

8

Gender matters?

Introduction to the unit

The theme of this unit is gender, and how it is reflected in typical behaviour, career choices, and approaches to parenting. This theme is explored with the integrated skills work, which also introduces the vocabulary syllabus.

The unit begins with a *Starter* section, which provides an opportunity for extensive spoken interaction based on the themes of the unit.

This is followed by the *Reading and speaking* section, which features authentic newspaper texts, where male and female roles in society are discussed.

The *Language focus* of the unit is on relative clauses and participles.

The *Listening and speaking* section explores how we assign gender. In this section, students respond to a range of views on gender-neutral parenting.

The *Vocabulary and pronunciation* section focuses on identifying and defining examples of homonyms, homophones, and homographs.

Speaking tasks and activities are integrated throughout the unit and there are particular speaking focuses in the *Starter* section, the *What do you think?* sections, and in the *In your own words* activities.

The unit ends with *The last word* section, which focuses on understanding and practising high-frequency expressions.

The *Writing* section involves identifying the features and language used in improving the style of a folk tale.

Language aims

Language focus

Relatives and participles SB p70

- Reviewing, identifying and discussing difference in meaning created by defining and non-defining relative clauses, and identifying and practising the uses of participles.

Vocabulary

- Identifying and defining examples of homonyms, homophones, and homographs. (SB p73)

Spoken English

- Identifying and using a range of expressions based on *just*. (SB p72)

The last word

- Understanding and practising high-frequency expressions. (SB p74)

Skills development

Reading

Jobs for the boys ... or girls? SB p68

- A jigsaw reading, with focus on identifying main ideas, summarizing key content, and using a text as a lexical resource.

Listening

Gender-neutral parenting SB p72

- Identifying opinions and evaluating arguments.

Speaking

- Asking and answering questions about people in the text. (SB p68)
- Discussing themes highlighted in the reading text. (SB p68)
- Discussing themes highlighted in the listening text. (SB p70)

Writing

Adding style and cohesion – A folk tale SB p119

- Identifying the features and language used in improving the style of written work.

Additional material

Workbook

There are exercises to review defining and non-defining relative clauses, as well as a sentence transformation activity to review expressions of quantity + *of* + a relative pronoun. There are exercises to review common phrases with relative pronouns, participle clauses, and gender-neutral pronouns and participles. There are vocabulary exercises on opposite adjectives and verb + preposition, and a revision crossword. There is a reading text and comprehension questions about *Meet the first female footballers*.

Photocopiable activities

There are photocopiable activities to review grammar (*A brief encounter*), vocabulary (*A minute is minute*), and communication (*Better late than sorry*). These can be found at the back of this Teacher's Guide as well as on the Teacher's Resource Centre. There is also a worksheet to accompany the video on the Teacher's Resource Centre.

Video introduction

Before beginning the unit, you could ask the students to watch the video introduction, which can be found on the Teacher's Resource Centre at headwayonline.com. The video features speakers from a variety of countries expressing their opinions about the unit theme.

STARTER SB p67

This section provides an opportunity for extensive spoken interaction, as students exchange ideas about typical gender traits and behaviours by responding to the content of a quiz. Students then listen to a couple discussing their answers to the quiz questions and have the opportunity to compare ideas before going on to generate their own statements which they feel could help identify gender traits.

The quiz is an example of 'pop psychology', often found in lifestyle magazines. Pop psychology (short for 'popular psychology') refers to concepts and theories about the human mind which are designed for mass consumption. These are in many ways related to self-help texts mentioned in the Reading section in Unit 7. While pop psychology questionnaires may be based on more rigorous psychological studies that statistically assess behaviour, they are often presented in a light-hearted fashion.

The photos which accompany the quiz illustrate various facets of gender roles, and illustrate some of society's assumptions based on these.

- 1 Lead in by writing *men* and *women* on the board. Set a time limit of around two minutes and ask students to individually note down as many words as they can associate with each word. As a prompt, you could suggest the words *sensitive* and *decisive*. Ask students which gender they would place each word in, i.e. either *men* or *women*, and *why*.

Ask students to work in pairs, exchanging their ideas. Elicit any factors that could have influenced their choices, e.g. *Are gender roles traditional in your culture? Do they reflect the views of people your age?*

Ask students to look at the photos and decide on the message about gender roles in each. Give students time to compare ideas in pairs before discussing as a whole class.

At this stage, it may be useful to get an insight into any cultural differences within your class by asking students if these kinds of images would be commonplace in their own culture, and whether they view the people depicted positively or negatively.

Possible answers

(from top to bottom)

A young girl, in a traditional pink, frilly outfit, doing a very 'masculine' job – checking the wheels on a car.

A man knitting, which is generally regarded as an untypical male activity.

A woman, dressed in a typical working man's outfit, doing a traditionally masculine job of driving a digger on a building site.

- 2 Read through statements 1–12 as a whole class, checking for meaning and pronunciation. Elicit/Explain that *gender typical traits* means characteristics of behaviour which people consider masculine or feminine. Ask students to complete the quiz for themselves, before checking results with a partner.

Ask students to work in pairs discussing whether they associate each statement with either a male or female gender trait, and why.

- 3  8.1 Explain that students are going to listen to a couple checking their own answers to the quiz. Play the recording and ask them to identify whether the speakers are typically male or female in their behaviour. Check answers as a whole class before asking students to work in pairs discussing how typical they are, and whether they agree with the answers given in the audioscript.

Answers

The man is quite typical. He loves gadgets, he often forgets birthdays and people's names, he sends texts rather than calling, he's good at maths, he's hopeless at multitasking, he spends a lot of time talking about sport, he likes working alone, he keeps problems to himself and prefers to read non-fiction. However, he also has lots of male friends, and is a good linguist.

The woman is also quite typical. She has lots of female friends, she's good at remembering birthdays and names, she has difficulty navigating, she's sympathetic to others, she shares problems with others, she's good at languages and she prefers reading fiction. However, she's good at maths, and she doesn't like working in a team.

8.1 Are you a typical male or female?

G = Girlfriend, B = Boyfriend

- G Let's see – er ... number 1 – oh yes definitely female – that's so totally me. I have loads of fabulous girlfriends – friends I've had since school.
- B But I do, too – all my school and uni male friends go back years.
- G Yeah, but you can't call you and your mates typical, can you? All that male-bonding is kind of rare, don't you think?
- B Huh!
- G What about number 2 – oh, now that is absolutely a male thing – you're the original 'gadget man'.
- B Hey – not just gadgets – I like people just as much as things.
- G I still think gadgets win for you. And ... er, the next two – er, names and birthdays – we're both absolutely typical for our sex with those. I'm always the one who remembers birthdays and you ...
- B OK, I know, I have a real problem with names and birthdays ...
- G Huh! What about 5?
- B Everyone I know just texts these days.
- G Yeah – I don't think that's a male/female thing. Everyone texts all the time, but I do chat on the phone more than you. There's nothing like a really good chat.
- B If you say so! What's next – number 6? Ah, yes! I'm definitely good with numbers. I never have a problem working out percentages.
- G Me neither – I'm the one who studied maths, remember!
- B Huh! You never let me forget.
- G Mm – and ... – er, 7 and 8 – oh, spot on! Everyone knows that women are much better at multitasking and ...
- B OK, I'll give you that. And I know, I know, very typically, I do talk about sport rather a lot.
- G Rather a lot?! You and your mates never stop, you go on and on and ...
- B OK, OK – so we like our sport. Let's look at number 9. Now come on – you've got to admit you are a lousy navigator. That is surely typical for many females.
- G I'm not that bad. Anyway, who needs maps? Everyone has satnav these days. And ... moving on, number 10 ... yeah, definitely, I'm sympathetic to others and their feelings so 10 is spot on.
- B That's not fair – I'm a sympathetic kind of guy, I understand people's feelings.

- G OK, OK, you're a nice guy. Oh, but look at 11 ... you do prefer to work alone and not in a team. But then I do too actually, I'm not happy in a team and if I am in a team, I like to lead. Now, er, on to 12 – oh, I definitely don't do this. I like to talk about stuff that's worrying me, especially with my sister – you know what they say – 'a problem shared ...'
- B Yeah ... 'is a problem halved' – I know that. I just don't go around spilling out all my troubles – a typical bloke I suppose.
- G Yeah – your mum complains to me that you keep too much to yourself. Anyway, let's add up. How typical are we?

EXTRA IDEA To extend the task, and allow for an additional stage of spoken interaction, you could ask students to debate the following point: 'There is no such thing as a typical male or female.'

Ask students to work in two groups, allocating one side of the argument to each.

Set an appropriate time limit for the students to prepare arguments and any examples or supporting evidence.

Once the time limit is up, ask one spokesperson for each group to present the argument for or against. Encourage students to ask any follow-up questions. Monitor, ensuring all students get the opportunity to express their ideas, and that no one student takes control of the discussion.

Reading and speaking SB p68

Jobs for the boys ... or girls?

About the text

The theme of gender roles and employment is contextualized in two articles about people who have taken on jobs which fall outside society's expectations: female pilots and house husbands. The texts are exploited as a jigsaw reading. Although students will be familiar with the jigsaw reading technique, it is worth setting up the activity carefully to ensure students get maximum practice.

In recent years, there has been a good deal of discussion and debate about people choosing gender-stereotypical careers. A 2011 study by OFSTED (the Office of Standards for Education) found that less than 10% of work placements organized by British schools placed girls in 'unconventional' jobs. The majority were offered roles as hairdressers, beauty therapists, or other supposedly 'female' jobs. Research into childhood job preferences has also shown that from an early age, girls often hold a conventionally stereotypical view about jobs for men and women. These views are often reflected in course choices in tertiary education. While women have made considerable progress in the UK workforce, there are still very large gender divides in many professions. According to ONS (the Office of National Statistics), in 2014, over 80% of science, research, engineering and technology professionals were male. By contrast, around 80% of workers in caring and leisure services, or administrative and secretarial roles were female. The people in the articles have broken gender stereotypes, but still face many challenges in pursuing a career that doesn't conform to societal expectations.

Students lead in to the topic by discussing jobs that are typically associated with each gender, and those that are commonly done by both.

In the tasks, students read one of the articles and answer the questions, before exchanging information with a partner

in the jigsaw reading. In the final stages, students do some independent vocabulary work on understanding key words in context, and then discuss their responses to points arising from the articles.

As students are encouraged to explain new vocabulary to their partner using their own ideas and surrounding context, it is probably best to avoid pre-teaching vocabulary.

- 1 Lead in by asking students to work in pairs listing jobs that are typically done by males or females. Elicit a range of opinions from the class in a brief feedback session. Ask students if they think a job can ever be defined by gender, and why.

SUGGESTION Divide the class into groups, and ask students to write the letters A–Z on a sheet of paper. Explain that students have two minutes to try to note down one job for every letter of the alphabet.

Once the time limit is up, ask groups to compare their lists. Explain that they get one point for each correctly spelled job, and two points for any job that no other group has listed. Ask students to provide definitions for one another, and monitor, assisting with pronunciation.

As a follow-up, ask students to work in pairs deciding which gender would typically do each job, and whether this differs in any cultures they are familiar with.

- 2 Ask students to look at the photos and article titles. Elicit possible meanings for each title and note these on the board.

Read through the words and phrases in the box as a whole class, drilling individually and chorally for accurate pronunciation and intonation.

Ask students to work in pairs, and to decide which text each word or phrase might be found in, giving reasons for their choices.

Answers

'Desperate husbands' refers to the difficulties men have when faced with playing the role of 'house husband', i.e. staying at home to look after the house and children. The title is a playful reference to the American TV drama series *Desperate Housewives*. 'A slow take-off for female pilots' refers to the difficulties women have had in establishing themselves in the occupation of pilot, where there are still relatively few women employed.

- 3 Put students in two groups, A and B. (With larger classes, you may need to have multiple sets of the two groups.) Assign a text to each group and remind students to read only their text:

Group A – Desperate husbands

Group B – A slow take-off for female pilots

Get students to read their text quite quickly to look for the words from exercise 2. They can ask others in their group for help with vocabulary or use a dictionary if required.

Monitor and help as necessary.

Answers

Desperate husbands: had to pull my weight, household chores, steep learning curve, lost in admiration, swap the boardroom, the breadwinner, tank-like buggy

A slow take-off for female pilots: flight deck, domestic issues, slightly taken aback, turbulent weather, air traffic controller, career path, exhibited prejudice, hostile to the idea

- 4 Students work in their groups and answer the questions about their text, noting down the answers to each one. Monitor and help as necessary. The answers for each group are provided below for reference, but don't check these with the whole class at this stage.

Answers

Group A (House husband)

- 1 Hugo is a stay-at-home father, who carries out the role traditionally played by the woman. He is one of 220,000 house husbands in Britain.
- 2 He lost his job, so presumably it was not his choice to be a house husband.
- 3 He was confident and convinced that he had a way with children.
- 4 The flat was very small, he had to deal with twins, which involved an exhausting routine with a very early start.
- 5 The mums at the local playgroup were excited to see a man.
- 6 No evidence.
- 7 Susie, his wife, is a fashion consultant. An ultrasound technician gave them the news about having twins. Job Centre officials hurry Hugo through the signing-on procedure because he has two loud, hysterical children with him. Hugo's relationship with his mother has improved and he admires her greatly for bringing up five children.

Group B (Female pilots)

- 1 There are still relatively few women pilots. Only 200 out of 3,500 pilots employed by British Airways are women. Globally, around 4,000 out of 130,000 pilots are women.
- 2 Cliodhna and Aoife's mother was a flight attendant and their father was an airline pilot, so they grew up around a flying club. Aoife followed her older sister's career path.
- 3 Cliodhna didn't see any problem in being a woman pilot.
- 4 Passengers sometimes create problems, e.g. one man took one look at Aoife and her female co-pilot and got straight off the plane.
- 5 A man said to Aoife that he didn't know there were any women pilots.
- 6 British Airways is trying to increase its recruitment of women, and the number of female candidates for jobs has gone up from 5% to 15%.
- 7 The six-year-old girl was invited by Aoife to visit the flight deck on one of her flights. Yvonne Sintes was Britain's first female commercial airline pilot. Captain Dave Thomas is British Airways' head of training. Aoife and Cliodhna's mother (a flight attendant) and father (a pilot) are both mentioned in the article.

In your own words

- 5 Re-group the students into pairs, making sure there is an A and a B student in each pair. Demonstrate the activity by getting a pair of students to answer the first question. Encourage them to use their own words and not read directly from the text.

Students continue exchanging the information from their article. Monitor and help as necessary. Note down any common errors for correction after the information exchange. Bring the whole class together to conduct the feedback.

Remind students that as they explain any new vocabulary they should focus on pronunciation, provide a brief definition, and, if possible, their own example sentence to contextualize meaning.

What do you think?

Read the questions as a class, checking any new vocabulary for meaning and pronunciation. Put students into small groups to discuss the questions. Monitor and help as necessary.

SUGGESTION Divide the class into four groups and ask each group to sit together. Allocate one bulleted discussion point to each group, and have a smartphone with a recording device on each table.

Ask students to read the discussion point, and provide them with a couple of minutes to prepare their ideas. Then ask students to begin recording their discussion. After three minutes, ask each group to pause the recording, and move on to the next table, and discussion topic. This process should be repeated until each group has discussed all four bullet points.

Ask students to move to their final table. This time the focus is on listening to opinions. Ask students to play the recording of their classmates discussing the topic, and note down arguments which are recurrent, strong, or particularly well-supported.

Once students have listened to the recording, each group should present their summary to the whole class.

VIDEO In this unit students can watch a video about Ruth Shackleton, the team manager of the world's most famous aerobatic display team, the Red Arrows. You can play the video clip on the Classroom Presentation Tool or download it from the Teacher's Resource Centre together with the video script, video worksheet and accompanying teacher's notes. These notes give full guidance on how to use the worksheets and include a comprehensive answer key to the exercises and activities.

Additional material

For teachers

Photocopiable activity – Video worksheet: *Ruth Shackleton – a life less ordinary*

For students

Online Practice – *Practice*

Workbook pp52–3, exercises 1–5

Language focus SB p70

Relatives and participles

This section contextualizes and practises relative clauses and participles. The practice activities focus on recognizing the difference in meaning and form in defining and non-defining relative clauses, giving students the opportunity to express their knowledge and understanding. There is also a series of exercises on forming longer, complex sentences using relative clauses and participles, and student-generated content. Possible answers are given as listening models so students have the opportunity to check pronunciation and intonation when using the forms, and to note the effect punctuation has on this.

- 1 Ask students in pairs to underline the relative clauses in the sentences.

Answers

- a It was the passengers who exhibited prejudice.
- b According to Aoife and her sister, who is also a pilot, reactions are more likely to come from passengers.
- c It's a cultural problem which needs to be tackled at an early age.
- d Their two-bedroom flat, which has no garden, felt terribly poky.
- e The mum who he was talking to invited him to the pub.
- f Officials hurried him through what is normally a long and tedious procedure.

Possible problems

Defining and non-defining relative clauses

Form and use

In terms of form and use, there is a lot for students to grasp:

- A defining relative clause is essential to the meaning of the sentence.
- A non-defining relative clause adds extra information.
- We use *who* for people and *which* for objects.
- The pronoun we use depends on whether it is replacing subject or object, person or thing.
- *What* means 'the thing that'.
- Relative clauses are often very complex sentences.

A defining relative clause is essential to the meaning of the sentence: *The lady who lives next door is a pilot.* (it tells us *which* neighbour). A non-defining relative clause adds extra, non-essential information. It is mainly found in written English. The clause comes after the comma, and can be omitted without affecting the meaning of the main clause: *My other neighbour, who has three children, works in publishing.* (My neighbour works in publishing – and incidentally has three children.)

A common error that students make when manipulating these forms is to define a noun which is already completely identified, for example, **My best friend who lives in London is coming at the weekend.* Students may think that the clause here is defining the friend, but it isn't (the word *best* has already told us which friend it is). As the clause is adding extra information, the form should be *My best friend, who ...* Compare *the man who lives next door* (needs defining), with *my brother, who studies in Glasgow ...* (we already know who is being talked about).

Manipulating relative pronouns

In English, we use *who* for people and *which* for objects, but other languages use the same pronoun for both, changing the form depending on the gender of the noun. Watch out for errors such as *the people which ...*, whether it is replacing subject or object, person or thing, can make this area of language tricky. Students often avoid omitting the pronoun when it defines the object of a clause, and say, for example, *the place which I went to ...*, which is correct, but not the most natural spoken usage.

Many languages avoid putting a preposition at the end of a sentence. As a result, students may generate sentences such as, *the school at which I studied*, rather than *the school I studied at*. This may feel wrong to them, but is much more natural spoken English.

what

When *what* is used in relative clauses it means 'the thing that' and is not synonymous with *that*, which repeats the meaning of the noun that comes before it. In some languages, *that* and *what* are used in the same way. Watch out for errors such as **Everything what you told me is wrong.*

The Grammar reference on SB pp157–8 looks in greater detail at these structures. It is a good idea for you to read this carefully before teaching the *Language focus* section.

- 1 Ask students to answer the questions. Give students time to compare with a partner before checking as a whole class.

Answers

- Sentences b and d still make complete sense if the relative clause is removed. Sentences a, c, e and f are defining relative clauses. Sentences b and d are non-defining relative clauses.
- In sentences a, c and e, *who* and *which* can be replaced by *that* because *that* can be used to refer to people or things in defining relative clauses.
- Sentence e. It can be dropped because it is the object of the clause.
- Sentence e. *The mum to whom he was talking invited him to the pub.* It becomes more formal.

- 2  8.2 Ask students to work in pairs, taking turns reading sentences a–f aloud. Ask them to note the effect of the commas. Once students have listened and checked answers, ask them to work in pairs reading the complete dialogue aloud.

Answer

The commas act to separate off a piece of added information.

8.2 Defining and non-defining relative clauses

- a A It was the passengers who exhibited prejudice.
B I can believe that.
- b A According to Aoife and her sister, who is also a pilot, reactions are more likely to come from passengers.
B Two sisters who are pilots! That's got to be unusual.
- c A It's a cultural problem which needs to be tackled at an early age.
B What is?
A The lack of female pilots.
B That's true of many jobs.
- d A Their two-bedroom flat, which has no garden, felt terribly poky.
B I bet it did, especially with twins.
- e A The mum who he was talking to invited him to the pub.
B Did she? What would his wife say?
- f A Officials hurried him through what's normally a long and tedious procedure.
B Which procedure is that?
A Oh, all the stuff you have to do and forms you have to fill in when you're looking for a job.

Discussing grammar

- 2 Ask students in pairs to discuss the differences between the sentences.

Answers

- 1 In the first sentence, the speaker is clearly talking about one sister. In the second sentence, the speaker appears to have more than one sister, and is referring to the one who is a flight attendant.
- 2 In the first sentence, only the sailors whose cabins were below deck drowned. In the second sentence, all the sailors drowned because all their cabins were below deck.
- 3 The only difference is that the second sentence is slightly more formal.
- 4 All three sentences have the exact same meaning.

- 5 In the second sentence, the cousin appears to have only one son. In the first sentence, he/she may or may not have more than one son. In the third sentence, he/she appears to have more than one son.
- 6 Both sentences have the same meaning, but the second uses a reduced relative clause.
- 7 These sentences show two meanings of *where* as a relative pronoun, the first showing physical location, and the second more abstract, referring to a point of argument.

3 Ask students in pairs to look at the sentences, and decide how they should be completed. Conduct a brief whole-class discussion, then ask students to write possible sentence completions.

🎧 8.3 Play the recording. Ask students to listen and compare their ideas.

Answers

- 1 defining
- 2 non-defining
- 3 defining or non-defining
- 4 non-defining
- 5 defining
- 6 defining or non-defining
- 7 defining or non-defining
- 8 non-defining

🎧 8.3 Completing sentences

- 1 I don't like children who always interrupt their parents' conversations and whose parents never tell them to be more polite.
- 2 The journey from work to home, which is always a nightmare, took over three hours yesterday. I'm going to have to change job or move house.
- 3 Politicians who make impossible promises just to get elected aren't worth listening to.
- 4 The Taj Mahal, which took 22 years to complete, is built from exquisitely carved white marble.
- 5 These are the photographs my grandma gave me of when she was a young girl with her grandma – so that's my great-great-grandma. Apparently, she was called Rosemary.
- 6 We docked at the small port on the coast of East Africa, where my parents lived 25 years ago, and where both my brother and I were born.
- 7 My cousin, who's afraid of heights, went paragliding at the weekend. I thought he was mad, but he said it was fine – not the same as being on a cliff or at the top of a tall building.
- 8 We went on a cycling holiday in Wales, which I really wasn't keen to do, but in fact I had a great time, despite the rain.

Possible problems

Participles (*-ed* and *-ing* forms)

Reduced relative clauses

- When participles come immediately after a noun in order to identify or define the noun, they are often reduced.
- We often leave out *who/which/that + is/are/was/were* before participles, e.g.

Who is that girl waving at us? ('who is waving ...')

Most of the guests invited didn't reply. ('who were invited ...')

This can also happen with prepositional phrases and some adjectives (*possible, available*):

Can you pass me those files on that desk? ('... that are on that desk?')

Thursday is the only date possible for the meeting. ('... that is possible.')

- Note that *who/which/that + have* cannot be left out in the same way:

We need to discuss some problems which have arisen.

NOT **We need to discuss some problems arisen.*

Participles as adjectives

- Present participles are used to describe actions still happening:
They watched the setting sun.
- Past participles are used to describe actions that have happened:
I picked up the broken plate.
- You may need to remind students that there are key differences between pairs of commonly used adjectives, e.g. *amazed – amazing, bored – boring, excited – exciting, surprised – surprising*, etc. When we use these adjectives to describe how someone feels about something, the *-ing* form describes the *something* (e.g. *a surprising decision*) and the *-ed* form describes the *someone* (e.g. *I was surprised*). Compare: *I'm pleased with the result. / It's a pleasing result.*

Participle clauses with adverbial meanings

- We can use the *-ing* or *-ed* form of a verb or the past participle in a clause which has an adverbial meaning. A clause like this often gives information about time, reasons or results:
Opening her eyes, she could see bright sunlight.
(When she opened her eyes ...)
Faced with a fine of £40,000, he sold his house.
(Because he was faced ...)
The clauses have similar meanings to non-defining relative clauses with *which, who, or that*:
Feeling tired, James went to bed. (or *James, who was feeling tired, went to bed.*)
Formed 100 years ago, the company is celebrating its success. (or *The company, which was formed 100 years ago, is celebrating its success.*)
- Note that there are various uses of participle clauses to give information about variation in time:
Glancing over his shoulder, he saw a policeman.
(As he glanced ...)
Having completed the job, he went home.
(After he completed the job ...)
The *-ing* clause suggests something taking place at the same time or very close in time to the action of the main verb.
Having + past participle is often used when the length of action described is comparatively longer than the one in the main clause:
Having driven for several hours to the meeting, we were told it was cancelled.
- In general, using an *-ing*, past participle or *being + past participle* clause, instead of a clause beginning with a conjunction (*when, because*, etc.) or a non-defining relative clause, makes what we say or write more formal. Clauses like this are particularly found in formal or literary writing.

Use

Using these structures correctly is complex and demanding, and requires a lot of practice. The key problem to look out for is making sure that the subject of the main verb clause and participle clause are the same:

The hotel stood on the edge of town. It appeared very grand. / Standing on the edge of town, the hotel appeared very grand.

If the subject of the two clauses is different, then they both need main verbs:

*I looked through the window. The hotel appeared very grand. / NOT *Looking through the window, the hotel appeared very grand.* (Here it seems as if the hotel was looking through the window!)

As this is a complex area, you could read through the Grammar reference on SB pp158–9 before this lesson as a reminder of the key points. You can also refer students to the Grammar reference throughout the exercises.

- 4 Ask students, in pairs, to discuss the ideas expressed by the participles in the sentences.

Answers

- 1 After finishing reading
- 2 Because I had read
- 3 when I opened
- 4 which is believed to be
- 5 If it is cooked
- 6 Because she knew
- 7 Because he was taken
- 8 When I was browsing

- 5 **8.4** Ask students in pairs to complete the sentences. Play the recording to check their ideas.

Answers and audioscript

8.4 Present and past participles

- 1 a Flights **booked** one month in advance have a 10% discount.
b **Booking** your flight in advance gives you a better deal.
 - 2 a The new uniforms **worn** by the pilots looked very smart.
b Visitors **wearing** sleeveless tops will be denied entry.
 - 3 a We took a shortcut, **saving** an hour on our journey time.
b With the money **saved** from giving up smoking, I'm buying a bike.
 - 4 a **Taking** all things into account, I've decided to resign.
b **Taken** three times a day, these tablets will help your allergy.
 - 5 a I fell on the ice, **injuring** my wrist.
b The boy **injured** in the car accident is in hospital.
 - 6 a **Breaking** promises leads to lack of trust.
b **Broken** promises lead to lack of trust.
 - 7 a **Giving** away secrets won't win you any friends.
b **Given** the chance, I'd love to work in New York.
 - 8 a **Growing** up in the countryside is healthy for young kids.
b Strawberries **grown** under polythene ripen more quickly.
- 6 Ask students to work in pairs, looking at the cartoons and reading the captions before discussing the potential unusual meanings. If necessary, read through the first example and elicit the two possible meanings, e.g. *When he was aged five, his mother remarried. / His mother remarried when he was aged five.* Ask students to identify the most likely sentence. Encourage students to write out versions of each of the remaining sentences, and then choose the least ambiguous version.
- Ask pairs to read each other's sentences and evaluate how clear and accurate they are.

Possible answers

- 1 When he was aged five, his mother remarried.
- 2 As I was coming out of the market, the bananas fell on the pavement.
- 3 As I was riding along on my bike, a dog ran into me.
- 4 While I was skiing down the mountain, my hat flew off in the wind.
- 5 Once we had eaten our main courses, the waitress showed us the dessert menu.

Additional material

For teachers

Photocopiable activity – Grammar: *A brief encounter* pp210–11

For students

Online Practice – *Look again*

Workbook pp50–1, exercises 1–6

Writing **SB p119**

Adding style and cohesion – A folk tale

This section looks at using a range of stylistic features to improve the quality of written work, and assist with creating a more cohesive piece of writing. Writing which is cohesive is easier to read, and provides greater opportunity to illustrate a student's lexical range and accuracy.

About the text

The Princess and the Frog is a folk tale best known through the Brothers Grimm version – traditionally this appears as the first story in their collected works. Jacob and Wilhelm Grimm collected and published folklore in the early 19th century. The popularity of these stories persists, with many being made into animated films by Walt Disney studios.

There are numerous versions of the story found around the world – leading the tale to be classified in the Aarne-Thompson tale type index. This index identifies common ideas or images in folk narratives, and shows how the forms of a story vary across cultures and through history.

- 1 As a lead-in, elicit from your students the definition of a *folk tale*. Ask students in pairs to discuss common features of these tales (reminding them of the discussions of narratives in Unit 2). Elicit students' ideas, and note these on the board.
Set a time limit appropriate for your class and ask students to work in small groups, discussing the questions. Monitor this stage, assisting with grammar and vocabulary where required. Note any interesting examples or persistent errors for a delayed error-correction stage.
Ask one spokesperson from each group to summarize their discussion to the whole class.

SUGGESTION If you have students from a range of different nationalities and cultures, this stage might provide an interesting opportunity to explore similarity and difference in oral folk tales.

Ask students to note down three famous folk tales from their own country, giving a brief outline.

Ask students to form small groups of between four and six. Students then exchange their lists, and read through the notes. They should identify whether there are any similar stories from their own countries, and how these differ in terms of characters or endings. Encourage students to discuss their ideas, and offer reasons for why the similar folk tales might have differences in focus.

2 Ask students to read the outline of the story, then work in pairs discussing what happens next. Open this up to a whole-class discussion.

Ask students to read through the text again, noting any features which are common, e.g. repetition, short sentences.

3 Read through the instructions as a class. Ask students to work in pairs, noting some of the different features which are used to make the text more interesting, e.g. longer sentences, more complex adjectives, relative clauses, participles to set the scene. Ask students to also note examples of writing style and word choice that suits a traditional tale. Students should also reflect on how participles are used.

Explain that, as well as being more descriptive, an interesting text also needs to have cohesion. Elicit what this means – *there needs to be a strong link between different parts of a text*. Explain that most texts provide examples of lexical and grammatical cohesion. Note that lexical cohesion in this text is illustrated by repetition of words (*ball*), or lexical sets (*pool, pond, depths, water*); grammatical cohesion is illustrated by articles (*a princess, the princess*) and pronouns (*her, she, I*).

Ask students to circle examples of grammatical reference, and connect these with lines. Then ask students to highlight examples of lexical cohesion in the text.

Ask students to notice how these connections make parts of the text relate to one another.

Answers

The language is much more descriptive and flowery. The following language is particularly suited to a traditional tale: 'grand rooms of the palace' 'happened upon' 'a shady pool' 'glint in the evening sunlight' 'began to weep' 'Alas!' she lamented
Participles are used as reduced relative clauses: 'feeling bored and lonely'; and in adverbial clauses: 'dazzled by the brightness of the sun' and 'looking down into the black depths'.

4 Read through the words in the box as a class, checking for pronunciation. Ask students to work in pairs, discussing synonyms for each word. Once students have agreed on synonyms, ask them to match the words to those highlighted in the text.

Answers

extremely sad – distraught
blinded by light – dazzled
throw – toss
shine – glint
sob – weep
moaned – lamented
jumped – leapt
came across – happened upon
lazily – idly
emerged – popped up

5 Ask students to read through the outline for the rest of the story. Elicit from the class the moral.

Answer

There are many interpretations put on this story, but the essential moral seems to be that you should honour your promises (and you will be rewarded for doing so).

6 This stage provides students with the opportunity to write their own versions of a familiar folk tale, using a range of stylistic features to improve the outline. Prompt this by writing the first sentence on the board and encouraging students to use relative clauses, participles or examples of descriptive language to make it more interesting, e.g. *The princess, who found the idea of a talking amphibian repellent, shared her story with the frog.*

Set a time limit of around eight minutes and monitor, assisting with language and ideas where required. Direct students to the suggested vocabulary if needed.

Once the time limit is up, give students two more minutes to read over their story, correcting any errors and making any improvements. At this point, you could suggest that students read their story aloud to check how coherent and cohesive it sounds.

Ask students to read their story to the class. Hold a class vote to decide whose story was best.

7  **8.11** Play the recording, comparing versions.

8.11 The Princess and the Frog

One warm summer's evening a beautiful, young princess, feeling bored and lonely in the grand rooms of the palace, decided to take a walk in the nearby wood. With her she took her favourite plaything, a golden ball, which she loved to toss up in the air and catch. After a while, she happened upon a shady pool of spring water, so she sat herself down to enjoy the cool and started idly throwing her golden ball high in the air, watching it glint in the evening sunlight – she reached out to catch it, but, dazzled by the brightness of the sun, she missed it and it splashed down into the centre of the pond. Distraught, the princess leapt to her feet and, looking down into the black depths of the water, she began to weep:

'Alas!' she lamented, 'if I could only get my ball again, I'd give all my fine clothes and jewels and everything that I have in the world.' No sooner had she finished speaking when a frog's head popped up out of the water, and he inquired, 'Princess, why are you weeping so bitterly?'

'Ugh!' she thought, 'A disgusting, slimy frog!' But she sniffed and cried, 'My golden ball is lost forever in the deep, dark water.' The frog said, 'I don't want any of your finery; but if you will love me, and let me live with you and eat from your golden plate, and sleep on your bed, I will retrieve your ball.'

'What ridiculous nonsense this silly frog is talking!' thought the princess. 'He'll never be able to leave the pond to visit me. However, he may be able to get my ball.' So she said to the frog, 'If you bring me my ball, I'll do all you ask.'

The frog dived deep into the water, and after a little while he emerged carrying the ball in his mouth, and threw it onto the edge of the pond.

The princess was overjoyed. She ran to pick up the ball and, without any sign of gratitude or a backward glance at the frog, ran home as fast as she could. The frog called vainly after her, 'Stay, princess! What about your promise?' But she ignored his plea.

*'Open the door, my princess dear,
Open the door to thy true love here!*

*And mind the words that thou and I said
By the fountain cool, in the greenwood shade.'*

The princess ran to the door and opened it, and there stood the frog. She had forgotten all about him and now the sight of him frightened her. She slammed the door in his face and hurried back to her seat.

The king, alarmed at his daughter's distress, asked her what was the matter.

'There is a disgusting, slimy frog at the door,' she said. 'He helped me get my ball back when it fell into the pond and I promised he could live with me here, but ...'

The frog knocked again and called out again:

'Open the door, my princess dear,

Open the door to thy true love here!

And mind the words that thou and I said

By the fountain cool, in the greenwood shade.'

The king was an honourable man and he admonished his daughter, 'If you have given your word, even to a frog, you must keep it; you must invite the frog in.'

Very reluctantly she obeyed her father, and the frog hopped into the room, next to the table where the princess sat.

'Lift me onto the chair and let me sit next to you,' he commanded the princess.

As soon as she had done this, the frog said, 'Put your plate next to me so I may eat out of it.'

This she did, and, when he had eaten as much as he could, he said, 'Now I'm weary, take me upstairs, and put me onto your bed.' And most unwillingly the princess picked him up and carried him up to her room. She laid him on her pillow, where he slept soundly all night long. Then, as dawn broke, he jumped up, hopped down the stairs and out of the house.

The princess sighed with relief, 'Oh, at last he's gone. I'll be troubled no more.'

But she was mistaken, for when night came again she heard the same tapping at the door; and she heard the familiar croaky voice.

'Open the door, my princess dear,

Open the door to thy true love here!

And mind the words that thou and I said

By the fountain cool, in the greenwood shade.'

The princess opened the door and the frog came in, slept on her pillow as before, till the morning broke. This pattern continued for three nights and the lonely princess became used to his company and spoke more kindly to him. On the third morning the frog thanked her for her friendship and announced that he would be leaving her for good. He asked if she would kiss him goodbye. Still a little reluctant, she closed her eyes tightly and bent to kiss his slimy lips. To her absolute amazement, when she opened her eyes again, she found herself gazing into the loving eyes of the most handsome prince. He told her his sad tale: a wicked fairy had turned him into a frog and cast him into the pond – only the kindness of a princess for three days and nights could save him.

'You,' said the prince, 'have broken the fairy's cruel spell, and now I have nothing to wish for, but that you should go with me to my father's kingdom, where we will marry, and love each other as long as we both live.'

The young princess was overjoyed. Hand in hand they went together to see her father, who rejoiced at his daughter's happiness. She took her leave of him sadly but full of excitement, and set out for the prince's kingdom, where they married and lived happily ever after.

- 8 Ask students to begin planning their own folk tales. This planning could be done in class, with the writing being done independently at home.

Additional material

For students

Online Practice – Practice

Listening and speaking SB p72

Gender-neutral parenting

About the text

The main listening is a conversation between two parents discussing a couple of high-profile cases of gender-neutral parenting which were covered by many different media outlets. 'Gender-neutral parenting' means raising a child as neither male or female, allowing exposure to experiences, toys and clothing for both genders to ensure that no one gender is given prominence over the other. The gender-neutral parenting movement has grown in popularity in North America and parts of Scandinavia, where a gender-neutral pronoun has been introduced into the language to ensure children don't have to be referred to as 'he' or 'she'.

Max Price's parents chose to raise their son in a gender-neutral way as a response to research that indicates that gender stereotypes encourage boys to be aggressive and dominant over women. They believe a gender-neutral approach will ensure that these traits are minimized.

Storm, the Canadian child mentioned in the listening extract, was born in 2011. Storm's parents only shared the baby's sex with a handful of people, and since then have refused to share his or her gender with the general public. This decision was considered controversial by many, and led to accusations of social experimentation and psychological abuse. Storm's mother, Kathy Witterick, has since contributed to academic studies on parenting practices. She believes Storm should be viewed as a child, rather than a gender, and be free to make decisions about his or her future without any gender bias.

Students initially listen to the conversation, make inferences about people mentioned in the script, and note opinions. Following this, they listen for detail, checking a selection of statements for accuracy.

There is a second listening text outlining a child psychiatrist's views on the case of baby Storm. Students are asked to listen for detail, completing his views, before evaluating them and giving reasons for their evaluation.

You may need to elicit or pre-teach the following vocabulary: *poor wee mite* (an expression of sympathy meaning *unfortunate small child*), *tutu*, *frock*, *to pour scorn*, *radical*, *bolshy*, and *a guinea pig* (someone used to test a theory, drug, or medical procedure).

- 1 Ask students to work in groups, discussing what they liked and disliked about their upbringing, and whether their parents had set ideas. To provide prompts at this stage, you could elicit a number of categories that parents may have had an influence over, e.g. clothes, food, friends, bedtimes, books, music, films, hobbies, ways of speaking to you. To get the discussion started, you could provide an example, e.g. *I really didn't like the way my mum called me 'darling' in front of my friends; it was embarrassing.* Monitor this stage, assisting with grammar and vocabulary, and note down any interesting examples for whole-class feedback.

SUGGESTION Explain that in most western cultures there are four main conventional approaches to parenting recognized by most child psychologists. Note these on the board: *Authoritarian*, *Authoritative*, *Permissive*, and *Uninvolved*

parenting. Elicit/Explain the meaning of these adjectives, and ask students to work in groups, discussing what they think each approach might mean in terms of raising a child.

Authoritarian parenting: children follow strict rules; failure to follow rules is punished; parents have high demands.

Possible effect: children usually obedient and proficient, but rank lower in happiness and self-esteem.

Authoritative parenting: parents establish rules and guidelines, but these are more democratic and responsive to questioning; parents monitor and set clear standards; discipline is supportive rather than punitive; children encouraged to be assertive and socially responsible.

Possible effect: children tend to be happy, capable, and successful.

Permissive parenting: parents make few demands and rarely discipline children; parents avoid confrontation; parents are generally nurturing and communicative, often taking the status of friend.

Possible effect: children tend to lack self-regulation and experience problems with authority.

Uninvolved parenting: parents make few demands, rarely communicate or respond to children.

Possible effect: children tend to lack self-control and self-esteem.

Ask students if they can match any of their experiences to the parenting styles, or whether they agree or disagree with the suggested effects, and why.

2 Explain that *gender-neutral parenting* is an unconventional approach to raising a child. Ask students to work in pairs, discussing what it might mean. Refer students to the pictures to provide visual context.

Select pairs to summarize their ideas in a whole-class discussion, and collate a class definition on the board.

Ask students if they know of any other examples of gender-neutral parenting, and how it would be considered in their culture.

Answer

Gender-neutral parenting is a child-rearing technique aimed at treating boys and girls exactly the same to avoid gender stereotyping.

3  **8.5** Elicit/Explain the meaning of *scathing* (extremely critical of something), and ask students to listen to the recording, noting down Ali and Luke's views. Explain that a useful note-taking strategy for this kind of task is to divide their notes into two columns – each headed with a speaker's name. This should ensure that transferring information is more efficient. Ask students to use contextual clues to work out who the people that Ali and Luke refer to are.

Answers

Ali is more scathing about gender-neutral parenting, describing it as 'a ludicrous idea'. Sam is Ali and Luke's son. Emma is his older sister. Storm is the child of a Canadian couple who are practising gender-neutral parenting.

8.5 Bringing up Max

A = Ali, L = Luke, S = Sam

A Have you seen this? Poor wee mite!

L What? Who's a 'poor wee mite'?

A This poor kid – he's just a toddler, one year old ... How can they do this to him?

L For goodness sake – who are 'they' and what on earth have they done?

A Just look at these pictures!

L Er – yes – so ... what are you bothered about? He looks really cute, don't you think? I like his checked lumberjack shirt – and he's got his big sister's pink tutu on. Bless him! I remember when our Sam wanted a bow in his hair like Emma and he loved wearing all those frocks she had for dressing up, 'specially the Cinderella one. Remember, we thought it was funny but Emma poured scorn on him.

A Yeah, that's what big sisters do. But this is different – Max, he's called Max, he hasn't got a sister. And it seems the pink tutu was bought specially for him. It says here that wearing frocks is all part of his parents' plan to bring him up to be 'gender neutral'.

L 'Gender neutral'? He's a little boy. I don't get it. Whatever does it mean?

A It's supposed to be a radical new technique for child-rearing, where boys and girls are treated exactly the same. His mother, she's called Lisa, says ... quote, 'We're doing it because gender stereotyping can be so damaging. It teaches little boys to be aggressive'. Well – all I can say is that I'm glad we didn't know that when we were bringing up our Sam.

L 'Gender stereotyping', eh? Well, I suppose there could just be a point to that.

A So ... you think our son is aggressive!?

L No, 'course not. Didn't say that. Sam's a smashing kid – he's full of life. He's your typical, happy, energetic, bolshy teenager. It's just that ...

A It's just what? And it's a ludicrous idea. Max's parents are actively encouraging him to be more girl-like, and they're not just keen for him to wear girls' clothes, but they also want him to play with conventionally female toys ... as well as boys' toys. I mean, they're delighted if he wants to wear a pink tutu and fairy wings. And ... if he decides not to play football and wants to paint his fingernails with glittery polish, they will view it as a form of 'cute self-expression' – it says here.

L Why are they doing all this?

A They believe it will help boost his confidence.

L But how on earth is wearing a tutu a boost to a boy's confidence? But look, you know as well as I do, all toddlers will have a go at anything that takes their fancy – doesn't matter if it's for boys or girls. They don't care – they're just too young to bow to peer pressure.

A Exactly that – you don't have to actively encourage toddlers one way or the other. They just do their own toddler-thing.

L Let me see this article ... Oh, I remember that as well, don't you? You know, that Canadian couple a while back, they made the headlines when they refused to reveal the sex of their newborn baby. They called it 'Storm' and dressed it 'neutrally' so that no one would stereotype it.

A Uh, that's awful – I don't mean calling the baby Storm, but calling him or her 'it' all the time – that's not just awful, it's weird.

L They said that what they were doing was, quote, 'a tribute to freedom and choice'.

A Whose choice? Their choice – not the baby's. It's the same for this boy, Max – it's not his choice. And what about when he goes to school? I mean, what will ...

L Here we are! Yes, it's just as I thought – Max's parents say that they are planning on home educating Max so that he won't have to wear gender-specific clothes when he starts school.

A No surprise there. Don't you think he's in danger of growing up to be a rather lonely, confused little boy?

L Eh ... that remains to be seen. How long can his parents keep this up, though? And those Canadian parents, I can't believe they can carry on calling their child 'it' forever. I'd like to see into the future – what will these kids be like in ten years' time?

- A Yeah, and what will their parents be doing? It's as if they're using their kids as guinea pigs. I don't think it's fair on the kids.
 S Hi, Mum! Hi, Dad! We won again! And I'm starving.
 L Ah – there's our flawless offspring! To the kitchen, woman! Feed the boy!
 S Huh? What's up with you two?

4 Read through statements 1–8 as a class, checking for meaning. Ask students to work in pairs, paraphrasing the statements. Explain that this approach should help them to identify possible phrases that will carry meaning.

🎧 8.5 Ask students to listen to the recording again, noting whether the statements are true or false. Ask students to correct the false statements before checking as a class.

Answers

- 1 ✗ Max doesn't have a sister.
- 2 ✗ Luke thought it was funny.
- 3 ✓
- 4 ✗ He's a 'typical, happy, energetic, bolshy teenager'.
- 5 ✗ They are encouraging him to play with girls' and boys' toys.
- 6 ✓
- 7 ✗ Only Storm's parents are keeping their child's gender a secret.
- 8 ✗ She believes calling the baby 'it' is the worst thing.

What do you think?

The aim of this stage is to allow students to react to the listening text in a more personal way and use it as a springboard for further discussion.

Put students in groups to discuss their reactions and answer the other questions in this section. As students discuss the questions, monitor and help with grammar or vocabulary where necessary.

Following completion of the discussion questions, elicit a range of responses and ideas from the whole class in a brief feedback session.

5 Ask students to turn to p173 and read how Storm's mother reacted to criticism of their ideas. Ask students to answer the questions before checking as a whole class.

Answers

- 1 The strength and speed of the reaction from other people shocked her.
- 2 Students' own answers.
- 3 She believes the child has been given freedom and choice by being raised in a gender-neutral way.
- 4 The experts applaud the parents for trying to raise their child in a way that is free of the constraints of gender stereotyping. They deplore the fact that the methods the parents have used amount to a psychological experiment carried out on their child.

6 Read the instructions as a class. Ask students whether they think that Dr Beresin is likely to be supportive or unsupportive of gender-neutral parenting. Ask students to provide reasons for their choice.

Ask students to read through the text, and then, working in pairs, discuss possible words to complete Dr Beresin's opinion. Remind students to use context to provide clues – e.g. *is the connotation negative or positive?* – and sentence structure to determine which part of speech is appropriate.

🎧 8.6 Play the recording to check answers. Ask students to work in small groups, discussing Dr Beresin's views and establishing which, if any, of these they agree with and giving reasons why.

Ask each group to join another, summarizing their discussion, before opening up to a whole-class feedback.

Answers and audioscript

🎧 8.6 Dr Eugene Beresin

To raise a child not as a boy or a girl is creating, in some sense, a **freak**. The Canadian couple's approach is a terrible idea because identity formation is really **critical** for every human being and part of that is gender. There are many **cultural** and social forces at play. Since the sexual **revolution** of the 1970s, child development experts have embraced a more flexible view of gender. Before that, the stereotypes of boys were that they were self-sufficient, non-empathetic, **tough**, and good at war. Girls were trained to be empathetic and **caring**, and more nurturing. But since then, women have become more **competitive**, aggressive, and independent, and by the same token, men are allowed to cry. We often see hulking football players who are **bawling**.

SPOKEN ENGLISH Expressions with *just*

1 Ask students in pairs to discuss the meaning of *just* in each sentence, using context to help them. Check as a whole class.

Answers

only
exactly

2 Ask students in pairs to read through sentences 1–8, and the meanings in the box, matching them. Ask them to then work together, deciding on an appropriate context for each sentence.

🎧 8.7 Play the recording so students can compare their ideas. To build on accuracy of pronunciation and intonation, play the recording again, pausing after each example of *just*. Drill these chorally or individually.

Answers

- | | |
|-------------|--------------|
| 1 equally | 5 simply |
| 2 exactly | 6 absolutely |
| 3 almost | 7 recently |
| 4 right now | 8 only |

🎧 8.7 Expressions with *just*

- 1 A Did you hear that? Andy called me 'useless' and 'inefficient'.
B Don't worry. He's just as rude to me as you.
- 2 A A pair of red socks! That's just what I wanted!
B I'm so glad you like them. You can't go wrong with socks as a present. They're always useful.
A Yeah ...
- 3 A Can I have mine black with two sugars?
B Ah ... We're just about out of coffee.
A Not to worry. Tea will do.
B Actually ...
- 4 A Where are you? I expected you hours ago.
B I'm just leaving now. I got held up with a conference call. See you soon.
- 5 A I come in shattered from work and look at the mess! You haven't even washed up the breakfast things and ...
B Just listen to me for once! It isn't my fault – the baby was sick just after you left and I had to ring the doctor, and ...

- 6 A Did you see that film *Fargo* on TV last night?
 B I couldn't watch it after the first few minutes. I was just terrified!
- 7 A I've just heard the news. You got that job after all!
 B I know. I'm thrilled. I didn't hear back for so long I thought they'd found someone else – then suddenly I was called for a second interview.
- 8 A Hi! Great to see you! Oh, where's Tom?
 B Tom couldn't come, so it's just me.
 A Oh dear. You two haven't fallen out again, have you?

Additional material

For students

Online Practice – *Practice*

Vocabulary and pronunciation SB p73

Homonyms, homophones, homographs

The aim here is to introduce students to a common feature of English: the way the same word can have a variety of meanings, or a variety of pronunciations. It gets students to think about the non-phonemic spelling of words, and includes dictionary work. If students don't have access to their own dictionary in print or online, try to have a class set of dictionaries available for checking meaning and pronunciation.

Homonym: same pronunciation, same spelling, different meaning

Homophone: same pronunciation, different spelling, different meaning

Homograph: different pronunciation, same spelling, different meaning

- 1 Model the pronunciation of *bow* /baʊ/ and *bow* /bəʊ/. Ask students to listen and repeat.
 Then ask students in pairs to look at the examples and read the sentences aloud to each other.
- 2 Read as a class, and point out the pronunciation of *bow* /baʊ/ and *bough* /baʊ/. Ask if anyone knows what *bough* means.

Answer

bough – a large branch of a tree

- 3 Tell students to look at the picture and find examples of the highlighted words in exercises 1 and 2.

Answer

bow /baʊ/ (greeting), *bow* /baʊ/ (front of a ship), *bow* /bəʊ/ (hair), *bow* /bəʊ/ (and arrow), *bow* /bəʊ/ (violin), *bough* /baʊ/ (tree)

Homonyms

- 1 Ask students in pairs to find and check the homonyms. Encourage them to guess meaning from context before checking in their dictionaries.

Answer

- 1 deck of cards – pack; flight deck – area where the pilot sits
- 2 drinks at the bar – place where you can buy alcoholic drinks; gender as a bar – a thing that stops somebody from doing something

- 2 Ask students in pairs to identify the homonyms, and write their own sentences.

Possible answers

- 1 company – the fact of being with somebody, a group of people; branches – part of a tree that grows out from the main stem
- 2 spotted – covered in spots; rare – lightly cooked
- 3 rash – an area of red spots on a person's skin
- 4 scrap – things that are not wanted, but have some value in the material they are made of; rubbish – things that you throw away because you no longer want or need them
- 5 rambling – walking for pleasure, especially in the countryside; point – the sharp, thin end of something

Homophones

- 3 Ask students in pairs to say the words, and think of homophones.

Answers

whale	sight
world	higher
fought	court
air	saw

- 4 Ask students in pairs to choose the correct word.

Answers

- | | |
|----------|---------|
| 1 hoarse | 5 haul |
| 2 coarse | 6 bury |
| 3 buoy | 7 veil |
| 4 lone | 8 draft |

Homographs

- 5 **8.8** Play the recording. Ask students to listen and write the homograph they hear and note the different pronunciations.

Answers and audioscript

8.8 What did you hear?

- 1 We're sitting at the back, in **row** 102. /rəʊ/
 We've had another **row** about our finances. /raʊ/
- 2 That was never him singing **live**. He was miming. /laɪv/
 'Live and let **live**' is my philosophy. /lɪv/
- 3 **Close** that window! There's one helluva draught. /kləʊz/
 You're not **close** to getting the answer. /kləʊs/
- 4 I soon got **used** to working the late night shift. /ju:st/
 I don't trust **used**-car dealers. I'd never buy a car from one. /ju:zd/
- 5 It's impossible to **tear** open this packet. Give me a knife. /teə/
 A single **tear** ran silently down her cheek as she waved goodbye. /tɪə/
- 6 He always looks so **content** with his lot. /kən'tent/
 The **content** of your essay was excellent, but there were rather a lot of spelling mistakes. /'kɒntent/
- 7 The head teacher complained to the parents about their son's **conduct** in class. /'kɒndʌkt/
 Simon Rattle is going to **conduct** the BBC Symphony Orchestra this evening. /kən'dʌkt/
- 8 Could you **record** the next episode for me? I'm out that night. /rɪ'kɔ:d/
 He's broken the Olympic world **record** for the 100 metres. /'rekɔ:d/

- 6 Divide the class into Groups A and B. There should be no more than four or five students in a group.

Ask each group to look up their words in their dictionaries, find the two different pronunciations, and write sentences. Note that this means students need to look at the phonemic script representation of each word, not just the meaning. Go round monitoring and helping as necessary.

When students are ready, mix them up so there are some Group A students and Group B students together, then ask them to read out their sentences, and teach each other the homographs.

In the feedback, point out that the change in pronunciation is often due to shifting word stress. Note that nouns tend to stress the first syllable, e.g. /'refju:z/ while verbs tend to be stressed on the second syllable /rɪ'fju:z/.

Possible answers

- A** The wind blew softly through the trees in the garden.
When you finish flying the kite, will you wind the string back up?
I refuse to believe that they didn't know about the firm closing.
There's a pile of smelly old refuse in the back garden.
Ivan tried to defect from Russia to France during the Cold War.
There's a serious defect with the brakes on this car.
- B** He wound down the window and began to talk to the reporters.
Klaus received a serious head wound during the war.
Asian elephants can live for up to 80 years.
I saw Lady Gaga perform live – she was brilliant!
If you wait just a minute, I'll be ready.
Minute particles of dust can cause breathing problems.

Additional material

For teachers

Photocopiable activity – Vocabulary: *A minute is minute* pp212–13

For students

Online Practice – *Look again*

The last word SB p74

Talking in clichés

This section extends students' lexical resource by focusing on common clichés used in English. Clichés are defined as *phrases or ideas that have been used so often that they no longer have much meaning, or impact*. However, clichés are by their nature extremely high-frequency in spoken language, and recognizing these fixed phrases helps students to better process authentic everyday speech.

Students are encouraged to use context to determine meaning, before going on to practise using the phrases in personalized situations.

- Read the definition of 'a cliché' as a class. Ask students if they can think of any English clichés.
 - 8.9** Play the recording. Ask students to read and listen, and identify the clichés.

Answers

'Boys will be boys' means that boys often behave in a certain gender-specific way, e.g. aggressive and mischievous.
'Don't do anything I wouldn't do' is a way of light-heartedly telling someone to behave themselves and not do anything bad.
'At the end of the day' means in the end or in the final analysis.

8.9 See SB p74.

- Ask students in pairs to match a line in A with a line in B. Ask them to identify the clichés and discuss what they mean.

- 8.10** Play the recording so that students can check their answers. Ask students to provide the next line in the conversation.

Answers and notes

1 b 2 e 3 f 4 a 5 i 6 j 7 c 8 d 9 h 10 g

'A blast from the past' means something or somebody who surprises you because you had almost forgotten about it or them.
'These things come in threes' refers to the superstition that we often experience three bad things close together.
'Like father, like son' means that sons often follow in the footsteps of their fathers, showing the same abilities or interests or following the same career.
'Damned if you do and damned if you don't' means that you may be criticized equally whether you follow a particular course of action or don't follow it.
'Better late than never' means that doing something late is better than not doing it at all.
'The final straw' is the last in a series of unpleasant events which finally makes you feel that you cannot continue to accept a bad situation.
'Just what the doctor ordered' means exactly what is required, especially for your health or comfort.
'No pain, no gain' means you won't achieve anything without a lot of hard work, or going through some difficult times.
'Better safe than sorry' means it's wiser to be cautious and careful than to be hasty or rash and do something you may later regret.
'It doesn't bear thinking about' means that something is too shocking or unpleasant to contemplate.
'It takes all sorts' is a statement to emphasize that people have different characters, opinions and abilities and that we should accept this.

8.10 The next line

- A** I just came across my very first girlfriend on Facebook.
B I bet that was a blast from the past. Are you going to 'friend' her?
A Mmm – I'm not sure. Looks like she's changed quite a lot.
- A** Larry's failed his exams, Amy's got the chickenpox. Whatever next?
B Oh dear! Watch out! They say these things come in threes.
A I don't want to know that.
- A** Dad, I've been picked for the school football team, first eleven!
B That's my boy! Like father, like son.
A What do you mean? You only ever made the second eleven!
- A** If I offer to pay, she'll say I'm old-fashioned. If I don't, she'll say I'm mean.
B Poor you! You'll be damned if you do, and damned if you don't.
A Yeah, it's a tricky situation.
- A** I got a card from Jerry one week after my birthday.
B Oh, well. Better late than never.
A Humph! You think so? I'm afraid it's the final straw.
- A** We're having a complete break. A fortnight in the Caribbean, St Lucia.
B Sounds like just what the doctor ordered.
A In fact, the doctor did. He said Bill would have a breakdown if we didn't take some time off.

- 7 A It took me ten years to build up my business. It nearly killed me.
 B Well, you know what they say, 'No pain, no gain.'
 A Yes, but nothing is worth ruining your health for.
- 8 A I just need to go back in the house and make sure I've turned off the oven.
 B Good idea. **Better safe than sorry.**
 A Yeah, otherwise I'd be worrying all the way through the film.
- 9 A They've got ten kids! Goodness knows what their house is like.
 B The mind boggles. **It doesn't bear thinking about.**
 A Yeah, I've only got two and it's chaos most of the time.
- 10 A Bob's a weird bloke. He's going to live alone on a remote Scottish island for a year.
 B **It takes all sorts.**
 A You can say that again.

3 Read through the clichés in the box, drilling chorally and individually for accurate pronunciation and intonation. Ask students to work in pairs, discussing the meanings of the clichés. Ask pairs to check their ideas with another pair before looking up the clichés in a dictionary, or checking as a whole class.

Ask students to work in pairs, generating a short conversation for each cliché, or if possible, incorporating at least two clichés into one exchange. Give students time to practise their conversation, focusing on accurate pronunciation and intonation, before asking them to perform one of their exchanges in front of the whole class.

Answers

'Accidents will happen' means that however careful you try to be, it is inevitable that some unfortunate or unforeseen events will occur.

'Actions speak louder than words' means that doing something is more powerful and effective than just talking about it.

'A fate worse than death' is something that you do not want to experience because it is so unpleasant.

'Behind every great man there's a great woman' refers to the traditional role of women, to support their husbands, and the fact that frequently a man's success is dependent on this, often unacknowledged, support.

'A man (or woman) after my own heart' is an expression used to compliment someone for having the same tastes and preferences as oneself.

'It's all in a day's work' is an expression used by somebody to shrug off praise and to imply that what they have done is just part of their normal duties.

'You can't have your cake and eat it' means you can't have two incompatible things at the same time, or you can't have it both ways.

'It's as clear as mud' means that something is confusing, not clear at all.

4 Ask students to work in small groups, discussing whether they have similar clichés in their own language. If you have a multilingual class, ask students to provide direct translations of the expressions from their language, and if possible, explain the origins.

Once students have discussed their ideas, share these in a whole-class feedback.

Additional material

For teachers

Photocopiable activity – Communication: *Better late than sorry* pp214–15

For students

Online Practice – *Look again*

Workbook pp54–5

Workbook pp56–7, Exam Practice, Units 5–8

Online Practice – *Check your progress*