find Britain's favourite painting.

3

- Ask students to read the article again and answer the questions. Let students compare their answers in pairs.

- 1 Britain's favourite paintings.
- 2 2005.
- 3 To make people talk and think more about art.
- 4 More than 118,000.

4

- In pairs, students discuss the questions. In feedback, find out which piece of art is most popular in the class.

Language note: speaking & reading

- There is an interesting set of vocabulary here around the topic of art. (See *Pre-teach key words: art* in the *Lead-in* section for suggested words to pre-teach.)

Cultural notes: speaking & reading

- On 25th July 2005 a poll was launched by the BBC's Radio 4 *Today* show, in partnership with the National Gallery, to find Britain's favourite painting. The top ten shortlisted paintings covered five centuries of European art from 1434 to 1971.
- In date order, the following is the shortlist of the ten paintings selected from Britain's art galleries:
The Arnolfini Portrait – Jan van Eyck (The National Gallery, London)
The Baptism of Christ – Piero della Francesca (The National Gallery, London)
A Rake's Progress – William Hogarth (Sir John Soane's Museum, London)
Revd Dr Robert Walker Skating on Duddingston Loch – Sir Henry Raeburn (National Galleries of Scotland)
The Hay Wain – John Constable (The National Gallery, London)
The Fighting Temeraire – JMW Turner (The National Gallery, London)
The Last of England – Ford Madox Brown (Birmingham Museums and Art Gallery/The Fitzwilliam Museum, Cambridge)
A Bar at the Folies-Bergère – Edouard Manet (Courtauld Institute Gallery, London)
Sunflowers – Vincent Van Gogh (The National Gallery, London)
Mr and Mrs Clark and Percy – David Hockney (Tate Britain)

- Joseph Mallord William (JMW) Turner (1775–1851) is an English Romantic artist, who painted landscapes and seascapes. He was born in London and was educated at the Royal Academy Schools. Turner painted in a free, expressive way and tried to capture light, colour and movement. He was very interested in technology, which is why he painted sailing ships such as *The Fighting Temeraire* and trains, which he famously painted in *Rain, Steam and Speed*.
- Edouard Manet (1832–1883) was an Impressionist painter who was born in Paris. He was interested in the contrast between light and shadow, and he tended to paint from a model. Many of his works showed life in Paris and were quite shocking in his day. In *A Bar at the Folies-Bergère* we see a bar girl who stares at the observer, looking bored, lonely and unhappy. In the reflection of the mirror we see the audience at the Folies-Bergère, a variety club in late 19th-century Paris.
- Vincent Van Gogh (1853–1890) was a Post-Impressionist painter. Although he is one of today's most popular artists, this was not the case when he was still alive. His works are characterized by a very expressive use of brilliant colour. He was born in the Netherlands and lived in Antwerp, Paris and Arles in Provence, where he painted his now famous series of *Sunflowers*. The painting in the National Gallery is one of four paintings of sunflowers dating from August and September 1888, which Van Gogh painted for his friend Gauguin. In 1890, suffering from depression, Van Gogh shot and killed himself.

LISTENING

Students listen to monologues in which three people each describe a different painting.

1 2.74

- Ask students to look at the paintings on page 100 of the Student's Book. Say, *You are an art critic on the radio. How can you describe the paintings?* Elicit descriptions of the paintings from the students. Encourage *there is/are* and the present continuous.
- Play the recording. Students listen and put the paintings in the order they hear them. Let students check their answers in pairs.

- 1 *Sunflowers*
- 2 *A Bar at the Folies-Bergère*
- 3 *The Fighting Temeraire*

2.74

This painting is one of the most popular in Britain. Vincent Van Gogh painted these flowers when he was in France. The flowers are yellow, a symbol of happiness. Van Gogh painted more than eleven paintings with sunflowers.

In this painting I can see a woman. She is working in a bar in Paris. The amazing thing about this painting is the woman's eyes. I can't say how she is feeling. Maybe she's sad. Maybe she doesn't want to work there. There are lots of people behind her. They are drinking and having a good time.

The Temeraire was a famous warship in English history. In this painting we can see a small boat in front of *The Temeraire*. The small boat is pulling the big boat. The colour of the sun and the sea is very dramatic here. I really like this painting.

2 2.74

- Give students a moment to read the sentences, then play the recording again. Students listen and decide if the sentences are true or false. Let them check in pairs.

- 1 F (This painting is one of the most popular in Britain.)
- 2 T
- 3 T
- 4 T
- 5 T
- 6 F (*The Temeraire* is the big boat.)

Extra task

- Ask students to look at the paintings in pairs. Ask them to describe the paintings using phrases they remember from the listening.

FUNCTIONAL LANGUAGE: talking about a painting

1 & 2 2.75

- Ask students to read the sentences and match them to the paintings. Let students check their answers in pairs.
- Play the recording. Students listen, check and repeat.

- 1 *A Bar at the Folies-Bergère*
- 2 *Sunflowers*
- 3 *The Fighting Temeraire*

2.75

- 1 In this painting I can see a woman at a bar.
- 2 The flowers are yellow.
- 3 There are two boats on the river.

3

- Ask students to make other sentences about the paintings. Describe the first painting briefly yourself to give students the idea. You could put the following prompts on the board to help them.

There is/are ...
You can see ...
I think ...
Maybe ...

SPEAKING

1 & 2

- Ask students to look at the painting on page 101 of the Student's Book. Ask, *Do you know the painting? Do you know anything about Edward Hopper? What can you see in the picture? Do you like it? What's good about it? How does it make you feel?*
- Give students three or four minutes to make notes in answer to the questions. Monitor and help with vocabulary and ideas.
- Pairwork. Students talk about the painting.

Extra task

- Find and bring in a few magazine pictures of famous paintings. Put students in groups. Give each group a painting. Tell each group to prepare a short description of their painting.
- Once students have prepared and written their piece on the painting, tell them to stick the painting and its description on the classroom wall. Ask one student in each group to stay with their painting. Tell the rest of the class to circulate. They look at the paintings, read the descriptions and ask the person stationed with the painting any questions they can think of.
- Alternatively, stick the paintings and descriptions on different walls. Students must circulate and match paintings to descriptions.

Extension task

- If you haven't already done so, play the describing a picture or picture dictation activity detailed in the Test before you teach: describing a picture section of the *Lead-in*.
- Alternatively, play picture dictation using the picture from the Test before you teach: describing a picture section of the *Lead-in*, but this time ask one student to come to the board and give him/her a board marker. Hold up the picture. Tell the rest of the class to describe the picture. The student at the board must draw it.

Cultural note: Edward Hopper

- *Automat* shows a lone woman staring into a cup of coffee. It is often seen as an image of urban alienation – the woman seems melancholy, downcast, introspective and alone. However, as with many of Hopper's paintings, it is also ambiguous. It is not clear why she is there. She is well-dressed and attractive, so why is she so sad?
- Edward Hopper (1882–1967) was a realist painter from New York who produced oil paintings showing people in urban scenes. His paintings are often fatalistic, showing people in lonely, introspective situations. His most famous painting is *Nighthawks* (1942).
- Automats were popular in the US in the early 20th century. They were fast food restaurants in which food and drink was purchased from vending machines.

Web research task

- 🔗 *Methodology guidelines: Web research tasks, page xiii*

Famous paintings

- Ask students to research their favourite famous painting on the web.
- They must find out when it was painted, and interesting details about the artist and the painting.
- They present their findings to the class.

Web search key words

- name of painting or artist/information/biography

IF YOU WANT SOMETHING EXTRA ...

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

11D | Review

WHAT THE LESSON IS ABOUT

Theme	Review
Speaking	Describing paintings
Listening	A job interview (talking about abilities)
Grammar & Vocabulary	Present continuous; <i>Can/can't</i> ; Active verbs
Functional language	Talking about a painting (<i>I think ..., Maybe ..., I can see ..., There is/are ...</i>)

IF YOU WANT A LEAD-IN ...

Introducing the theme: review

- Find a magazine picture of a well-known person (an actor, pop star, politician, etc). (Find a picture in which he or she is doing something.) Put the picture on the board. Ask, *Who is he/she? What can you tell me about him/her?*
- Write the following on the board:
 - one thing he or she is doing*
 - two things he or she can do*
 - one thing he or she can't do*
 - one other thing you can see in the picture*
- Give students a minute to think of things to say. Then put them in pairs to discuss.

LISTENING

In this listening, students hear a man being given a job interview by a woman. She asks about his abilities, but it turns out that he's in the wrong job interview.

1 2.76

- Ask students to look at the photo. Ask, *Where are they? Who are they? What are they doing? What are they saying?*
- Play the recording. Students listen and answer the gist question.

The man is in the wrong room for his interview.

2.76

M = man W = woman

M: Hello. Good morning.

W: Good morning.

M: I'm here for the job interview.

W: Ah yes, yes. The job interview. Of course, come in.

M: Thanks.

W: Right. OK. I have some questions for you.

M: Fine.

W: Can you sing?

M: Sorry?

W: Sing ... sing, you know la la la.

M: Err ... No, I can't. Not very well, no.

W: Oh. Can you dance?

M: What? Just a minute ...

W: Answer the question, please, yes or no. Can you dance?

M: No, I can't.

W: You can't dance and you can't sing. What are you doing here?

M: I'm here for the tourist information job.

W: Tourist information job? Oh, no. That job interview is in room 4. This is room 3. This room is for television actor interviews.

M: Ah, sorry.

W: That's OK. Goodbye, then.

M: Goodbye.

2 2.76

- Play the recording again. Students listen and tick the correct sentences. Let them check their answers in pairs.

1 b 2 a 3 a 4 a

Extension task for stronger classes

- Ask students to find audioscript 2.76 on page 125 of the Student's Book. Tell them to practise the dialogue in pairs.
- Write a list of jobs on the board: *athlete, actor, pop star, footballer*, etc. Put students in pairs. Student A is a job interviewer. Tell him/her to choose a job and think of *Can you ...?* questions to ask. Student B is coming for a job interview. Tell him/her to choose a job they like and think of things they can do to do that job.
- When students are ready, tell them to roleplay the interview. At the end, find out if they chose the same job.

GRAMMAR & VOCABULARY

 *Language reference, Student's Book page 112*

 *Methodology guidelines: Grammar boxes, page xxi*

1

- Students make sentences. Ask them to look at the examples. Let students check their answers in pairs.

3 The woman isn't listening to music.

4 They are talking.

5 The woman isn't looking for a job.

6 The man is looking for a job.

7 They aren't having lunch.

8 They are having a job interview.

2

- Ask students to look at the pictures. Ask, *What can you see?* Elicit key vocabulary.
- Students complete the sentences. Do the first as an example. Let students check their answers in pairs.

1 can't dance

4 can't play

2 can run

5 Can; see

3 can't drive

3 & 4

- Pairwork. Students cover the sentences and try to remember them from the picture prompts.
- Give students two minutes to ask their partner *Can you ...?* questions. They must find out as many things as they can that they have in common (or not).
- Students then complete the sentences in the Student's Book to report their findings. Ask a few pairs to tell the class what they found.

Extension task

- Write on the board: *Can you ...?/Yes, I can./No, I can't./I can ... but I can't ...* Tell students in pairs to write a dialogue using the phrases on the board. They can use the phrases as many times as they like.
- Ask a few pairs to read out their dialogues for the class.

Methodology Builder (20)

A few more hints

This section gathers together a few hints about teaching beginners that haven't been mentioned so far.

Who asks the questions?

When researchers observe language teaching classes (or almost any classes, actually!) they often comment that the teacher is the person who asks all the questions. I suppose this is understandable as a teacher naturally has to ask a lot of questions. However, students also need to get practice in making questions, so make a point sometimes of turning this habit around. Find ways to get students asking questions to each other or to you.

Teach real English

Wherever possible teach real English, ie English that might realistically be used in the world outside. That may sound obvious, but it's an important point, and one that is surprisingly easy to forget. There is one way that teachers often unwittingly fall foul of this guideline when they ask their students to give a full sentence in their answer. Why is this a problem? Well, let's think about some language in lesson 5C. The interviewer asks Lord Duncan *Do you have more than one office?* and Lord Duncan replies *Yes, I do.* This is a normal English reply. Make sure that when you practise sentences like this with students that you don't ask them to make full sentences. In reply to *Do you have more than one office?* it would sound very odd to say *Yes, I have more than one office.* In any normal dialogue no one in real life would speak like this. Short answers are very common in English, and most of the time we don't unnecessarily repeat things that have already been said in the question.

Keep an eye on demand levels

Being a beginner is a very exhausting thing. Students can suddenly panic or switch off just because they are tired or their brain is full! When planning your class, try to make sure that you keep an eye on balancing high-demand and low-demand activities.

- *High-demand* refers to things that are really challenging for students, forcing them to think and remember things. High-demand involves quite a lot of brain-stretching struggle!
- *Low-demand* refers to things that are more relaxing to do. They are more fun than effort and can be done without a lot of struggle.

So, if you have just taken your students through a high-demand activity, bear in mind that they might need a low-demand one afterwards. And if the students have mainly been doing light, entertaining tasks, they are probably ready for a high-demand one.

Keeping records

It will probably pay to spend a little time talking with students about how best to manage their learning. Students may be bringing some poor learning habits with them from previous courses. Perhaps the most important area worth spending a little time on is encouraging students to think about how they keep records of new vocabulary and grammar that they study. Without talking this through most students tend to collect a random higgledy-piggledy mess of notes, useless for revision or review purposes and probably never looked at again after they write them. Instead, encourage students to keep an exercise book just for notes about grammar and vocabulary (a loose leaf file is even better) and allow some time in class for students to write down their notes (rather than having them scribble at the same time as you are teaching).

- Talk through alternatives to the traditional, but relatively useless lists of random words with translations.
- Encourage students to think about recording other useful information such as word stress.
- Get students to think about grouping related items together on single pages devoted to a topic.
- Show students mind maps and encourage them to give them a go. These visual records can be so useful for helping with memorization and revision.

FUNCTIONAL LANGUAGE

1, 2 & 3

- Students rearrange words to make sentences. Do the first as an example. Let students check their answers in pairs.

- 1 I think it's a Van Gogh painting.
- 2 There are four men in this photo.
- 3 I think it's in France.
- 4 The men are sleeping.
- 5 In this painting I can see a café.
- 6 Maybe this is in New York.

- Pairwork. Students match sentences to pictures and practise saying the sentences.

1 A 2 B 3 A 4 B 5 A 6 B

- Ask students to discuss the questions with a partner.

Extra task

- Pairwork. Student A reads out the sentences in exercise 1 and Student B points to the picture described. Student A can then improvise more sentences to describe the pictures. Student B must listen and point to the picture described. Students then swap roles.

SPEAKING

🔗 *Communication activities: Student's Book pages 114 & 119*

1

- Pairwork. Student A turns to the picture on page 114 of the Student's Book. Student B turns to the picture on page 119. Students must describe their pictures and find three differences. You could prompt the students by eliciting and reminding them of the language required here: *I/You can see ..., There is/are ..., ... is/are ... -ing ...*

Differences

In Student A's picture the man in the sunglasses is eating a sandwich. In Student B's picture he is drinking.
 In Student A's picture the people are sitting down. In Student B's picture they are standing up and dancing.
 In Student A's picture the poster is green and yellow. In Student B's picture, it is green and red.
 In Student A's picture the band is 'The Lemons'. In Student B's picture the band is 'The Apples'.

Self-assessment

- Ask students to tick what they can do.

Review game

- Play a mime game. Divide the class into two groups, Group A and Group B. Tell each group to write a list of ten activities (using *-ing*) in a list on a piece of paper. Give them examples. For example, they could choose sports like *swimming* or *skiing*, or everyday activities like *eating chocolate* or *doing homework*.
- Once students have written their list, collect the list from each group and check them briefly for errors. Hand Group A's list to two people in Group B. Tell them to keep it secret from the rest of the group. Hand Group B's list to two students in Group A. Tell the students with the lists that they must mime each activity on the list. The rest of the group must shout out as soon as they guess the activity. The aim is for your group to guess all ten activities before the other group finishes.
- If it's popular, you could always play the game again with different lists and different students acting out the activities.

IF YOU WANT SOMETHING EXTRA ...

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