

# 4

## A pack of lies

### Introduction to the unit

The topic of this unit centres around truth and untruth. The title is an idiomatic expression we use to talk about a number of false statements made together to hide the truth.

In the *Language focus*, students study questions with and without auxiliary verbs, negative questions, indirect questions, and questions which end with prepositions. In addition, students' knowledge of how to make negative statements is reviewed and extended.

In *Listening*, students listen to three speakers who confess bad things they did in the past. They answer comprehension questions with a strong focus on understanding references in spoken accounts. They also discuss the content of the confessions and give their opinions on who they would forgive and why.

In *Reading and speaking*, students read an article about fake news by an investigative journalist. There is also a jigsaw reading task – students read some news stories, decide if they are true or fake, and recount them to a partner.

The main *Vocabulary* focus is on saying the opposite, by using antonyms and negative prefixes. Students are reminded that for words with multiple meanings, there are different antonyms. They also practise the art of understatement, using opposites to express sarcasm. Students also expand their knowledge of nouns for different kinds of people, e.g. *teetotaller, xenophobe, pacifist*. *Reading and speaking* also has a vocabulary task on *truth or untruth*.

Being polite is the focus of the *Everyday English* section. Students listen to conversations and analyse the level of politeness. They learn polite expressions to use when offering help, making requests and asking for permission, and practise in a group roleplay of a dinner party.

The *Writing* section focuses on the use of conjunctions to link ideas in a narrative. The text used is about Marilyn Monroe and conspiracy theories surrounding her death. Students practise using linkers. Then they write their own piece about someone famous, using conjunctions to link ideas appropriately.

### Language aims

#### Language focus

##### Questions and negatives SB p40

- Learning about the function and form of negative and short questions.
- Making positive statements into negative ones in a variety of ways.

#### Vocabulary

- Using negative prefixes such as *un, il, dis* to say the opposite; extending knowledge of antonyms. (SB p47)

#### Spoken English

- Using *How come ... ?* questions to ask why in a surprised or puzzled way. (SB p42)

### Everyday English

- Using polite expressions to ask for help and information, offer help themselves, and request permission to do things. (SB p48)

### Skills development

#### Reading

##### The post-truth age SB p44

- An article by an investigative journalist who addresses some of the issues surrounding fake news.
- Six short news items with a task to find out if they are true or fake news.

#### Listening

##### Hypocritical Hugo SB p42

- A short monologue by a man claiming he is a vegan, a pacifist, an anti-royalist, etc., but there is evidence to show that he is a hypocrite.

##### Guilty secrets SB p43

- Listening to three different monologues by people who confess guilty secrets from their past which they regret.

#### Speaking

- Asking for more information. (SB p42)
- Discussions on the topic of lying, secrets, confessions and forgiveness. (SB p43)
- Talking about issues surrounding how we get news about the world and the problem of fake news. (SB p45)
- Discussing whether news stories are real or fake and making decisions about them. (SB p45)

#### Writing

##### Linking ideas – Conjunctions SB p133

- Practising using conjunctions with different functions in order to link ideas clearly in a text.

### Additional material

#### Workbook

This unit reviews all kinds of question forms, including negative and indirect questions, and questions with prepositions. Vocabulary practises antonyms and synonyms, and there is practice of verbs and prepositions. Pronunciation demonstrates and practises intonation in question tags.

#### Photocopiable activities

There are photocopiable activities to review grammar (*Fake news?*), vocabulary (*un – certain – ty*) and communication (*Could you possibly be more polite?*). These can be found at the back of the 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.

## Notes on the unit

### Unit opener page

Choose from these activities to engage your students with the topic and target language of this unit:

- Talk about the title
- Talk about the unit goals (*Grammar, Vocabulary, ...*)
- Talk about the photo
- Talk about the quote
- Watch the video
- Look at the bottom banner
- Do the activity

Point to the title of the unit *A pack of lies*. Focus students' attention on the photo and elicit some ideas about what it shows.

**Video (6 minutes approximately):** 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](http://headwayonline.com). The video features speakers from a variety of countries expressing their opinions about the unit theme.

You could ask your students to answer the same questions themselves in class to engage with the unit topic, or you could choose to use the video either within or at the end of the unit. Don't forget that there are many exercises to consolidate and practise the target language of the unit in the Workbook as well as online. There are links to these exercises on the relevant pages of the Student's Book and they can be done in class time or you can set them for homework.

**Summary:** If you don't have time to watch the video, use the title and the photo to help students understand and engage with the topic, and then move straight on to the activity so that they can discuss the theme in more detail.

#### Notes for activity:

- 1 Put students into pairs and ask them to discuss the questions. Check answers with the class.

#### Suggested answer

The 'Trojan Horse' is a story from the Trojan War in which the Greeks left the horse as a 'gift' for the Trojans. The Trojans wheeled the horse into the city. That night, Greek soldiers, who were hiding inside the horse, crept out and opened the city gates for the Greek army, who destroyed the city and ended the war.

- 2 Ask students to read the quote by Seth Adam Brown. Put students into pairs to discuss the questions. Elicit interesting answers in feedback.

### Language focus SB p40

#### Questions and negatives

##### TEST YOUR GRAMMAR

This section checks how well students form questions and negatives. Brief grammatical support is given in the *Answers* below, but avoid lengthy grammar explanations at this stage.

- 1 Read the instructions as a class. Point out that sometimes more than one word is possible. Elicit the answer to number 1 as an example. Students complete the task, working individually, and then check in pairs.

#### Answers

- 1 What **sort/kind/type** of music do you like? (*What* + noun)
- 2 How **often/frequently** do you wash your hair? (*How* + adverb)
- 3 Who do you look **like**? (*look like* = resemble physically)
- 4 Do you know what the time **is**? (indirect question – no inversion)
- 5 What were you talking to Carol **about**? (question with a preposition at the end)
- 2 Do number 1 together as an example. Put students in pairs to complete the task. Monitor and check for accurate negative forms. Check the answers.

#### Answers

- 1 I don't agree/disagree with you.
- 2 I don't think you're right./I think you're wrong.
- 3 I didn't tell her to go home. (= I didn't say this to her./I told her not to go home. (= I told her to stay.)
- 4 I didn't know everyone at the party./I didn't know anyone at the party./I knew no one at the party.
- 5 I haven't done my homework yet./I still haven't done my homework. (Note the different position of the adverbs.)
- 6 My sister doesn't like jazz either. (*either* in negative statements formed with verb + *not*)/My sister dislikes jazz, too. (*too* in negative statements formed by using a prefix)

#### White lies

- 1 Elicit the meaning of *white lie*. You could find out whether a similar phrase is used in the students' own language(s). Ask students to think about the two further questions. Elicit ideas from different students. You could put students in pairs to share white lies they have told (and any consequences of having told them). Encourage students to report back to the class. Go through the answers.

#### Answers

White lies are harmless lies, told in order not to hurt someone else's feelings.

- 2 Focus students' attention on the photos with speech bubbles. Give them time to think about the answers. Put students in pairs to share their answers. Elicit students' ideas (but don't confirm or reject them yet).
- 3 Students listen to the thoughts of the speakers in the photos. They check whether their predictions in exercise 2 were accurate. Pre-teach/check *mate*, *extra time*, *penalty*, *pull a sickie* (= phone in to work sick when you're not really ill – slang), *cope with*, *deserve*, *have a crush on someone*, *wig*, *wreck someone's confidence*. Alternatively, go through this vocabulary at the end of the exercise if necessary.
- 4.1 Play the sentences for A so students can read and listen to the example. Elicit whether they were right or not about this one. Play the rest of the recording, pausing after each speaker to check understanding and elicit whether the students' predictions in exercise 2 were correct or not.

#### Answers

- A The truth is he was watching football with his mates – he wasn't stuck in traffic. He's lying to his girlfriend because he doesn't want her to think that he doesn't love her enough.
- B The truth is he's actually just having a day off – he's not ill. He's lying because he doesn't want to get into trouble.
- C The truth is that the flowers are actually from a new male colleague, not her boss. She's lying because she doesn't want her husband to feel jealous.

- D The truth is she hates her new hairstyle, she doesn't love it – she thinks it looks like a wig. She's lying because the hairdresser is new and she doesn't want to affect her confidence.
- E The truth is she forgot to send the email. She's lying because she doesn't want to admit her mistake because her boss is unforgiving.
- F The truth is he still has feelings for his ex-girlfriend and is upset about the fact she's seeing someone else. He's lying because he thinks Emily will tell Suzi everything and make it worse.

#### 4.1 White lies

- A Truth is, I was with my mates watching the football and it went to extra time, and penalties! I can't tell my girlfriend – she'll be furious! She once told me I love football more than her.
- B I don't usually pull sickies, but honestly, I can't cope with another day of stress in that office right now. I need a break, and it's not as if I don't deserve one – I've been working weekends for ages.
- C Oh, I hate lying to him, but it's nothing serious. There's this new guy in the office who has a massive crush on me – it's very sweet, and I can't tell Nick 'cos he gets jealous so easily.
- D I hate it – it looks like a wig! But I don't want to tell her because she's new, and very nervous. She's trying so hard, and I don't want to wreck her confidence. I'll get it cut properly somewhere else later.
- E Aaagh! I completely forgot to email it to him! But I can't admit that. He's the boss and he's so unforgiving. He doesn't tolerate mistakes and I don't want to lose my job.
- F Actually, it hurts like hell seeing Suzi with someone else. But I'm not telling Emily – she's a real gossip. She'll tell everybody – and Suzi, too!

- 4 As an example, elicit which question came before the answer in picture A. Students work individually on the task. Put students in pairs to share their answers. Finally, check answers together. You could ask students to practise the short conversations in their pairs and monitor to check their intonation is natural.
- Ask students if they think any of the people in exercise 3 were justified in lying and to say why.

#### Answers

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

### LANGUAGE FOCUS

#### Possible problems

- 1 **Questions.** Question formation can be a problem for learners of English at all levels for a number of reasons:
- Students must remember to use auxiliary verbs as well as main verbs (except in subject questions): NOT *\*What you did at the weekend?*
  - They need to remember to invert the subject and the verb, and use the correct auxiliary verb, e.g. NOT *\*You can speak English?*
  - The subject of the sentence always follows the auxiliary verb, no matter how long it is, e.g. *How many times has the captain of your team scored a goal?* Students often get the word order wrong: NOT *\*How many times has scored a goal the captain of your team?*
  - Students don't differentiate between *What ... like?* and *How ... ?* and overuse *How ... ?*, e.g. *\*How's your city?*
  - Students include an auxiliary verb in subject questions when one isn't necessary, e.g. *\*Who does want a drink?/\*What did happen in the accident?*
  - Students may find it strange to end a question with a preposition, e.g. *Who are you waiting for?*

- Students often make errors with indirect or reported questions, forgetting that there is no inversion and no *do/does/did*, e.g. *I wonder where she is. \*I wonder where is she.*
- Students have problems using negative questions appropriately and accurately, and with the correct intonation. They have two different uses:
  - to express surprise, e.g. *Can't you use a computer?* (= I thought everyone could.)
  - to confirm what the speaker thinks is true, e.g. *'Weren't we at school together?' 'Yes, we were.'*
- In some languages, the answer to a negative question is the opposite of what an English speaker would say, i.e. 'Yes' instead of 'No':
  - A *Can't you swim?*
  - B *\*Yes. (You're right.) I can't swim.*
- 2 **Negatives.** Making verb forms negative shouldn't present major problems for students at this level, but there are other potential points of confusion:
  - The word order and the use of *not* in negative infinitives and *-ing* forms, e.g. *\*I told you no to do it.*
  - Words which already have a negative meaning, e.g. *nobody, never, nowhere, nothing* used with a negative verb. These double negatives are not possible in English, e.g. *\*I didn't know nobody./\*I didn't never go there.*
  - Confusion between *no* and *not*, e.g. *\*There are not onions left./\*Who likes grammar?' 'No me.'*
  - When introducing negative ideas with *think, believe, suppose, expect*, etc., we usually make the first verb negative, not the second, e.g. *I don't think you're right.* (rather than *\*I think you aren't right.*)
  - The use of *not* in short answers, e.g. *I hope not.* Note that *I think so* has two negatives: *I don't think so* and the more formal *I think not.* However, *\*I don't hope so* is not possible. This is covered more fully in Unit 5.

- 1 Elicit an example from exercise 4 for one or two categories in the list. Point out that some of the questions fit more than one category. Students work individually to find examples of the different question forms. Monitor and help as necessary. Allow students to work in pairs if they are having difficulty.

Check the answers together. During the feedback, check students understand that there is no inversion in indirect questions (i.e. Direct: *Who is Suzi going out with?* Indirect: *Have you heard who Suzi is going out with?*). If necessary, remind students that there is no auxiliary *do/did* in questions that ask about the **subject** of the verb, e.g. *Who gave you those flowers?* (NOT *\*Who did give you ... ?*).

#### Answers

- 1 Don't you like it? Why haven't I received the report? Who have you sent it to? Have you heard who Suzi is going out with? Why didn't you call or text?
  - 2 Who gave you those?
  - 3 How come ... ?
  - 4 Don't you like it? Why haven't I ... ? How come you're not ... ? Why won't you tell me? Why didn't you ... ?
  - 5 Who have you sent it to? Have you heard who Suzi is going out with?
  - 6 Have you heard who Suzi is going out with?
- 2 Elicit the indirect question for *What's the answer?* as a class example. Students work on the other question individually. Check answers.

## Answers

I've no idea what the answer is.  
Do you know where he works?

- 3 Focus students' attention back on exercise 4. Give them time to locate examples individually and to help their partner if necessary. Check answers together.

## Answers

Negative questions: Don't you like it? Why haven't you ... ? How come you're not ... ? Why won't you tell me? Why didn't you ... ?  
A future negative: I don't think you'll like it.

Negatives with *think* and *hope*: I don't think you'll like it. I hope she isn't going to complain.

Refer students to Grammar reference 4.1 on SB pp154–5.

## Practice SB p41

### Questions

- 1 Elicit the question word which begins number 1 as an example. If necessary, elicit the rest of the word order from the class to demonstrate what students need to do. Students work individually on the task, but can check answers in pairs.

4.2 Play the recording so they can check their questions. You could ask the students to practise these mini-conversations in pairs.

### Answers and audioscript

#### 4.2 Questions

- 1 A Who has left this light on all night?  
B Oh, sorry, it was me. I thought I'd switched it off.  
2 A How often will we need to change the battery?  
B About every six months.  
3 A Have you any idea who this text is from?  
B It says 'D' with a kiss. It must be Deirdra. Or it could be Diana.  
4 A Do you know what time the match is on?  
B I think it starts at 7.30.  
5 A Haven't we seen this film before?  
B I think you may be right. I remember how it ends.  
6 A Have you seen what Keri has done with her hair?  
B Yes! I think it looks quite nice!

### Negative questions

- 2 4.3 Read the instructions as a class. Play the recording and ask students to compare the use of negative questions in the two conversations. Confirm the correct answers.

Play the recording again and get students to listen and repeat. Check students are imitating the stress and intonation patterns. If they have problems, drill the negative questions chorally and individually. As consolidation, you could elicit alternative answers to the negative questions, e.g. *1 No, I've never liked pizza. I can't stand melted cheese. 2 Yes, I do. It's a great short-cut to work.*

## Answers

1 surprise 2 checking

4.3 See SB p41.

- 3 Demonstrate the task with two strong students. Get them to ask using the *like / ice cream* cue with a negative question to indicate surprise and then answer. Put students in pairs to ask and answer about the topics

listed. Remind them to always use negative questions. Monitor and check for accurate formation of the negative questions and appropriate intonation. If there are pronunciation problems, drill selected questions with the class.

4.4 Play the recording and let students compare with the way they asked and answered.

Elicit the answers to the questions given in the recording. If students need further practice, play the recording again, getting students to repeat the examples, copying the intonation and stress patterns.

### Answers and audioscript

#### 4.4

- 1 A Don't you like ice cream?  
B Oh, I do, but I'm on a diet!  
2 A Haven't you got a smartphone?  
B No, this one just makes calls and texts, and I'm fine with that.  
3 A Can't you swim?  
B No, they never taught us at school, and I'm a bit scared of water.  
4 A Didn't you watch the match last night?  
B No, we had our anniversary meal. I've got it recorded though.  
5 A Isn't it your birthday next week?  
B Yes, but I'm keeping it quiet. It's a big one – too big!  
6 A Didn't you work in Berlin once?  
B Yes, I was there from 2015 to 2018. I loved it there!  
7 A Don't you play the piano?  
B Yes. I'm not very good though – I make a lot of mistakes.  
8 A Haven't you got twins?  
B Yes, that's right. They're three now, so it's still very hard work!

### Talking about you

- 4 Focus students on the examples in the speech bubbles. Demonstrate the activity using one true and one false negative statement about yourself. Get students to guess which is true about you.

Allow students a moment to think of their true negative statement and invent a false one. Put them in pairs to do the activity. Note any errors in making negative statements. Conduct whole-class feedback, eliciting anything surprising or interesting that students found out. Do any necessary error correction.

### Hypocritical Hugo

- 1 Quite a lot of the nouns in the box will be new to the students. You could write them on the board and conduct a class discussion to discover which words they already know. Then give out dictionaries or allow students to use online translators on their mobile phones if available. Now focus students on the example and elicit the negative sentence for *vegan* as a further demonstration. You could put students in pairs to do the task. Go through possible answers with the class. Drill the new vocabulary and encourage students to mark the word stress on the correct syllables (see *Answers*).

#### Possible answers

A vegetarian doesn't eat meat.  
A vegan won't eat meat or any other animal products.  
An insomniac can't sleep.



A teetotaler doesn't drink alcohol.  
 A xenophobe doesn't like people from other countries.  
 A pacifist won't use or agree to the use of violence.  
 An atheist doesn't believe in God.  
 An anti-royalist doesn't support the royal family.  
 A technophobe fears, dislikes or avoids technology.  
 An environmentalist doesn't harm the environment.  
 A hypocrite doesn't 'practise what he preaches', i.e. he says he has beliefs, but doesn't follow them in his life and he talks about what people should do, but then doesn't do it himself.

- 2 ④ 4.5 Give students time to read the instruction. Play the recording so students can hear what he says about himself and then elicit answers from the class. Encourage them to use the vocabulary in exercise 1.

There is some new vocabulary in this recording to teach: *such a bore* (= so boring), *aware of my carbon footprint*, *get rid of*, *liberating*, *laughable* (= ridiculous), *glued to their screens*, *trivial*, *it goes without saying*, *brainwashing*, *charade* /ʃə'raɪd/.

It's important that students learn some of these new words and phrases in order to understand Hugo's tone – the fact that he comes across as very opinionated.

### Answers

He says he's a vegan, a teetotaler, an environmentalist, a technophobe, an atheist, a pacifist and an anti-royalist.

### ④ 4.5 Hypocritical Hugo

Hi, I'm Hugo. Let me tell you about my lifestyle and beliefs. I used to be a vegetarian, but now I've gone completely vegan – it's so much healthier! I've given up alcohol, too – I feel much better for it, and I find it such a bore now, being with people who drink. I'm very aware of my carbon footprint, so I don't own a car – I cycle everywhere, rain or shine, or I use public transport. And I'm such a technophobe! I got rid of my phone ages ago – it feels so liberating. I mean, it's laughable to watch how people are glued to their screens all day – total addicts. I never watch TV either, and I hate social media – it's all so trivial! I'm an atheist, because I think religion is a way of brainwashing people, and it always seems to lead to wars – I'm a total pacifist obviously. And it goes without saying that I'm an anti-royalist! What a waste of taxpayers' money that whole charade is!

- 3 Give students plenty of time to notice all the hypocritical things in the picture. You could put them in pairs to discuss what they can see and why this means Hugo is a hypocrite. Elicit answers from the class.

### SPOKEN ENGLISH *How come?*

④ 4.6 Read through the notes as a class. Check students understand the meaning of *puzzlement*. Then play the recording and check the answers. Elicit the function of *How come?* as opposed to just using *Why?*, i.e. when the question expresses surprise or puzzlement at something strange or contradictory.

Also point out the statement word order: *How come he's eating bacon?* (NOT *\*How come is he eating bacon?*)

### Answer

The questions with *How come?* express surprise and puzzlement.

- ④ 4.6 See SB p42.

- 4 Focus students' attention on the bacon and avocado sandwich in the picture and on the example question.

Elicit that *How come ... ?* is an informal way to ask *why*. Elicit the question for number 2 as a further demonstration if necessary. Students work individually to make the questions, starting with *If*.

- ④ 4.7 Let them share their questions with a partner and then play the recording for them to check their answers.

### Answers and audioscript

#### ④ 4.7 What a hypocrite!

- If he's a vegetarian, how come he's eating bacon?
- If he's vegan, how come he's drinking cow's milk?
- If he's a teetotaler, how come there's a half-empty bottle of wine on the table?
- If he doesn't own a car, how come there's a car key on the table?
- If he's a technophobe, how come he's got an iPhone?
- If he never watches TV, how come there's a massive TV in the living room?
- If he hates social media, how come Facebook is open on his phone?
- If he's an atheist, how come he's wearing a cross?
- If he's a pacifist, how come he's a member of a gun club?
- If he's an anti-royalist, how come he's got a Royal Wedding mug?

### Roleplay

- 5 Divide the class into two halves. One half is the Hugos and the other half have to challenge the Hugos about their hypocritical behaviour. Put students in pairs of one Hugo and one challenger.

Get one pair to act out the example from the page. Tell the challengers to carry on with the task, but stop after number 5. Monitor and check challengers are saying the *How come?* questions naturally and that the Hugos are able to think of good excuses.

When they reach number 6, tell the pairs to swap roles. Continue to monitor. Note any really good examples and, at the end, invite these pairs to act out those exchanges.

### Asking for more information

- 6 Read through the notes and examples with the class. You could elicit the full questions (*Who has Hugo gone out for a meal with?*, *What did you chat with Beth about?*). This shows clearly how short questions get the point across economically and quickly. Highlight the use of prepositions. Put students in pairs to think of short questions for 1–8. Monitor and assist where necessary.
- ④ 4.8 Play the recording to check answers. Elicit that these short *Wh ... ?* + preposition questions have falling intonation. Get them to practise in their pairs.

### Answers and audioscript

#### ④ 4.8 Asking for more information

- A Can I have a word with you, please?  
B What about?
- A Could you give me a lift?  
B Where to?
- A I got a lovely email today.  
B Who from?
- A I bought a lovely birthday card yesterday.  
B Who for?
- A I need £5,000 urgently.  
B What for?
- A I'm really worried.  
B What about?

- 7 A We're going on holiday next week.  
B Where to?  
8 A I spoke a lot of English yesterday.  
B Who with?

### Additional material

#### For teachers

Photocopiable activity – Grammar: *Fake news?* pp186–7

#### For students

Online Practice – *Look again*

Workbook pp24–7, exercises 1–9

## Listening SB p43

### Guilty secrets

#### About the text

The aim here is to improve the students' ability to listen for gist and specific information, and to understand referencing and key phrases. The recordings are in the form of three monologues with the speakers 'confessing' to a guilty secret.

The tasks involve listening for gist and matching speakers to pictures, and then correcting information, and listening for detailed comprehension and understanding referencing. Students also match key collocations to the correct speaker and explain their significance.

The two British football teams mentioned by Kevin are Tottenham Hotspur/Spurs and Arsenal.

Be prepared to pre-teach/check some of the following items depending on your students' level: *nagging, conscience, forgive, get something off your chest, visible, spit (spat, spat) a liquid, unsuspecting, mussels, monkfish, diehard supporters, give someone a hug, get some shut-eye, squashed, smelly, attempt (v), stranded.*

- Put students in groups of three or four. Give them a few moments to look at the pictures and imagine what the guilty secrets might be.  
Elicit a range of examples from the class.
- Read the instructions together and give students time to read the statements. Deal with any vocabulary queries. Say that the recording is quite long, but they only have to listen for the information to correct the statements.  
**4.9** Play the introduction and the recording of Jane as an example. Put students in pairs to discuss the reason why the statement is incorrect. Play the rest of the recording, pausing after each speaker to let students compare their answers. Check the answers with the class.

#### Answers

- Jane was given the restaurant's speciality to eat on one occasion.
- Kevin's daughter hasn't always been keen on football.
- Maggie didn't spend the whole coach journey sitting next to a man.

#### **4.9** Guilty secrets

P = Presenter J = Jane K = Kevin M = Maggie

P So, it's that time in the Wednesday show when we have our regular slot called *Confessions*, when listeners can finally confess to a guilty secret that's been nagging away at their consciences,

and see if listeners think they can forgive them. First up is Jane, from York. Jane, what do you want to get off your chest?

- J Good afternoon, Simon. OK ... when I was 17, I had a Saturday job waitressing at a local restaurant. This restaurant had a famous speciality, an incredible fish soup, it was made to a secret recipe. I'd been given a little to try once, and it really was delicious. And, one night, when a table ordered this speciality, I was called by the chef to collect it from the kitchen. It smelt absolutely fantastic and I was starving because I hadn't eaten before my shift, so my mouth really was watering. Now, between the kitchen and the restaurant, there was a small corridor, which wasn't visible from the kitchen or the dining area, and, well, the temptation was too great. I balanced the heavy soup dish in one hand, and with the other, I put a spoonful of soup into my mouth. What I hadn't considered was that the soup would be scalding hot! There I was in the corridor, wanting to scream, but I couldn't make any noise. It felt like the boiling liquid was peeling the skin away from the roof of my mouth and I was in agony, but I couldn't swallow it, it was so hot. I was terrified that someone might catch me, so I did the only thing I could – I spat the soup back into the dish. Then I heard footsteps from the kitchen, so I put my shoulders back, walked confidently out into the restaurant, and started to serve the soup to the poor unsuspecting diners, who had no idea that there was a little extra ingredient amongst the mussels and monkfish. I ask forgiveness for my dreadful deed. I learned my lesson and never did it again!
- P Eurgh! Well, we all have our suspicions about what goes on in restaurant kitchens. And I guess the diners didn't really suffer – as they say, what you don't know can't hurt you! Right, our next caller is Kevin, from London. What have you got to confess, Kevin?
- K Thanks, Simon. Well, I'm a lifelong Tottenham Hotspur fan, and a few years ago I found myself in the unfortunate position of marrying into a family of diehard Arsenal supporters – it shows just how much I love my wife ... Anyway, one Saturday afternoon, not long before Christmas, I was relaxing at home, watching the football results on TV, while my then four-year-old daughter was at the other end of the sofa, doing her colouring-in book. She suddenly looked up at me and said, 'Daddy, what football team do you support?' So I told her, Tottenham Hotspur, and her next words made my blood run cold. 'Really? I support Arsenal.' I was horrified. I knew she didn't really know what she was talking about, and it was probably just something that my father-in-law had got her to say, but you never know, these things can get fixed very early, and the idea of my darling daughter becoming an Arsenal fan – that would be my worst nightmare! So, without really thinking, it just came out, I said, 'Oh well that's a shame because Father Christmas doesn't come to children who support Arsenal.' My daughter looked at me in horror, and I realized the full weight of what I'd just said. The natural thing to do at this point would have been to give her a hug and tell her that Daddy was only joking, but, it shames me to say, I gave her a hug and told her not to worry, as all she needed to do was become a Spurs fan, and I would ring Father Christmas and she'd be back on his list. She's a teenager now, and she won't remember it fortunately, but I would still like to beg forgiveness from my lovely daughter for behaving like a four-year-old myself, and for any sleepless nights I may have caused her.
- P Well, I'm glad your little girl isn't scarred for life. And is she a Spurs fan now?
- K She's not remotely interested in football, actually.
- P Ha! Well, you probably put her off! And so, on to our last caller. It's ... Maggie from Cambridge. What's your guilty secret, Maggie?
- M Hello there. Right, er, when I was an au pair working in France, I used to travel there by coach and ferry. It was quite a long and difficult journey and I preferred to travel at night and try to sleep most of the way. Usually, I was lucky enough to sit next to someone who, like me, just wanted to get some shut-eye. But, on one particular occasion, I found myself squashed into a seat with a large, very chatty, and rather smelly man. I politely engaged in conversation, saying very little, in the hope that he would eventually give up, but he didn't – he went on and on about his boring job. Finally, between Calais and Paris, the coach stopped at a service station, and most of the passengers got off to stretch their legs. I got off, and after walking around for a while, I was one of the last to get back on the coach, and ... there was no sign of my neighbour. When the driver got back on, he asked if everyone

was back on board, and er, I found I just couldn't speak – I said nothing. I told myself that maybe he'd only been going this far anyway – it was a desperate attempt to feel less guilty, I know, but as we drove off into the night, I looked out of the window and saw the man running across the car park, waving frantically. I never even attempted to get the driver to stop. When I got off the coach in Paris in the cold light of dawn, I disappeared before the driver realized that the man wasn't there, because I knew he'd ask me why I hadn't said he was missing. So, I don't know if I can be forgiven for leaving a poor man stranded in a foreign motorway service station in the dead of night. I have been haunted by the vision of him running after us ever since.

P Oh dear! Well, let's wait for some calls and texts to see what the listeners think about that. Steven, from Chester, what do you ...

3 Students read through the questions. Play the recording of Jane again and elicit the answers as an example.

🔊 4.9 Play the rest of the recording, pausing after each speaker to let students discuss their answers.

Check the answers with the class.

### Answers

- 1 There was the restaurant where she worked.  
She was starving because she hadn't eaten before her shift.  
The corridor where she tried the soup wasn't visible from the kitchen or dining area.  
She spat the soup back into the bowl.
- 2 The fact he married an Arsenal fan shows this.  
'I support Arsenal' were her words.  
The sports team that someone supports.  
His words that told his daughter that Father Christmas doesn't come to children who support Arsenal.
- 3 There is France.  
His boring job.  
The coach driver.  
When she told herself that maybe he'd only been going that far anyway.

4 Focus on *stretch their legs* as an example. See if any of the students can remember which story this phrase was used in. Elicit what it refers to.

Put students in pairs to match the phrases to the extracts and explain them. If necessary, let them refer to the audioscript on SB p145 to see the context.

Check the answers with the class.

### Answers

stretch their legs – Maggie's story – the passengers on the coach  
my mouth was watering – Jane's story – her mouth when she could smell the soup  
diehard Arsenal supporters – Kevin's story – his in-laws  
scalding hot – Jane's story – the soup  
get some shut-eye – Maggie's story – what she wanted to do on the coach (sleep)  
colouring-in book – Kevin's story – what his daughter was doing while Kevin was watching the football results  
waving frantically – Maggie's story – the man who got left behind at the service station  
my worst nightmare – Kevin's story – the idea of his daughter being an Arsenal supporter  
the temptation was too great – Jane's story – to try the soup

### What do you think?

Put students in small groups to read and discuss the questions. Give them plenty of time, monitor and encourage all students to contribute to the discussions.

Elicit some whole-class feedback.

## Additional material

### For students

Online Practice – Practice

## Speaking SB p43

### Can that really be true?!

1 This section aims to get students thinking and speaking about the topic of truth and lies to prepare them for the *Reading and speaking* focus on SB p44.

Put students in pairs to read facts 1–8. Deal with any vocabulary queries, e.g. *mammoth*, *extinct*. If you have an interactive whiteboard, you can show images of some of the places and things mentioned to clarify the meaning.

Ask students to decide in their pairs which three facts are not true. Elicit some ideas from the class, but don't confirm or reject any of them yet.

2 For this jigsaw reading task, label half of the students Student A and the others Student B. Refer Student As to SB p164 and Student Bs to p167. On these pages each student will read information about half of the facts. Ask them to read carefully to find out if their answers were correct and when they've finished reading, tell them to relay interesting information about the facts in their pairs. There is new vocabulary which you could check after they have finished reading, before they begin the speaking task: Student A texts: *the outback*, *latitude*, *prevailing winds*, *ocean currents*. Student B texts: *networks of neurons*, *legume family*, *soybeans*, *lentils*, *significant*.

## Reading and speaking SB p44

### The post-truth age

#### About the text

The main text is an article about fake news by investigative journalist, Jeff Broadbent. He compares how the public used to get their news in the past with how they find out about the world today. He addresses the fact that some of the news we read today is not merely biased, but actually fabricated, and discusses how this affects politics in particular, citing Donald Trump as an example.

Broadbent's article is followed by a set of six short news items which form the basis for a jigsaw/information gap task to be done in groups. Students read half of the texts each. Their task is to decide which of the items are true and which are fake, then share their findings.

There is a vocabulary exercise on *truth* or *untruth* before the first reading task which pre-teaches many essential words. It requires students to look up the meanings of words, so if students have access to good quality online translators and dictionaries, allow them to use these tools. If not, you will need a class set of dictionaries.

In the main article and the jigsaw reading texts, there is more new vocabulary. You could pre-teach some of the following, according to the students' level:

From main article: *challenging*, *amateur*, *mainstream news outlets*, *political bias*, *assume*, *newsfeed*, *share an article*, *forward an article*, *instance*, *target*, *coincidence*, *phenomenon*, *confront*, *unthinkingly*, *sensational*, *deeply-held beliefs*.

From Student A texts: *havoc*, *on record*, *piercings*, *peacock*.

From Student B texts: *implant, scanner, be convicted, flash flood, applaud.*

- 1 Ask students to read the questions and, if necessary, check students know the words *accurate, reliable* and *fake*. Put them in pairs to discuss the answers to the questions and then conduct class feedback.

#### Answers

- 1 Students' own answers.
- 2 fake news = news stories that mislead the reader on purpose
- 3 the post-truth age means that debate is more often aiming to target emotions rather than discussing facts – the Internet has increased its spread

- 2 The activity involves dictionary work. Students can use either online or traditional paper dictionaries. Put them in pairs. Focus students' attention on the table and the two examples given. Allow plenty of time for students to check and categorize the vocabulary in the box. You could also encourage them to write a definition, translation or example sentence to help them remember the words. Elicit answers from the class. Encourage students to mark the stress on the multi-syllable words (see *Answers* below) and drill them to ensure accurate pronunciation.

#### Answers

Truth: evidence, accurate, fact, real, credible, reliable  
Untruth: fiction, fabrication, exaggeration, conspiracy theory, fake, fantasist, prejudice, bias, bogus, doubtful

- 3 Students read the introduction and first paragraph. Elicit answers to the questions.

#### Answers

Jeff Broadbent is an investigative journalist. The idea of being in a *post-truth* age keeps him awake at night.

- 4 Ask students to read questions 1–8. Deal with any vocabulary queries. Then put students in pairs to read the text and answer the questions. Go through the answers together.

#### Answers

- 1 Separating fact from fiction is more difficult due to amateur journalism on the Internet.
- 2 Conspiracy theories weren't as big a problem as modern fake news because the stories tended to be on fringe websites that looked like they were written by fantasists and they were only read by a minority.
- 3 Because they all have their own political bias.
- 4 Because there was an organized strategy of targeting voters with fake news stories via social media.
- 5 They can use the fact that fake news is so common to ignore questions about difficult news stories simply saying that they're fake news.
- 6 Because it makes it easy for them to choose what to believe and stick to their prejudices.
- 7 Advertisers will pay for fake news if it generates clicks on sites where they advertise.
- 8 Because we can't know what's true and we can't then know who or what to vote for.

#### What do you think?

Put students in groups of three or four to read and talk about the questions. Encourage them to give examples from their own experience and knowledge to add weight to their

opinions. Remind them that it's fine if they disagree (but monitor carefully to ensure they don't get stuck in heated political discussions!). Conduct whole-class feedback.

#### Spot the fake!

- 1 Ask the class whether they think they are good at spotting fake news and how they might go about it. Tell them to read only the headlines of six news stories on SB p46. Deal with any vocabulary queries and invite students to say whether they think each story is true or not.
- 2 Divide the class into two groups, A and B. Direct each group to read just their set of three stories; Group A: Stories 1–3, Group B: Stories 4–6.

If you have a large class, you will need to put the students in smaller groups of As and Bs to discuss whether they think each story is fake or true. As you monitor their discussions, assist with any vocabulary problems.

Finally, when they have discussed all the stories, refer them to SB p166 to find out whether their ideas about the stories they read were correct and to find out a lot more information about them, i.e. how the fake news stories came into existence.

- 3 Put the students in pairs of A+B. Ask them to give each other details of the stories they read. They can ask their partner questions about the stories to clarify their understanding.

Then they can ask their partner if they think each story is true or fake. Finally, they tell their partner which are the fake stories and more information about them.

#### Additional material

##### For students

Online Practice – *Practice*

#### Writing SB p133

##### Linking ideas – Conjunctions

This section reviews and extends conjunctions that express contrast, reason and result, time, and condition. Students are likely to recognize and understand the linking words and phrases, but may have problems in using them accurately in their own writing. Students work at sentence and then text level as preparation for writing a profile of a famous person.

##### NOTE

Conjunctions that express the same idea are used in different ways in a sentence/paragraph. Use exercises 1 and 2 to assess how well students can use the conjunctions, clarifying any points of confusion.

##### Contrast

- **Although/even though** + clause with a subject and verb; at the start of the sentence/clause, e.g. *Although she works hard, she doesn't earn very much./She doesn't earn very much, although she works hard.* **Even though** is used in the same way, but is more emphatic than **although** and expresses surprise at the contrast.
- **However** is used to introduce a contrast with a previously stated idea. It is often used to link two sentences and is followed by a comma, e.g. *The order was confirmed by email. However, the goods never arrived.*



- **Despite** + noun/**-ing** form, e.g. *Despite a late departure, the train still arrived on time./Despite leaving late, the train still arrived on time.*

### Reason and result

- **As** and **because** are used to give the reason for something. **As/because** + clause with a subject and verb, e.g. *My mum was angry because I got home late.*
- **As** often comes at the start of a sentence, e.g. *As the weather was bad, the match was cancelled.*
- **So** is used to introduce the result of something, e.g. *It was really cold, so we put on the heating.*
- **So** + adjective/adverb ... **that**, e.g. *He spoke so fast that no one understood him.*
- **Such** + noun ... **that**, e.g. *It was such an awful meal that we complained to the manager.*

### Time

- **While** + clause says when something happened, e.g. *The storm started while we were walking home.*
- **Until** + clause means 'up to the time when', e.g. *Don't start dinner until I get back.*
- **Since** + the starting point of a period of time, e.g. *I've worked here since I left college.*
- **Whenever** + clause means 'every or any time', e.g. *I get really nervous whenever I fly.*

### Condition

- **Unless** + clause means 'if ... not', e.g. *We'll miss the flight unless we leave now.*
- **As long as** + clause means 'if, but only if', e.g. *I'll lend you the money as long as you pay me back quickly.*
- **In case** + clause to talk about precautions/doing something because something else might happen, e.g. *Turn the TV down in case it wakes the baby.*

### About the text

The text in this section links to the theme of conspiracy theories mentioned in *Reading and speaking*. The subject of the text is Marilyn Monroe and rumours surrounding her death. Students may know something about the actor's work and life, but the following notes could be helpful.

**Early life:** Born Norma Jeane Mortenson (soon after changed to Baker) in 1926 in Los Angeles. She never knew her father and due to her mother's mental health problems, she spent much of her childhood in foster care.

**Career:** Her first paid work was as a model. She started her acting career in the 1940s in a number of minor roles. Her first significant role was in *All about Eve* in 1950, but her career as a sex symbol was launched in 1953 in *Gentlemen Prefer Blondes*. In 1959, she won a Golden Globe Award for her performance in *Some Like It Hot*.

**Personal life:** Married and divorced three times – firstly to a man called James Dougherty when she was in her teens; then to Joe DiMaggio, a baseball star; lastly to Arthur Miller, American playwright and essayist. She is alleged to have had several affairs, with the actor Marlon Brando, and with both John and Robert Kennedy.

**Final years:** These were marked by illness, addiction, personal problems and a reputation for unreliability. Although officially classified as a 'probable suicide' from a drug overdose, the circumstances of her death in 1962, aged just 36, have generated many theories. The text mentions

Mafia links and involvement with the FBI (Federal Bureau of Investigation – the domestic intelligence and security service of the United States government).

- 1 Read through the sentences with the class. Then ask the students to write the three joined sentences. Elicit the different wording and write the sentences on the board. Check the use of capital letters and changes in punctuation. Highlight the similarity in function of the conjunctions, but the fact that we use them in different positions. Elicit that the function of these three conjunctions is contrast.

### Possible answers

She's rich and famous, but she's unhappy.  
Although she's rich and famous, she's unhappy.  
She's rich and famous. However, she's unhappy.

- 2 Elicit that there are many conjunctions which can join sentences in different ways to refer to time, reasons, results, etc. Elicit the answers in the Contrast section as a class. Point out that *despite* is followed by a verb in the *-ing* form. Focus students on the headings for the other sections in this task to make sure they realize that conjunctions with the same function are grouped together. Students complete the task individually. Remind them that sometimes more than one answer is possible. Put students in pairs to compare their answers before checking with the class. If students have made mistakes, help them to analyse why their chosen conjunction doesn't work in that sentence.

### Answers

#### Contrast

- 1 Although/Even though
- 2 However
- 3 even though/although (*even though* is the preferred answer here because the contrast is very surprising)
- 4 Despite

#### Reason and Result

- |              |              |
|--------------|--------------|
| 1 so         | 4 As/Because |
| 2 as/because | 5 so, that   |
| 3 as/because | 6 such, that |

#### Time

- 1 when/as soon as
- 2 until (*when, as soon as, and after* are grammatically correct, but strange things to say in this context)
- 3 when(ever)
- 4 while
- 5 since
- 6 after

#### Condition

- |          |              |
|----------|--------------|
| 1 if     | 3 in case    |
| 2 unless | 4 as long as |

- 3 Elicit one or two facts about Marilyn Monroe. Put students in pairs to share what they know about her life. Check students' ideas in a brief feedback session, collating the information on the board.
- 4 Elicit any conspiracy theories students have heard about Marilyn Monroe. Pre-teach/check *recall* (v), *official verdict*, *dumb blonde*, *date* (v), *have an affair*, *housekeeper*, *revealing*. Point out the options in italic writing in the text. Ask students to read the first sentence and then elicit the

correct answers to numbers 1 and 2 as examples. Students complete the text individually. Let them check their answers in pairs before you check with the class. Elicit students' reactions to the information in the text.

### Answers

1 since 2 but 3 Whenever 4 although 5 such  
6 However 7 even though 8 When 9 as 10 However  
11 even though 12 after 13 unless 14 so 15 while  
16 in case 17 as soon as

- 5 Read through the writing plan with the class carefully. Elicit the tenses students are most likely to need (mainly Past Simple and Present Perfect, and possibly Past Continuous and Past Perfect).  
Get students to choose the person they want to profile and research their life online. Get students to plan their profile carefully, ideally in class so that you can monitor and help. Remind them to create interest in their chosen person in the introduction and give the events of their life in chronological order.  
Give students time to write their profile in class or for homework. Remind them to check their use of linkers.  
When you check the students' work, mark up errors using the correction code as before, but allow students to correct them themselves. Try to limit correction to the focus of this writing lesson, i.e. the wrong use of conjunctions, plus any errors with narrative tenses.  
When they have produced a corrected version, students can present some of their profiles orally to the class or in groups in a subsequent lesson. Alternatively, you could create a gallery of famous people so that students can read their classmates' work, either physically in the classroom or using technology: online on a webpage or virtual learning environment.

**VIDEO** In this unit students can watch a video about how fake news can spread disinformation on social media, and a game you can play to increase awareness of the strategies which are used. 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: *What's your news?*

#### For students

Online Practice – *Practice*

## Vocabulary

SB p47

### Saying the opposite

This section looks at two ways of giving the opposite of an adjective – with an antonym (a word of opposite meaning) and by making the adjective opposite by adding a negative prefix. There is also practice in the use of opposite adjectives in understatement – a common feature in spoken English – and in different ways of giving the opposite of the same adjective according to the context.

## Possible problems

- 1 **Negative prefixes.** Students may be confused as to which prefix to use with which adjective. The following notes may be helpful:
- *Un-* is the most common prefix.
  - *Dis-* is often used with verbs and nouns as well as adjectives, e.g. *like/dislike, advantage/disadvantage, satisfied/dissatisfied*. The other prefixes are largely used with adjectives and adverbs.
  - *Il-* is often used before adjectives beginning with *l*, e.g. *legible/illegible*.
  - *Im-* is often used before adjectives beginning with *p* or *m*, e.g. *possible/impossible, mortal/immortal*.
  - *Ir-* is often used with adjectives beginning with *r*, e.g. *reversible/irreversible*.
- BUT there are exceptions to some of these guidelines, e.g. *popular/unpopular, reliable/unreliable*.
- 2 **Antonyms in understatement.** Understatement is a feature of spoken English when the speaker is trying to be tactful, or humorous and ironic. English speakers often use an antonym when they are responding and agreeing with what another speaker said:
- *not very/exactly* + opposite adjective/superlative:  
'That was a boring film.' 'Yes, it wasn't very exciting, was it?'/ 'He's a bit quiet, don't you think?' 'Yes, he isn't exactly the most talkative person in the world.'
  - Present Perfect + comparative: 'What a dirty hotel!' 'Yes, I've certainly stayed in cleaner places.'

## Antonyms

Check comprehension of *antonyms* by giving a few basic adjectives and eliciting the opposite, e.g. *big/small, cheap/expensive, hot/cold*, etc. Ask students to compare the sentences. Check the answers to the questions.

### Answers

Antonyms: *inaccurate, false*. *Inaccurate* uses a prefix.

- 1 Elicit the opposite of *reliable* as an example. Then put students in pairs to complete the task. Check the answers. Drill the antonyms to ensure they have got the correct word stress.

### Answers

unreliable	dishonest
incredible	illegal
improbable	irresponsible

- 2 Give students time to read the words with prefixes in A and the meanings in column B. Elicit the meaning for number 1 as an example. Students work alone to complete the task, but can check in pairs. Monitor and assist students by providing example sentences with the words in context where necessary.

Check the answers with the class. Point out that *used* is unusual in that it can be used with all these prefixes. With most adjectives, verbs and past participles, only a few of the prefixes can be used, e.g. *unpaid, overpaid, underpaid* but NOT *\*mispaied, \*abpaied, \*dispaied*.

### Answers

1 used cruelly or badly	4 used in the wrong way
2 not used any more	5 used too much
3 not ever used	6 not used enough

3 Focus on the examples. Briefly run through the abbreviations for the different parts of speech: *adjective – adj; verb – v; noun – n.*

Focus students' attention on the chart and the examples. Put them in pairs to complete the chart, using a dictionary or online translator if possible. Remind them to give as many antonyms as they can. Monitor and help as necessary.

Check the answers with the class, collating the words on the board and checking pronunciation as you go.

### Answers

tiny (adj) – huge, enormous, massive  
 happiness (noun) – unhappiness, sadness, misery  
 guilty (adj) – innocent, not guilty  
 safe (adj) – unsafe, dangerous, risky  
 allow (verb) – disallow, forbid, prohibit, ban  
 improve (verb) – get worse, deteriorate  
 sincere (adj) – insincere, fake  
 success (noun) – failure  
 mature (adj) – immature, juvenile, childish  
 encourage (verb) – discourage, put off  
 generous (adj) – stingy, mean, tight  
 appear (verb) – disappear, vanish

4 Give students time to read the gapped conversations. Deal with any vocabulary queries. Check students understand that some of the words need to be changed into the correct form. With weaker students, elicit the part of speech needed for each gap first. Elicit the missing word in the first line as an example. Point out the change in form from *success* to *successful*. Then elicit the missing word to complete the conversation and point out that the gaps are antonyms of each other. Students complete the conversations working individually.

🎧 4.10 Let students check in pairs before playing the recording. You could get them to practise the conversations in pairs to give extra speaking practice and to enable you to monitor and correct any pronunciation mistakes.

Go through any new vocabulary, e.g. *a fiver, literally, had better*.

### Answers and audioscript

#### 🎧 4.10 Saying the opposite

- A Barry's a very **successful** businessman, isn't he?  
 B Yeah, but he's a complete **failure** as a father. He never sees his kids.
- A My grandad's so **generous**! He gives me a £20 note every time I see him.  
 B Lucky you! My grandad's famous for his **meanness**. A fiver every birthday, if he remembers.
- A Well, Henry, I'm pleased there's been some **improvement** in your behaviour this term, but unfortunately your work has **got worse**.  
 B It's not fair, sir. You never say anything **encouraging** about my work.
- A The word 'literally' is so **overused** these days! People drop it into every sentence!  
 B Yeah, and they don't just use it too much – they **misuse** it, with a totally wrong meaning!
- A Don't worry, I'm confident the jury will find you not **guilty**.  
 B They'd better! I'm completely **innocent**!

5 Many words in English have more than one meaning. This exercise highlights the importance of context when

using adjectives and their opposites. Elicit the answers to number 1 as an example. Put students in pairs to complete the task, using a dictionary if possible.

Check the answers, dealing with any pronunciation problems as you go. Asking students to translate these collocations into their own language can help highlight the importance of context.

### Answers

- an easy question / some tender meat
- a cloudy/overcast sky / a guilty conscience
- dark hair / an unfair decision
- a soft mattress / an easy exam
- a dead animal / a recorded concert
- a dark colour / a heavy sleeper

6 Ask two pairs of students to read out the conversations. Check comprehension of the adjectives. Students discuss the effect of using the antonyms in pairs.

Check with the class. You could ask the students to translate the conversations into their own language to see if antonyms are used with a similar function.

Put students in pairs to write similar conversations, using the cues. With weaker students, elicit the wording for one of the conversations as an example. Monitor and help as necessary.

🎧 4.11 Play the recording. Students compare their conversations with the recording. If you have time, ask a few pairs to read out their conversations for the class.

### Possible answers and audioscript

#### 🎧 4.11 Not exactly

The effect of the antonyms is to express understatement or sarcasm.

- A This hotel room is tiny!  
 B Yes, it's not exactly huge, is it?
- A This party's so boring!  
 B Well, it's certainly not the most exciting party I've been to.
- A This bread is stale!  
 B Mmm, it's not exactly fresh, is it?
- A Tony's so stingy, isn't he?  
 B Well, he's not the most generous person I know.
- A That exam was hard, wasn't it?  
 B It certainly wasn't the easiest we've had.
- A This steak is so tough!  
 B It's not exactly tender, is it?

### Additional material

#### For teachers

Photocopiable activity – Vocabulary: *un – certain – ty*  
 pp188–9

#### For students

Online Practice – *Look again*

Workbook p28, exercises 1–5

## Everyday English SB p48

### Being polite

Using the right tone is an important part of language competence, especially as students become more proficient in terms of grammar and vocabulary. Sounding polite in English is achieved by a combination of appropriate language and structures, and also a good voice range in intonation.

Students analyse why some speakers sound more polite than others, and also get plenty of practice in reading and acting out conversations

**1** **4.12** Pre-teach/check *I'm sorry to bother you ...*. Play the recording and let students follow in their books. Establish which lines are more polite and how they know. You could elicit that the more polite lines are longer (contain more words). In addition, indirect questions are often used and the word order of indirect questions is similar to statements, e.g. *Could you tell me where the station is, please?* and NOT *\*Could you tell me where is the station, please?*

Play the recording again and get students to repeat chorally and individually. If students have problems, write the polite sentences on the board and mark the main stresses. Be prepared to model the lines again, exaggerating the voice range if students sound 'flat'.

### Answers

The more polite lines are:

- 1 Could you tell me where the station is, please?
- 2 I'm sorry to bother you, but could you possibly change a £10 note?

**4.12** See SB p48.

**2** **4.13** Tell students they are going to hear two versions of five short conversations. Play number 1 as an example and elicit which version is more polite and why.

Elicit any expressions which made the conversation polite. Play the rest of the recording, pausing after each pair of conversations. Students note down which conversations are more polite and the polite language used. Remind them to also focus on intonation.

Check the answers with the class. Check students understand the effect of flat intonation (it can make the speaker sound bored or even aggressive).

### Answers

- 1 a 2 b 3 b 4 a 5 b
- 1 Would you mind if ... , I'd rather
- 2 I'm afraid I ...
- 3 Could I ask you a favour? Would you mind ... ? Not at all. I'd be happy to help.
- 4 Excuse me. Do you think you could ... ? I'm so sorry. I didn't realize ...
- 5 Could you possibly ... ? I'm afraid I ...

**4.13 Which is more polite?**

- 1 a A Would you mind if I opened the window?  
B I'd rather you didn't, actually. It's not exactly boiling in here.
- b A Can I open the window?  
B No, I'm cold.
- 2 a A Can you come to our barbecue next Saturday?  
B No, I can't.
- b A Can you come to our barbecue next Saturday?  
B Oh, sorry, I'm afraid I'm away all next weekend. What a pity!
- 3 a A Can you help me carry this box upstairs?  
B Yes, if you want.
- b A Could I ask you a favour? Would you mind giving me a hand carrying this box upstairs?  
B No, not at all. I'd be happy to help.
- 4 a A Excuse me. Do you think you could turn your music down a bit?  
B I'm so sorry. I didn't realise it was so loud. I'll turn it down right away.

- b A Can you turn your music down?  
B Yeah, all right.
- 5 a A Can you check my CV for me?  
B Sorry, too busy.
- b A Could you possibly have a look at my CV and see if you think it's OK?  
B I'm afraid I haven't got time at the moment. Is there anyone else you could ask?

**3** Refer students to the audioscript on SB p146.

Put students in pairs to practise the polite conversations. Monitor and check for appropriate intonation. If students have problems, play selected lines of the recording again, drilling chorally and individually as necessary.

**4** With a weaker group, you could go through 1–8 and elicit which are requests and which are offers. Also check that they know *a fiver* is informal English for a £5 note.

Focus on the polite expressions and check students understand what structure follows each expression. If necessary, briefly review the form of indirect questions:

- *Could you possibly ... ?/I wonder if you/I could ... ?*
- *Do you think you could ... ?* + infinitive without to
- *Would you like (me) ... ?* + infinitive with to
- *Would you mind (not) ... ?* + -ing form
- *Would you mind if I ... ?* + Past Simple
- *Do you happen to know ... ?* + clause

Also check which of the expressions have the function of

- making requests/asking for information (*Could you possibly ... ?/I wonder if you could ... ?/Do you think you could ... ?/Would you mind (not) ... ?/Do you happen to know ... ?*)
- making offers (*I could ... if you like./Would you like (me) to ... ?*)
- asking permission (*I wonder if I could ... ?/Would you mind if I ... ?*)

Using the numbered requests and offers, elicit possible wording for number 1 as an example. Students complete the task, working individually.

Check the answers.

### Answers

- 1 Would you mind checking my homework?/Could you possibly check my homework?/Do you think you could check my homework?/I wonder if you could check my homework?
- 2 Would you like me to give you a lift?/I could give you a lift if you like.
- 3 Would you mind if I came in?/I wonder if I could come in?
- 4 Would you mind if I put some music on?/Would you mind if I put some music on?
- 5 Could you possibly look after my dog on Saturday afternoon?/Would you mind looking after my dog on Saturday afternoon?/Do you think you could look after my dog on Saturday afternoon?/I wonder if you could look after my dog on Saturday afternoon?
- 6 Do you happen to know where the toilet is?/Could you possibly tell me where the toilet is?/Would you mind telling me where the toilet is?/Do you think you could tell me where the toilet is?/I wonder if you could tell me where the toilet is?
- 7 Would you like me to make you something to eat?/I could make you something to eat if you like.
- 8 Would you mind lending me a fiver?/Could you possibly lend me a fiver?/Do you think you could lend me a fiver?/I wonder if you could lend me a fiver?



5 Focus students on the expressions in the box and elicit that these are all used to refuse politely.

Ask them to read the instructions and then work in pairs using the polite requests and offers from exercise 4 as the basis of short exchanges where Student A makes a request or offer and Student B rejects it politely.

Monitor the exchanges and note any problems they are having with politeness. Encourage students to swap roles after number 4.

④ **4.14** When they have all finished the task, play the recording so they can compare it with how they politely refused the offers and requests.

#### ④ 4.14 Saying no politely

- 1 A Do you think you could check my homework?  
B I'm afraid I haven't got time right now. Could you ask me later?
- 2 A Would you like me to give you a lift?  
B That's very kind of you, but my girlfriend's picking me up.
- 3 A I wonder if I could have a word?  
B I'm really sorry, but I'm just about to go to a meeting.
- 4 A Would you mind if I put some music on?  
B I'd rather you didn't, actually. I've got a headache.
- 5 A I wonder if you could look after my dog on Saturday afternoon?  
B I'd love to, but I'm going away this weekend.
- 6 A Do you happen to know where the toilet is?  
B I'm afraid I don't. Try asking that man over there.
- 7 A I could make you something to eat if you like.  
B It's OK, thanks. I've already eaten.
- 8 A Would you mind lending me a fiver?  
B I would if I could, but I haven't got any money on me.

#### Roleplay

6 Focus on the photo and ask *Where are the people? Why are they there?* Elicit common conventions for visiting an English person's house for dinner. Ask *What do you say when you arrive? Should you take a gift? What sort of things do you say during dinner? What about when you leave?* Elicit a range of ideas and collate answers on the board.

Read through the introduction as a class. Let students read through the conversation. Deal with any vocabulary queries. Check they know that *Cheers* is what we say when we lift a glass to make a toast before drinking.

You could ask students some comprehension questions to ensure they understand the roleplay situation: *Does Camila take a gift?* (yes, a bunch of flowers) *Is Camila friends with Henry?* (no, this is the first time they've met – he says 'Nice to meet you!') *Does she know Gavin and Sophie?* (Definitely Gavin and probably Sophie as Gavin doesn't introduce her) *Does Camila live in London?* (no, because Henry asks 'What are you doing in London?')

Put students in groups of four to complete the Camila parts of the conversation. Monitor and help as necessary, correcting any mistakes. Ask students to each choose a role. Remind them to do as many of the actions implied in the conversation as possible, e.g. taking coats, gesturing where to sit, clinking glasses in a toast, etc. Students practise the conversation in their groups. Monitor and check for good pronunciation. If students have problems, write selected lines on the board and mark the main stresses. Be prepared to model the lines again, exaggerating the voice range if students sound 'flat'.

④ **4.15** Play the recording so that students can compare their conversation.

Let students rehearse the conversation again before acting it out to the class. If you are short of time or the class is very large, you will need to choose one group to perform the roleplay.

#### Answers and audioscript

##### ④ 4.15 Bon Appetit!

S = Sophie G = Gavin H = Henry C = Camila

- G Camila! Hello! Come on in. Let me take your coat.  
C **Thanks so much. Oh, these are for you.**  
S Ah, what lovely flowers! Thank you – that's very kind of you! Now, I'd better get on with preparing dinner.  
C **I could help if you like?**  
S Thank you, but there's no need, it's nearly ready. But first let me introduce you to Henry. Henry, this is Camila.  
H Hello, Camila. Nice to meet you. I've heard a lot about you.  
C **Oh, I hope it was all good!**  
H Of course! So, where exactly are you from, Camila?  
C **Well, I'm Argentinian. I was born in Buenos Aires, but I've been working in the US for the last couple of years.**  
H That's interesting. And what are you doing in London?  
C **Work, I'm afraid. Actually, I'm on my way to Amsterdam for a conference, and I thought I'd stop over in London to see Sophie and Gavin. We used to work together in New York.**  
H Really? I didn't know that.  
G Now, Camila. Would you like me to get you a drink?  
C **Oh, could I have a glass of red wine? No, sorry, I'll have a glass of white, if that's OK.**  
G Absolutely. I'll just get that for you.  
C **Thanks.**  
S Right, everybody! Dinner's ready! Come and sit down. Camila, could you sit over there, next to Henry?  
C **Yes, of course.**  
G Has everyone got a drink? Great. Cheers, everybody!  
C **Cheers! It's great to be here.**  
S Camila, help yourself. Would you like some cheesy parsnips?  
C **Cheesy parsnips? I don't think I've ever heard of them. What are they?**  
S Well, they're parsnips coated in parmesan cheese and roasted. Would you like to try some?  
C **Well, that sounds very interesting, but I won't, thanks. I'm not keen on parmesan when it's cooked.**  
G Some more wine, perhaps?  
C **No, I'm fine, thanks. But do you think I could have a glass of water?**  
G Yes, of course. Sparkling or still?  
C **Er, just tap water will do. That's great. Thanks a lot.**  
S Well, bon appetit, everyone!

#### Additional material

##### For teachers

Photocopiable activity – Communication: *Could you possibly be more polite?* pp190–1

##### For students

Online Practice – *Look again*

Workbook p29, Pronunciation exercises 1–4

Workbook pp30–1 Exam practice, Units 1–4

Online Practice – *Check your progress*