

الجمهورية العربية السورية
وزارة التربية
المركز الوطني لتطوير المناهج التربوية

Emar

English Series

12

Teacher's
Book

Literary Section

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Teacher's Book Contents

	Page
Introduction	6
How to be a good Teacher	8
Teacher Roles	8
Teacher Tasks	9
Teacher Skills	10
Teacher Knowledge	12
Classroom management	12
Planning Lessons	19
Teaching Reading	26
Teaching Writing	32
Teaching Speaking	37
Teaching listening	43
Teaching vocabulary	49
Teaching Pronunciation	50
Teaching Grammar	54
Teaching English Online	56
Testing	59
What if?	70
Student's Book Answer Key	81
Workbook Answer Key	101
Audio Scripts	119
References	136

WELCOME TO EMAR FIRST EDITION

Emar is a high level course that will help students raise their English and build confidence in speaking, listening, reading and writing. It is based on the widely accepted theory of language competence proposed by the Council of Europe: the “Common European Framework of Reference”, (CEFR) that is interested in teaching languages as a foreign language. The book is also based on the national standards of the Ministry of Education in the Syrian Arab Republic. The course combines the best in current methodology with special new features designed to bridge the gap between the classroom and the real world.

The standards that focus on the content are essential for preparing students to be productive citizens, while critical thinking, enquiry and reasoning are emphasised to ensure that students develop the ability to work creatively, think analytically and solve problems. To take students further, Emar, emphasises new and advanced grammar and vocabulary, listening and reading texts on more challenging topics, academic writing activities, and thought-provoking discussions.

Emar adopts the “**action oriented approach**”, that views users and learners of a language as members of society who have tasks (actions)- using their own specific competences- to accomplish a given objective in a given set of circumstances, in a specific environment and within a particular field of action. The series enhances the citizenship values as well as life skills.

Basic Principles of the “Action-Oriented Approach”

- 1 The students are social agents that use the target language to perform specific actions in real life contexts meaningfully.
- 2 Language performances, in oral or written form, respond to language functions and are carried out in specific scenarios.
- 3 Enabling the learners to perform communicative activities based on real-life.
- 4 Learners use authentic materials as comprehensible input, as much as possible.
- 5 A great degree of autonomy is placed on the learner; therefore, the teacher works in the development of learners’ meta-cognitive, meta-affective, and meta-social strategies.
- 6 Vocabulary, syntax, cohesive forms, and phonology are taught with the purpose of facilitating communication.

Unit Features

Preview aims to introduce the lesson and helps the student to get involved in the topic of the study unit and links it to previous experiences.

Reading presents a variety of text types based on real-life situations, practices a range of reading skills, promotes discussions and critical thinking, and works as models for the learner’s own written work.

Grammar topics are explained simply and clearly and give students opportunity to practice.

Vocabulary includes phrasal verbs, prefixes and suffixes, idioms, prepositions and derivatives. It helps support all four language skills.

Listening activities develop skills such as listening for main ideas, making inferences, and note taking.

Speaking activities include discussions, surveys, quizzes, role plays, and more. These are pair or group-work activities that ask students to expand on what they have learned.

Writing builds academic writing skills step by step and gives clear explanations for each task.

Pronunciation introduces students to the basics in phonetics and phonology.

Everyday English focuses on a variety of functions and situations of language. Each unit introduces students to a real life situation to practise a specific language function.

Reviews and Progress Tests after every four units include additional activities which show what students know and what needs more practice.

Appendixes at the back of the Workbook give students tips about writing skills. They also include a table of irregular verbs.

Components:

Student's Book

Workbook

Audio CD

Teacher's Book

How to use the course

Emar Student's Book is divided into 6 modules, each consisting of two units of approximately eight hours of classroom material for each unit.

The Workbook aims at enhancing self-learning as well as increasing the students' knowledge in grammar, vocabulary, pronunciation, speaking, reading and writing. The workbook contains appendix and grammar bank, which provide additional useful information related to writing and grammar skills. It is preferable for teachers to divide each unit into seven periods to teach the different skills of the unit as follows:

- Two periods for reading and vocabulary
- Two periods for oral skills (listening, speaking, everyday English and pronunciation)
- Two periods for grammar
- One period for writing

Authors

How to be a good Teacher

Teachers, like any other group of human beings, have individual differences. However, one of the things, perhaps, that differentiates us from some other professions, is that we become different people, in a way, when we are in front of a class from the people we are in other situations, such as at home or at a party. Everyone switches roles like this in their daily lives to some extent, but for teachers, who we are (or appear to be) when we are at work is especially important.

Personality

Effective teacher personality is a blend between who we really are, and who we are as teachers. We have to be able to present a professional face to the students which they find both interesting and effective. When we walk into the classroom, we want them to see someone who looks like a teacher whatever else they look like. This does not mean conforming to some kind of teacher stereotype, but rather finding, each in our own way, a persona that we adopt when we cross the threshold. We need to ask ourselves what kind of personality we want our students to encounter, and the decisions we take before and during lessons should help to demonstrate that personality. This is not to suggest that we are in any way dishonest about who we are - teaching is not acting, after all - but we do need to think carefully about how we appear.

Adaptability

What often marks one teacher out from another is how they react to different events in the classroom as the lesson proceeds. This is important, because however well we have prepared, the chances are that things will not go exactly to plan. Unexpected events happen in lessons and part of a teacher's skill is to decide what the response should be when they do. Good teachers are able to absorb the unexpected and to use it to their and the students' advantage. Teachers need to be able to 'think on their feet' and act quickly and decisively at various points in the lesson. When students see that they can do this, their confidence in their teachers is greatly enhanced.

► **Teacher Roles**

Part of a good teacher's art is the ability to adopt a number of different roles in the class, depending on what the students are doing. If, for example, the teacher always acts as a controller, standing at the front of the class, dictating everything that happens and being the focus of attention, there will be little chance for students to take much responsibility for their own learning, in other words, for them to have agency. Being a controller may work for grammar explanations and other information presentation, for instance, but it is less effective for activities where students are working together cooperatively on a project, for example. In such situations we may need to be

prompters, encouraging students, pushing them to achieve more, feeding in a bit of information or language to help them proceed. At other times, we may need to act as feedback providers (helping students to evaluate their performance) or as assessors (telling students how well they have done or giving them grades, etc). We also need to be able to function as a resource (for language information, etc) when students need to consult us and, at times, as a language tutor (that is, an advisor who responds to what the student is doing and advises them on what to do next). The way we act when we are controlling a class is very different from the listening and advising behaviour we will exhibit when we are tutoring students or responding to a presentation or a piece of writing (something that is different, again, from the way we assess a piece of work). Part of our teacher personality, therefore, is our ability to perform all these roles at different times, but with the same care and ease whichever role we are involved with. This flexibility will help us to facilitate the many different stages and facets of learning.

Teacher Tasks

1. Preparation

Effective teachers are well-prepared. Part of this preparation resides in the knowledge they have of their subject and the skill of teaching. Another feature of being well-prepared is having thought in advance of what we are going to do in our lessons. As we walk towards our classroom, in other words, we need to have some idea of what the students are going to achieve in the lesson; we should have some learning outcomes in our head. Of course, what happens in a lesson does not always conform to our plans for it, but students always take comfort from the perception that their teacher has thought about what will be appropriate for their particular class on that particular day. The degree to which we plan our lessons differs from teacher to teacher. It will often depend, among other things, on whether we have taught this lesson (or something like it) before.

2. Keeping records

Many teachers find the administrative features of their job (taking the register, filling forms, writing report cards) irksome, yet such record keeping is a necessary adjunct to the classroom experience.

There is one particularly good reason for keeping a record of what we have taught. It works as a way of looking back at what we have done in order to decide what to do next. And if we keep a record of how well things have gone (what has been more or less successful), we will begin to come to conclusions about what works and what doesn't. It is important for professional teachers to try to evaluate how successful an activity has been in terms of student engagement and learning outcomes. If we do this, we will start to amend our teaching practice in the light of experience, rather than getting stuck in sterile routines. It is one of the characteristics of good teachers

that they are constantly changing and developing their teaching practice as a result of reflecting on their teaching experiences.

3. Being reliable

Professional teachers are reliable about things like timekeeping and homework. It is very difficult to berate students for being late for lessons if we get into the habit (for whatever reason) of turning up late ourselves. It is unsatisfactory to insist on the prompt delivery of homework if it takes us weeks to correct it and give it back. Being reliable in this way is simply a matter of following the old idiom of 'practising what we preach'.

Teacher Skills


As we have suggested, who we are and the way we interact with our students are vital components in successful teaching, as are the tasks which we are obliged to undertake. But these will not make us effective teachers unless we possess certain teacher skills.

1. Managing classes

Effective teachers see classroom management as a separate aspect of their skill. In other words, whatever activity we ask our students to be involved in, or whether they are working with a board, a tape recorder or a computer, we will have thought of (and be able to carry out) procedures to make the activity successful. We will know how to put students into groups, or when to start and finish an activity. We will have worked out what kinds of instructions to give, and what order to do things in. We will have decided whether students should work in groups, in pairs or as a whole class. We will have considered whether we want to move them around the class, or move the chairs into a different seating. Successful class management also involves being able to prevent disruptive behaviour and reacting to it effectively when it occurs.

2. Matching tasks and groups

Students will learn more successfully if they enjoy the activities they are involved in and are interested or stimulated by the topics we (or they) bring into the classroom. 'Teachers', I was told when I conducted my interviews, 'should make their lessons interesting, so you don't fall asleep in them!' Of course, in many institutions, topics and activities are decreed to some extent by the material in the coursebook that is being used. But even in such situations there is a lot we can do to make sure we cater for the range of needs and interests of the students in our classes. Many teachers have the unsettling experience of using an activity with, say, two or three groups and having considerable success only to find that it completely fails in the next class. There could be many reasons for this, including the students, the time of day, a mismatch between the task and the level or just the fact that the group weren't 'in the mood'. However, what such experiences clearly suggest is that we need to think carefully



about matching activities and topics to the different groups we teach. Whereas, for example, some groups seem happy to work creatively on their own, others need more help and guidance. Where some students respond well to teacher presentation (with the teacher acting as a controller), others are much happier when they investigate language issues on their own.

3. Variety

Good teachers vary activities and topics over a period of time. The best activity type will be less motivating the sixth time we ask the students to take part in it than it was when they first came across it. Much of the value of an activity, in other words, resides in its freshness. But even where we use the same activity types for some reason (because the curriculum expects this or because it is a feature of the materials we are using), it is important to try to ensure that learner roles are not always the same. If we use a lot of group discussion, for example, we want to be sure that the same student isn't always given the role of taking

notes, rather than actually participating in the discussion themselves. When we get students to read texts, we won't always have them work on comprehension questions in the same way. Sometimes they might compare answers in pairs; sometimes they might interview each other about the text; sometimes they might do all the work on their own. Variety works within lessons, too. It is not just children who can become bored by doing the same thing all the time. Thus, although there may be considerable advantages in using language drills for beginner students, we won't want to keep a drill running for half an hour because it would exhaust both students and teacher. However, we might make a different kind of activity, such as a role-play, last for longer than this. A lot depends on exactly what we are asking students to do.

Where we are using a coursebook for a large part of the time, it is advisable to vary the ways in which we use certain repetitive activity types. Just because reading comprehension exercises always look the same in a book, for example, it doesn't mean we always have to approach them in the same way.

4. Destinations

When we take learning activities into the classroom, we need to persuade our students of their usefulness. Good activities should have some kind of destination or learning outcome, and it is the job of the teacher to make this destination apparent. Students need to have an idea of where they are going, and more importantly, to recognise when they have got there. Of course, some activities, such as discussions, don't have a fixed end. Nevertheless, even in such circumstances, it will be helpful if we can make sure that students leave the class with some tangible result. That is why a summing-up, or feedback session at the end of a discussion, for example, is so valuable.

► **Teacher Knowledge**

Apart from the ability to create and foster good teacher-student rapport and the possession of skills necessary for organising successful lessons, teachers need to know a lot about the subject they are teaching (the English language). They will need to know what equipment is available in their school and how to use it. They need to know what materials are available for teachers and students. They should also do their best to keep abreast of new developments in teaching approaches and techniques by consulting a range of print material, online resources, and by attending, where possible, development sessions and teacher seminars.

1. The language system

Language teachers need to know how the language works. This means having a knowledge of the grammar system and understanding the lexical system: how words change their shape depending on their grammatical function, and how they group together into phrases. They need to be aware of pronunciation features such as sounds, stress and intonation.

2. Materials and resources

If teachers are using a coursebook, students expect them, of course, to know how the materials work. Their confidence will be greatly enhanced if they can see that the teacher has looked at the material they are using before the lesson, and has worked out a way of dealing with it.

3. Classroom equipment

Over the last few decades the growth in different types of classroom equipment has been incredible. Once upon a time we only had pens, board and chalk to work with. But then along came the tape recorder, the language laboratory, video machines, the overhead projector, computers, data projectors and interactive whiteboards.


4. Keeping up-to-date

Teachers need to know how to use a variety of activities in the classroom, of course, but they also need to be constantly finding out about new ways of doing things.

A good way of learning about new activities and techniques is to read the various teachers' magazines and journals that are available.

► **Classroom management**

If we want to manage classrooms effectively, we have to be able to handle a range of variables. These include how the classroom space is organised, whether the students are working on their own or in groups and how we organise classroom time. We also need to consider how we appear to the students, and how we use our most valuable asset - our voice. The way we talk to students - and who talks most in the lesson - is another



key factor in classroom management. We also need to think about what role, if any, there may be for the use of the students' mother tongue in lessons. Successful classroom management also involves being able to deal with difficult situations. Our physical presence can play a large part in our management of the classroom environment. The way we move and stand, and the degree to which we are physically demonstrative can have a clear effect on the management of the class. Most importantly, the way we are able to respond to what happens in class, the degree to which we are aware of what is going on, often marks the difference between successful teaching and less satisfactory lessons. All teachers, like all people, have their own physical characteristics and habits, and they will take these into the classroom with them. But there are a number of issues to consider which are not just matters of personality or style and which have a direct bearing on the students' perception of us.

1. Proximity

Teachers need to consider how close they should be to the students they are working with. Some students are uncomfortable if their teacher stands or sits close to them. For some, on the other hand, distance is a sign of coldness. Teachers should be conscious of how close they are to their students, should take this into account when assessing their students' reactions and should, if necessary, modify their behaviour.

All the positions teachers take - sitting on the edge of tables, standing behind a lectern, standing on a raised dais, etc. - make strong statements about the kind of person the teacher is. It is important, therefore, to consider what kind of effect such physical behaviour has so that we can behave in a way which is appropriate to the students we are teaching and the relationship we wish to create with them. If we want to manage a class effectively, such a relationship is crucial.

2. Movement

Some teachers tend to spend most of their class time in one place - at the front of the class, for example, or to the side, or in the middle. Others spend a great deal of time walking from side to side, or striding up and down the aisles between the chairs. Although this, again, is to some extent a matter of personal preference, it is worth remembering that motionless teachers can bore students, while teachers who are constantly in motion can turn their students into tennis spectators, their heads moving from side to side until they become exhausted.

Most successful teachers move around the classroom to some extent. That way they can retain their students' interest (if they are leading an activity) or work more closely with smaller groups (when they go to help a pair or group). How much we move around in the classroom will depend on our personal style, where we feel most comfortable for the management of the class and whether or not we want to work with smaller groups.

3. Awareness

In order to manage a class successfully, the teacher has to be aware of what students are doing and, where possible, how they are feeling. This means watching and listening just as carefully as teaching. This will be difficult if we keep too much distance or if we are perceived by the students to be cold and aloof because then we will find it difficult to establish the kind of rapport. Awareness means assessing what students have said and responding appropriately. According to many scholars, 'the teacher's primary responsibility is response-ability'! This means being able to perceive the success or failure of what is taking place in the classroom, and being flexible enough to respond to what is going on. We need to be as conscious as possible of what is going on in the students' heads.

4. Using the voice

Perhaps our most important instrument as teachers is our voice. How we speak and what our voice sounds like have a crucial impact on classes. When considering the use of the voice in the management of teaching, there are three issues to think about.

5. Audibility

Clearly, teachers need to be audible. They must be sure that the students at the back of the class can hear them just as well as those at the front. But audibility cannot be divorced from voice quality: a rasping shout is always unpleasant. Teachers do not have to shout to be audible. Good voice projection is more important than volume (though the two are, of course, connected). Speaking too softly or unpleasantly loudly are both irritating and unhelpful for students.

6. Variety

It is important for teachers to vary the quality of their voices - and the volume they speak at - according to the type of lesson and the type of activity. The kind of voice we use to give instructions or introduce a new activity will be different from the voice which is most appropriate for conversation or an informal exchange of views or information. In one particular situation, teachers often use very loud voices, and that is when they want students to be quiet or stop doing something. But it is worth pointing out that speaking quietly is often just as effective a way of getting the students' attention since, when they realise that you are talking, they will want to stop and listen in case you are saying something important or interesting. However, for teachers who almost never raise their voices, the occasional shouted interjection may have an extremely dramatic effect, and this can sometimes be beneficial.

7. Conservation

Teachers have to take great care of their voices. It is important that they breathe correctly so that they don't strain their larynxes. Breathing properly means being relaxed (in the

shoulders, for example, and not slumped backwards or forwards), and using the lower abdomen to help expand the rib cage, thus filling the lungs with air. It is important too that teachers vary their voices throughout the day, avoiding shouting wherever possible, so that they can conserve their vocal energy. Conserving the voice is one of the things teachers will want to take into account when planning a day's or a week's work.

8. Talking to students

The way that teachers talk to students - the manner in which they interact with them - is one of the crucial teacher skills, but it does not demand technical expertise. It does, however, require teachers to empathise with the people they are talking to by establishing a good rapport with them. One group of people who seem to find it fairly natural to adapt their language to their audience are parents when they talk to their young children. Studies show that they use more exaggerated tones of voice and speak with less complex grammatical structures than they would if they were talking to adults. Their vocabulary is generally more restricted, they make more frequent attempts to establish eye contact and they use other forms of physical contact. They generally do these things unconsciously.

Though the teacher-student relationship is not the same as that between a parent and child, this subconscious ability to rough-tune the language is a skill that teachers and parents have in common. Rough-tuning is the simplification of language which both parents and teachers make in order to increase the chances of their being understood. Neither group sets out to get the level of language exactly correct for their audience. They rely, instead, on a general perception of what is being understood and what is not. Because they are constantly aware of the effect that their words are having, they are able to adjust their

language use - in terms of grammatical complexity, vocabulary use and voice tone - when their listener shows signs of incomprehension.

In order to rough-tune their language, teachers need to be aware of three things. Firstly, they should consider the kind of language that students are likely to understand. Secondly, they need to think about what they wish to say to the students and how best to do it. And thirdly, they need to consider the manner in which they will speak (in terms of intonation, tone of voice, etc.). But these considerations need not be detailed. To be successful at rough tuning, all we have to do is speak at a level which is more or less appropriate.

Experienced teachers rough-tune the way they speak to students as a matter of course. Newer teachers need to pay attention to their students' comprehension and use it as the yardstick by which to measure their own speaking style in the classroom.

Apart from adapting their language, teachers also use physical movements and gestures (these are often quite exaggerated), such as shrugging the shoulders for 'who cares?' or scratching the head to show puzzlement. Many teachers also use gestures to demonstrate things like the past tense (pointing back over their shoulders). They use facial expressions to show emotions such as happiness and sadness, and mime to demonstrate actions such as opening a book or filling a glass and drinking. Gesture, expression and mime should become a natural adjunct to the language we use, especially with students at lower levels.

9. Giving instructions

This issue of how to talk to students becomes crucial when we give them instructions. The best activity in the world is a waste of time if the students don't understand what it is they are supposed to do. There are two general rules for giving instructions: they must be kept as simple as possible, and they must be logical. Before giving instructions, therefore, teachers must ask themselves the following questions: What is the important information I am trying to convey? What must the students know if they are to complete this activity successfully?

What information do they need first? Which should come next?

When teachers give instructions, it is important for them to check that the students have understood what they are being asked to do. This can be achieved either by asking a student to explain the activity after the teacher has given the instruction or by getting someone to show the other people in the class how the exercise works. Where students all share the same mother tongue (which the teacher also understands), a member of the class can be asked to translate the instructions into their mother tongue as a check that they have understood them.

10. Student talk and teacher talk

There is a continuing debate about the amount of time teachers should spend talking in class. Classes are sometimes criticised because there is too much TTT (Teacher Talking Time) and not enough STT (Student Talking Time). Overuse of TTT is inappropriate because the more a teacher talks, the less chance there

is for the students to practise their own speaking - and it is the students who need the practice, not the teacher. If a teacher talks and talks, the students will have less time for other things, too, such as reading and writing. For these reasons, a good teacher maximises STT and minimises TTT.

Good TTT may have beneficial qualities, however. If teachers know how to talk to students, if they know how to rough-tune their language to the students' level, then the students get a chance to hear language which is certainly above their own

productive level, but which they can more or less understand. Such comprehensible input - where students receive rough-tuned input in a relaxed and unthreatening way - is an important feature in language acquisition.

Perhaps, therefore, we should not talk simply about the difference between STT and TTT, but also consider TTQ (Teacher Talking Quality). In other words, teachers who just go on and on, using language which is not especially useful or appropriate, are not offering students the right kind of talking, whereas teachers who engage students with their stories and interaction, using appropriate comprehensible input will be helping them to understand and acquire the language. The best lessons, therefore, are ones where STT is maximised, but where at appropriate moments during the lesson the teacher is not afraid to summarise what is happening, tell a story or enter into discussion, etc. Good teachers use their common sense and experience to get the balance right.

11. Different student groupings

Whatever the seating arrangements in a classroom, students can be organised in different ways: they can work as a whole class, in groups, in pairs or individually.

Whole class

There are many occasions when the best type of classroom organisation is a teacher working with the class as a whole group. However, this does not always mean the class sitting in orderly rows; whatever the seating arrangement, we can have the students focus on us and the task in hand. This is useful for presenting information and for controlled practice (such as repetition and drilling) which is often used, especially at lower levels.

Whole-class teaching can be dynamic and motivating and, by treating everyone as part of the same group, we can build a great sense of belonging - of being part of a team. However, when a class is working as a whole group, it is necessarily the case that individual students get fewer individual opportunities either to speak or to reflect. Whole-class teaching is less effective if we want to encourage individual contributions and discussion, since speaking out in front of a whole class is often more demanding - and therefore more inhibiting - than speaking in smaller groups.

Groupwork and pairwork

Groupwork and pairwork have been popular in language teaching for many years and have many advantages. They both foster cooperative activity in that the students involved work together to complete a task. They may be discussing a topic, doing a role-play or working at a computer in order to find information from a website for a webquest or they may be writing up a report. In pairs and groups, students tend to participate more actively, and they also have more chance to experiment with the

language than is possible in a whole-class arrangement.

The moment students get into pairs or groups and start working on a problem or talking about something, many more of them will be doing the activity than if the teacher was working with the whole class, where, in most cases, only one student can talk at a time. Both pairwork and groupwork give the students chances for greater independence. Because the students are working together without the teacher controlling every move, they take some of their own learning decisions, they decide what language to use to complete a certain task and they can work without the pressure of the whole class listening to what they are doing. Another great advantage of groupwork and pairwork (but especially of groupwork) is that they give the teacher more opportunity to focus attention on particular students. While groups A and C are doing one task, the teacher can spend some time with group B who need special help.

Solowork

This can have many advantages: it allows students to work at their own speed, allows them thinking time, and allows them to be individuals. It often provides welcome relief from the group-centred nature of much language teaching. For the time that solowork takes place, students can relax their public faces and go back to considering their own individual needs and progress.

Class-to-class

One last grouping should be mentioned, and that is when we are able to join two classes so that they can interact with each other. Where different-level classes are concerned, higher level students often feel positive about being able to help students from other classes, just as lower-level students can feel motivated by being able to engage with people whose language is better than theirs.

Class-to-class interactions are good for surveys (where students can work with students they do not normally interact with in the English lesson), discussions and lectures and presentations. They can be time-consuming to organise, but, at their best, can often give students a huge sense of satisfaction.

How much use we make of groupwork, pairwork or solowork depends to a large extent on our style and on the preferences of our students. But it also depends to a large extent on what kind of learning task is involved. Good teachers are able to be flexible, using different class groupings for different activities. As they do this, they can assess which ones are the most successful for which types of activity, so that they can always seek to use the most effective grouping for the task in hand.

► Planning Lessons

Reasons for planning

Some teachers with experience seem to have an ability to think on their feet, and this allows them to believe that lesson planning is unnecessary. However, most teachers do not share this view and prepare their lessons. The resulting lesson plans range from the very formal and elaborate to a few hurried notes. But even the notes are still a plan of a kind. For students, evidence of a plan shows that the teacher has devoted time to thinking about the class. It strongly suggests a level of professionalism and a commitment to the kind of research they might reasonably expect. Lack of a plan may suggest the opposite of these teacher attributes, even if such a perception is unjustified. For teachers, a plan gives the lesson a framework, an overall shape. It is true that they may end up departing from it at some stage of the lesson, but at the very least it will be something to fall back on. Of course, good teachers are flexible and respond creatively to what happens in the classroom, but they also need to have thought ahead, to have a destination which they want their students to reach, and some idea of how they are going to get there. In the classroom, a plan helps to remind teachers what they intended to do - especially if they get distracted or momentarily forget what they had proposed.



There is one particular situation in which planning is especially important, and that is when a teacher is to be observed as part of an assessment or performance review. Such plans are likely to be more elaborate than usual, not just for the sake of the teacher being observed, but also so that the observer can have a clear idea of what the teacher intends in order to judge how well that intention is carried through.

A proposal for action Whatever lesson plans look like, they should never be thought of as instructions to be slavishly followed, but rather as proposals for action (in the same way as coursebook lessons. We may have an idea of what the learning outcomes for the lesson should be (that is, what the students will have learnt by the end), but we will only really know what those outcomes are once the lesson itself has finished. How closely lesson plans are followed depends, in other words, on what happens when we try to put them to work. Suppose, for example, that the teacher has planned that the students should prepare a dialogue and then act it out, after which there is a reading text and some exercises for them to get through. The teacher has allowed twenty minutes for dialogue preparation and acting out. But when the students start working on this activity, it is obvious that they need more time. Clearly the plan will have to be modified. A similar decision will have to be made if the class suddenly encounters an unexpected language problem in the middle of some planned sequence

of activities. The teacher can bypass the problem and keep going, or they can realise that now is an ideal time to deal with the issue, and amend the plan accordingly.

Another scenario is also possible: all the students are working on preparing a dialogue except for two pairs who have already finished. The teacher then has to decide whether to tell them to wait for the others to catch up (which might make them bored and resentful) or whether to stop the rest of the class to prevent this (which could frustrate all those who didn't get a chance to finish).

There are other unforeseen problems too: the tape/CD player or computer program suddenly doesn't work; we forget to bring the material we were relying on; the students look at the planned reading text and say 'We've done that before'. Good teachers need to be flexible enough to cope with unforeseen events, and it is because they know that they may have to adapt to changing circumstances that they understand that a lesson plan is not fixed in stone. So far we have suggested that teachers need to be flexible when confronted with unforeseen problems. But a happier scenario is also possible. Imagine that during a discussion phase a student suddenly says something really interesting, something which could provoke fascinating conversation or suggest a completely unplanned (but appropriate and enjoyable) activity. In such a situation - when this kind of magic moment suddenly presents itself - we would be foolish to plough on with our plan regardless. On the contrary, a good teacher will recognise the magic moment for what it is and adapt what they had planned to do accordingly. Magic moments are precious, in other words, and should not be wasted just because we didn't know they were going to happen.

There will always be a tension between what we had planned to do and what we actually do when magic moments or unforeseen problems present themselves. It is the mark of a good teacher to know when and how to deal with unplanned events, and how to balance a proposal for action with appropriate flexibility.

Lesson shapes

A good lesson needs to contain a judicious blend of coherence and variety. Coherence means that students can see a logical pattern to the lesson. Even if there are three separate activities, for example, there has to be some connection between them - or at the very least a perceptible reason for changing direction. In this context, it would not make sense to have students listen to an audio track, ask a few comprehension questions and then change the activity completely to something totally unrelated to the listening. And if the following activity only lasted for five minutes before, again, something completely different was attempted, we might well want to call the lesson incoherent.

Nevertheless, the effect of having a class do a 45-minute drill would be equally

damaging. The lack of variety, coupled with the relentlessness of such a procedure, would militate against the possibility of real student engagement. However, present it might be at the beginning of the session, it would be unlikely to be sustained. There has to be some variety in a lesson period.

There are other methodological reasons why a 45-minute drill is inappropriate, too. Drilling concentrates only on the study aspect of our three ESA learning elements. In effective lessons, the teacher has thought (and is thinking) carefully about the balance of engagement, study and activation, and how one can lead to the others in a variety of different sequences such as the straight arrows, boomerang and patchwork sequences we discussed in Chapter 4. The moment we think of lessons in this way, both variety and coherence are almost guaranteed.

The ideal compromise, then, is to plan a lesson that has an internal coherence but which nevertheless allows students to do different things as it progresses.

Planning questions

Unless teachers walk towards a class with absolutely no idea about (or interest in) what is going to happen when they get there, they will have thought about what they are going to do. These thoughts may be extremely detailed and formalised, or they may be vaguer and more informal. But in every case teachers will be answering seven fundamental questions when they decide what activities to take to a lesson.

Who exactly are the students for this activity?

The make-up of the class will influence the way we plan. The students' age, level, cultural background and individual characteristics have to be taken into account when deciding what activities, texts or methodologies to use in the classroom. This includes an understanding of the kinds of individual differences in learning style.

What do we want to do and why?

We have to decide what we want to do in the lesson in terms of both activities, skills and language. We also need to know why we want to do it. It might be because we ourselves like the activity, or because we think it will be appropriate for a particular day or a particular group. There is nothing wrong with deciding to do an activity simply because we think it will make students feel good.

However, before deciding to use an activity just because we or the students might like it, we need to try to predict what it will achieve. What will students know, be able to do, understand or feel after the activity that they did not know, were not able to do, did not understand or feel before? What, in other words, is the learning outcome of the activity? Examples of what an activity might achieve include giving students a greater understanding of an area of vocabulary, providing them with better listening strategies, teaching them how to construct conditional sentences, improving their oral

fluency or raising the morale of the group through appropriate cooperative interaction.

How long will it take?

Some activities which, at first glance, look very imaginative end up lasting for only a very short time. Others demand considerable setting-up time, discussion time, student-planning time, etc. The students' confidence in the teacher can be undermined if they never finish what they set out to do; students are frequently irritated when teachers run on after the bell has gone because they haven't finished an activity. Teachers, for their part, are made uncomfortable if they have overestimated the amount of time something might take and are thus left with time on their hands and no clear idea what to do. There is no absolute way of preventing such problems from occurring, of course, but we should at least try to estimate how long each activity will take (based on our experience and knowledge of the class) so that we can measure our progress as the lesson continues against our proposed 'timetable'. We can also plan for our material taking too little time by having some spare activities with us. If we have built-in lesson stages in our plan, we can decide, as the lesson progresses, where we might want to veer away from the plan if we see that we have taken too much time over one particular element of it.

How does it work?

We need to know how we and our students are going to do it. Who does what first? How and when should students be put in pairs or groups? When do we give instructions? What should those instructions be? What should we be doing while the students are working in groups? etc. Experienced teachers may have procedures firmly fixed in their minds, but even they, when they try something new, need to think carefully about the mechanics of an activity.

What will be needed?

Teachers have to decide whether they are going to use the board, a CD or tape player, an overhead projector, a data projector, some role-cards or a computer (or computers). It is important to think about the best way of doing something, rather than automatically choosing the most technologically exciting option. It is also important to consider the physical environment of the classroom itself and how that might affect whatever teaching equipment we wish to use.

What might go wrong?

If teachers try to identify problems that might arise in the lesson, they are in a much better position to deal with them if and when they occur. This will also give the teacher insight into the language and/or the activity which is to be used. This isn't to say that we can predict everything that might happen. Nevertheless, thinking around our activities – trying to put ourselves in the students' minds, and gauging how they might

react - will make us much more aware of potential pitfalls than we might otherwise be.

How will it fit in with what comes before and after it?

An activity on its own may be useful and engaging and may generate plenty of good language. But what connection, if any, does it have with the activities which come before and after it? How does it fit into our need for the three ESA lesson elements? Is there a language tie-in to previous or future activities? Perhaps two or three activities are linked by topic, one leading into the other. Perhaps an activity has no connection with the one before it: it is there to break up the monotony of a lesson or to act as a 'gear change'. Perhaps we may decide to start our lesson with a short icebreaker (sometimes called a warmer) for no other reason than to get the students in a good mood for the lesson that is to follow. The point of answering this question for ourselves is to ensure that we have some reasonable vision of the overall shape of our lesson and that it is not composed of unrelated scraps.

Plan formats

When making plans, some teachers write down exactly what they are going to do and note down each sentence that the students are going to say. Others use note-form hints to themselves (e.g. 'T checks comprehension') or just write 'pairwork' or 'solowork' or 'whole class', for example, to describe how they are going to do something. Some teachers write down notes with ordered paragraph headings, whereas others produce flow diagrams or random notes. Some just write short headings like 'going to' or 'photograph activity' or 'Little Rock reading' to remind them what to do. And of course there are teachers who keep the whole plan in their heads. This may be completely appropriate for them, of course, but won't help anyone else (observers, possible substitute teachers, etc) to know what they had in mind.

When teachers are observed - or when an institution asks for formal plans - the exact format of the plan may depend on the personal preferences of trainers, exam schemes or institutions (schools, colleges, etc). However, in some form or other, the following elements (which match the kinds of questions we asked in the previous section) are usually included:

Description of the students: this includes anything from a general picture of the group (its level, age range, atmosphere, etc) to detailed descriptions of individual students (what they find easy or difficult, how they respond to different activities, etc).

Aims and objectives: we generally say what we hope to achieve; the more specific we are, the easier it will be for us - and anyone observing - to see whether or not we have achieved those aims. Broad aims like 'have a good time' are bound to be less useful than 'sensitise students to uses of pitch and intonation to indicate enthusiasm (or lack of it)'. Most lessons will have a series of primary and secondary aims.

Procedures: the meat of the plan is in the description of how it will be executed. The section on procedures can include patterns of interaction. We might write T -□ SS (for times when the teacher talks to the whole class), S -*□S (for pairwork) or SSS ->• SSS (for groupwork); or we could write 'groups', 'pairs', etc, or record these patterns in some other way. Frequently we will include timings as well, so that we have some idea of how long we expect things to take. We will also include the actual procedures, such as 'students look through the pictures and match them with the phrases'.

Anticipated problems: teachers frequently make some kind of a list of potential difficulties - and suggestions about what to do if they arise. They might consider what they would do if a computer or other piece of equipment failed them - or if some other studentbased eventuality occurred (such as the activity being a lot more difficult for the class than expected).

Extra activities/material (just in case): many teachers make a note of extra activities they could include if things go quicker than anticipated.

Material to be used in the lesson: especially when they are to be observed, teachers

Grade:	Date:	Time:	No. of students	
Recent topic work:		Recent language work:		
Aims: (stated in input terms, i.e. what the teacher intend to do)				
Objectives: (stated in output terms, i.e. what the students are expected to do)				
Assessment:				
Materials:				
Anticipated problems:				
Timing	Teacher activity	Student activity	Success indicators	Aims of the stage
Additional possibilities:				
Homework/ Further work:				

Firstly, there is a column called Success indicators where the planner has to note down how they will be able to measure the success of what happens. This forces the planner to focus on exactly how both teacher and students will know if something has worked, in other words, if the learning outcomes have been met. There is also a final heading for Homework/Further work which will show the planner thinking ahead beyond the actual lesson to be taught. There is a special column for Interaction (who's interacting with whom), since the trainer/designers perceive this as being of special significance.

Other trainers and schools may have their own formats, of course, and they may look significantly different from the two templates shown here. A lot will depend on the priorities of the training course - and perhaps the teaching qualification which the trainees are working towards. There is no one correct format, in other words, although, of course, trainees will almost certainly have to conform to the format that is used on their particular training course.

To sum up: the purpose of a plan is to be as useful as possible to the people who are going to use it (whether they are the teachers themselves, their observers or an examination board). This, in the end, is what should guide the form in which teachers put their thoughts down on paper.

After the lesson (and before the next)

In the lesson plan blank there was a column labelled *Success indicators*, so that teachers could work out how to judge if a lesson (or part of a lesson) had been a success. Evaluation of how well things have gone (for both teacher and students) is vital if our lessons are to develop in response to our students' progress. In other words, we need to plan future lessons on the basis of what happened in previous classes. Not only that, but our decision about whether to use an activity more than once (or whether we need to change the way we use that activity) will depend on how successful it was the first time we tried it.

When we evaluate lessons or activities, we need to ask ourselves questions such as, Was the activity successful? Did the students enjoy it? Did they learn anything from it? What exactly did they get from the activity? How could the activity be changed to make it more effective next time? Unless we ask ourselves such questions, we are in danger of continuing with activities and techniques that either do not work, or, at the very least, are not as successful as they might be with appropriate modification. One kind of data which will help us evaluate lessons and activities is feedback from students. We might, for example, ask them simple questions such as, 'Did you like that exercise? Did you find it useful?' and see what they say. But not all students will discuss topics like this openly in class. It may be better to ask them to write their answers down and hand them in. A simple way of doing this is to ask students once every fortnight, for example, to write down two things they want more of and two things they want less of.

The answers we get may prove a fruitful place to start a discussion, and we will then be able to modify what happens in class, if we think it appropriate, in the light of our students' feelings. Such modifications will greatly enhance our ability to manage the class.

We can also give students special evaluation forms where they have to rate different activities with a score, or put them in some kind of order and then add comments about what they thought. We might ask students to submit comments by email. Another way of getting reactions to new techniques is to invite a colleague into the classroom and ask them to observe what happens and make suggestions afterwards. This kind of peer observation is most successful when both teachers discuss the content and practice of the lesson both before and after the observation. It is important that the colleague who comes into our classroom does so in order to offer constructive advice rather than to concentrate on our apparent failings. The lesson could also be videoed. This will allow us to watch the effect of what happened in the lesson with more objectivity than when we try to observe what is happening as it takes place.

Some teachers keep journals in which they record their thoughts about what happened as soon as possible after the lesson has finished. In that way they can read through their comments later and reflect on how they now feel about what happened. Good teachers also need to assess how well their students are progressing. This can be done through a variety of measures including homework assignments, speaking activities where the teacher scores the participation of each student and frequent small progress tests.

Teaching Reading **Reasons for reading**

There are many reasons why getting students to read English texts is an important part of the teacher's job. In the first place, many students want to be able to read texts in English either for their careers, for study purposes or simply for pleasure. Anything we can do to make it easier for them to do these things must be a good idea. Reading is useful for language acquisition. Provided that students more or less understand what they read, the more they read, the better they get at it. Reading also has a positive effect on students' vocabulary knowledge, on their spelling and on their writing. Reading texts also provide good models for English writing. At different times we can encourage students to focus on vocabulary, grammar or punctuation. We can also use reading material to demonstrate the way we construct sentences, paragraphs and whole texts. Students then have good models for their own writing .

Lastly, good reading texts can introduce interesting topics, stimulate discussion, excite imaginative responses and provide the springboard for well-rounded, fascinating lessons.

Different kinds of reading

We need to make a distinction between extensive and intensive reading. The term *extensive reading* refers to reading which students do often (but not exclusively) away from the classroom. They may read novels, web pages, newspapers, magazines or any other reference material. Where possible, extensive reading should involve **reading for pleasure** – what Richard Day calls *joyful reading*. This is enhanced if students have a chance to choose what they want to read, if they are encouraged to read by the teacher, and if some opportunity is given for them to share their reading experiences. Although not all students are equally keen on this kind of reading, we can say with certainty that the ones who read most progress fastest.

The term *intensive reading*, on the other hand, refers to the detailed focus on the construction of reading texts which takes place usually (but not always) in classrooms.

Teachers may ask students to look at extracts from magazines, poems, Internet websites, novels, newspapers, plays and a wide range of other text genres. The exact choice of genres and topics may be determined by the specific purposes that students are studying for (such as business, science or nursing). In such cases, we may well want to concentrate on texts within their specialities. But if, as is often the case, they are a mixed group with differing interests and careers, a more varied diet is appropriate, as the reading sequences in this chapter will demonstrate.

Intensive reading is usually accompanied by study activities. We may ask students to work out what kind of text they are reading, tease out details of meaning, look at particular uses of grammar and vocabulary, and then use the information in the text to move on to other learning activities. We will also encourage them to reflect on different reading skills.

Reading levels

When we ask students to read, the success of the activity will often depend on the level of the text we are asking them to work with. Ideally, we would like students to read **authentic texts** – in other words, texts which are not written especially for language learners, but which are intended for any competent user of the language. However, at lower levels this can often present insuperable problems since the amount of difficult and unknown language may make the texts impenetrable for the students. A balance has to be struck between real English on the one hand and the students' capabilities and interests on the other. There is some authentic written material which beginner students can understand to some degree: menus, timetables, signs and basic instructions, for example, and, where appropriate, we can use these. But for longer prose, we may want to offer our students texts which are written or adapted especially for their level. The important thing, however, is that such texts are as much like real English as possible.

How well the students are able to deal with reading material will depend on whether the texts are designed for intensive or extensive reading. Where students read with the support of a teacher and other students, they are usually able to deal with higher-level material than if they are reading on their own. If we want them to read for pleasure, therefore, we will try to ensure that they do not attempt material that is just too difficult for them - as a result of which they may be put off reading. This is why lower-level students are encouraged to use **simplified** or **graded readers** for extensive reading. The readers are graded so that at different levels they use language appropriate for that level. As a result, the students can take pleasure in reading the books even when there is no teacher there to help them.

Reading skills

Students, like the rest of us, need to be able to do a number of things with a reading text. They need to be able to scan the text for particular bits of information they are searching for (as, for example, when we look for a telephone number, what's on television at a certain time or search quickly through an article looking for a name or other detail). This skill means that they do not have to read every word and line; on the contrary, such an approach would stop them scanning successfully.

Students also need to be able to skim a text - as if they were casting their eyes over its surface - to get a general idea of what it is about (as, for example, when we run our eyes over a film review to see what the film is about and what the reviewer thought about it, or when we look quickly at a report to get a feel for the topic and what its conclusions are). Just as with scanning, if students try to gather all the details at this stage, they will get bogged down and may not be able to identify the general idea because they are concentrating too hard on specifics.

Whether readers scan or skim depends on what kind of text they are reading and what they want or need to get out of it. They may scan a computer 'Help' window to find the one piece of information they need to get them out of a difficulty, and they may skim a newspaper article to pick up a general idea of what's been happening in the world.

Reading for detailed comprehension, whether this entails looking for detailed information or picking out particular examples of language use, should be seen by students as something very different from the skills mentioned above.

Many students are perfectly capable of doing all these things in other languages, of course, though some may not read much at all in their daily lives. For both types of student, we should do our best to offer a mixture of materials and activities so that they can practise using these various skills with English text.

Reading principles

Principle 1: Encourage students to read as often and as much as possible.

The more students read, the better. Everything we do should encourage them to read extensively as well as - if not more than - intensively. It is a good idea to discuss this principle with students.

*Principle 2: Students need to be **engaged** with what they are reading.*

Outside normal lesson time, when students are reading extensively, they should be involved in joyful reading - that is, we should try to help them get as much pleasure from it as possible. But during lessons, too, we will do our best to ensure that they are engaged with the topic of a reading text and the activities they are asked to do while dealing with it.

Principle 3: Encourage students to respond to the content of a text (and explore their feelings about it), not just concentrate on its construction.

Of course, it is important for students to study reading texts in class in order to find out such things as the way they use language, the number of paragraphs they contain and how many times they use relative clauses. But the meaning, the message of the text, is just as important as this. As a result, we must give students a chance to respond to that message in some way. It is especially important that they should be allowed to show their feelings about the topic - thus provoking personal engagement with it and the language. With extensive reading this is even more important. Reading for pleasure is - and should be - different from reading for study.

Principle 4: Prediction is a major factor in reading.

When we read texts in our own language, we frequently have a good idea of the content before we actually start reading. Book covers give us a clue about what is in the book; photographs and headlines hint at what articles are about; we can identify reports as reports from their appearance before we read a single word. The moment we get these clues - the book cover, the headline, the web-page banner - our brain starts predicting what we are going to read. Expectations are set up and the active process of reading is ready to begin. In class, teachers should give students 'hints' so that they also have a chance to predict what is coming. In the case of extensive reading - when students are choosing what to read for pleasure - we should encourage them to look at covers and back cover copy to help them select what to read and then to help them 'get into' a book.

Principle 5: Match the task to the topic when using intensive reading texts.

Once a decision has been taken about what reading text the students are going to read (based on their level, the topic of the text and its linguistic and activation potential), we need to choose good reading tasks - the right kind of questions, appropriate activities before during and after reading, and useful study exploitation, etc. The most useful and interesting text can be undermined by boring and inappropriate tasks; the most

commonplace passage can be made really exciting with imaginative and challenging activities, especially if the level of challenge (i.e. how easy it is for students to complete a task) is exactly right for the class.

Principle 6: Good teachers exploit reading texts to the full.

Any reading text is full of sentences, words, ideas, descriptions, etc. It doesn't make sense, in class, just to get students to read it and then drop it and move on to something else. Good teachers integrate the reading text into interesting lesson sequences, using the topic for discussion and further tasks, using the language for study and then activation (or, of course, activation and then study) and using a range of activities to bring the text to life.

Where students have been doing extensive reading, we should use whatever opportunities present themselves to provoke useful feedback.

More reading suggestions

Jigsaw reading: students read a short text which sets up a problem and then, in three groups, they read three different texts, all of which are about the same thing (different aspects of behaviour such as anger, or different reports on a problem, or different parts of a story or strange event). When they have read their texts, they come together in groups where each student has read a different text, and they try to work out the whole story, or describe the whole situation. JoAnn Miller's UFO webquest employs jigsaw reading on a large scale, but it is still a highly motivating technique, despite - or perhaps because of - the time it takes. Above all, this kind of jigsaw technique gives students a reason for reading - and then sharing what they have found out.

Reading puzzles: apart from jigsaw reading, there are many other kinds of puzzle which involve students in motivating reading tasks. For example, we can give them texts which have been chopped up so that each paragraph is on a different piece of paper. Students have to reassemble the text (see poetry below).

We can give students a series of emails between two people which are out of sequence. The students have to work out the order of the emails. We can mix up two stories and students have to prise them apart.

Using newspapers: there is almost no limit to the kinds of activity which can be done with newspapers (or their online equivalents). We can do all kinds of matching exercises, such as ones where students have to match articles with their headlines or with relevant pictures. At higher levels, we can have students read three accounts of the same incident and ask them to find the differences between them. We can use newspaper articles as a stimulus for speaking or writing (students can write letters in reply to what they read). We can ask students to read small ads (advertisements) for holidays, partners, things for sale, etc, in order to make a choice about which holiday,

person or thing they would choose. Later, they can use their choices to role-play descriptions, contact the service providers or say what happened when they made their choice. We can get students to read the letters page from a newspaper and try to imagine what the writers look like, and what kinds of lives they have. They can reply to the letters.

Following instructions: students read instructions for a simple operation (using a public phonebox, etc.) and have to put the instructions in the correct order. They might also match instructions about, for example, unpacking a printer or inserting a new ink cartridge with the little pictures that normally accompany such instructions in manuals. We can also get students to read instructions in order to follow them.

Play extracts: students read an extract from a play or film and, after ensuring that they understand it and analysing its construction, they have to work on acting it out. This means thinking about how lines are said, concentrating on stress, intonation, speed, etc.

We can use many different text genres for this kind of activity since reading aloud - a speaking skill - is only successful when students have really studied a text, worked out what it means, and thought about how to make sense of it when it is spoken.

Predicting from words and pictures: students are given a number of words from a text. Working in groups, they have to predict what kind of a text they are going to read - or what story the text tells. They then read the text to see if their original predictions were correct. We don't have to give them individual words, of course. We can give them whole phrases and get them to try to make a story using them.

For example, the phrases 'knock on the door', 'Go away!', 'They find a man the next morning', 'He is dead', 'James is in the lighthouse' will help students to predict (perhaps wrongly, of course!) some kind of story about a lighthouse keeper, some sort of threat and a dead person. (They then read a ghost story with these phrases in it.)

We can also give students pictures to predict from, or slightly bigger fragments from the text.

Different responses: there are many things students can do with a reading text apart from answering comprehension questions with sentences, saying whether something is true or false or finding particular words in the text. For example, when a text is full of facts and figures, we can get students to put the information into graphs, tables or diagrams. We can also ask them to describe the people in the text (where no physical description is given). This will encourage them to visualise what they are reading. We can let students read stories, but leave off the ending for them to guess. Alternatively, they can read stories in stages, stopping every now and then to predict what will happen next. At higher levels, we can get students to infer the writer's attitude from

a text. We can also get the students involved in genre analysis - where they look at the construction of a number of different examples of, say, magazine advertisements in order to work out how they are typically constructed.

► Teaching Writing

Reasons for teaching writing

There are many reasons for getting students to write, both in and outside class. Firstly, writing gives them more 'thinking time' than they get when they attempt spontaneous conversation. This allows them more opportunity for **language processing** - that is thinking about the language - whether they are involved in study or activation.



When thinking about writing, it is helpful to make a distinction between **writing-for learning** and **writing-for-writing**. In the case of the former, writing is used as an aidememoire or practice tool to help students practise and work with language they have been studying. We might, for example, ask a class to write five sentences using a given structure, or using five of the new words or phrases they have been learning. Writing activities like this are designed to give reinforcement to students. This is particularly useful for those who need a mix of visual and kinaesthetic activity. Another kind of writing for-learning occurs when we have students write sentences in preparation for some other activity. Here, writing is an enabling activity.

Writing-for-writing, on the other hand, is directed at developing the students' skills *as writers*. In other words, the main purpose for activities of this type is that students should become better at writing, whatever kind of writing that might be. There are good 'real-life' reasons for getting students to write such things as emails, letters and reports. And whereas in writing-for-learning activities it is usually the language itself that is the main focus of attention, in writing-for-writing we look at the whole text. This will include not just appropriate language use, but also text construction, layout, style and effectiveness.

It is clear that the way we organise our students' writing - and the way we offer advice and correction - will be different, depending on what kind of writing they are involved in. The kind of writing we ask students to do (and the way we ask them to do it) will depend, as most other things do, on their age, level, learning styles and interests. We won't get beginners to try to put together a complex narrative composition in English; we probably won't ask a class of advanced business students to write a poem about their mothers (unless we have specific reasons for doing this).

In order to help students write successfully and enthusiastically in different styles, we need to consider three separate issues:

Genre One of our decisions about what to get students to write will depend on what **genres** we think they need to write in (or which will be useful to them). A genre is a type of writing which members of a **discourse community** would instantly recognise for what it was. Thus, we recognise a small ad in a newspaper the moment we see it because, being members of a particular group, or community, we have seen many such texts before and are familiar with the way they are constructed. We know what a poem looks like, a theatre

listing or the function and appearance of the cover copy on the back of a book. One of the decisions that we will need to make, therefore, is which genres are important and/or engaging for our students. Once we have done this, we can show them examples of texts within a genre (for example, a variety of different kinds of written invitations) so that they get a feel for the conventions of that genre. Such **genre analysis** will help students see how typical texts within a genre are constructed, and this knowledge will help them construct

appropriate texts of their own. At lower levels, we may give them clear models to follow, and they will write something that looks very much like the original. Such **guided writing** will help students produce appropriate texts even with fairly limited English. However, as their language level improves, we need to make sure that their writing begins to express their own creativity within a genre, rather than merely imitating it.

The writing process

When students are writing-for-writing, we will want to involve them in the **process** of writing. In the 'real world', this typically involves **planning** what we are going to write, **drafting** it, **reviewing** and **editing** what we have written and then producing a final (and satisfactory) version. Many people have thought that this is a linear process, but a closer examination of how writers of all different kinds are involved in the writing process suggests that we do all of these things again and again, sometimes in a chaotic order. Thus we may plan, draft, re-plan, draft, edit, re-edit, re-plan, etc before we produce our final version.

We will need to encourage students to plan, draft and edit in this way, even though this may be time-consuming and may meet, initially, with some resistance on their part. By doing so, we will help them to be better writers both in exams, for example, and in their post-class English lives.

Building the writing habit

One other issue, which we can refer to as *building the writing habit*, deserves mention here. Many students either think or say that they cannot, or do not want to write. This may be because they lack confidence, think it's boring or believe they have 'nothing

to say'. We need to engage them, from early levels, with activities which are easy and enjoyable to take part in, so that writing activities not only become a normal part of classroom life but also present opportunities for students to achieve almost instant success. It is when students have acquired this writing habit that they are able to look at written genres and involve themselves in the writing process with enthusiasm.

More writing suggestions

Instant writing: one way of building the writing habit is to use instant writing activities as often as possible with both children/teenagers and adults who are reluctant writers. Instant writing activities are those where students are asked to write immediately in response to a teacher request. We can, for example, dictate half sentences for students to complete (e.g. 'My favourite relative is ...' or 'I will never forget the time I ...'). We can ask students to write two sentences about a topic 'right now'. We can give them three words and tell them to put them into a sentence as quickly as possible. Instant writing is designed both to make students comfortable when writing, and also to give them thinking time before they say the sentences they have written aloud.

Using music and pictures: music and pictures are excellent stimuli for both writing and speaking. For example, we can play a piece of music and the students have to imagine and then write out the film scene they think it could accompany (this can be done after they have looked at a film script model). We can dictate the first sentence of a story and then have the students complete the story, based on the music we play them. We can then dictate the first sentence again and have them write a different story (because the music they hear is very different). They can then read out one of their stories and the class has to guess which music excerpt inspired it. Pictures offer a wealth of possibilities. We can ask students to write descriptions of one of a group of pictures; their classmates then have to guess which one it is. They can write postcards based on pictures we give them. We can get them to look at portraits and write the inner thoughts of the characters or their diaries, or an article about them. All of these activities are designed to get students writing freely, in an *engaging* way.

Newspapers and magazines: the different kinds of text found in newspapers and magazines offer a range of possibilities for **genre analysis**, followed by writing within that genre. For example, we can get students to look at a range of different articles and ask them to analyse how headlines are constructed, and how articles are normally arranged (e.g. the first paragraph often - but not always - offers a summary of the whole article). They then write an article about a real or imaginary news story that interests them. At advanced levels, we can get students to look at the same story dealt with by different kinds of publication and ask them to write specifically for one or the other. We can do the same kind of genre analysis in newspaper and magazine advertisements. 'Lonely hearts' entries, for example, always conform to a genre

frame. Our students can learn a lot from analysing the genre and being able to imitate it. In the same vein, agony column letters (where people write in to ask for help with a problem) offer engaging writing practice. Finally, we can show students a story and have them respond to it in a variety of different genres, and for different audiences (e.g. the report of a long traffic delay can prompt letters to the newspaper, emails, text messages, letters of apology, etc).

Brochures and guides: we can get students to look at a variety of brochures (e.g. for a town, entertainment venue, health club or leisure complex) to analyse how they are put together. They can then write their own brochure or town guide, using this analysis to help them. Younger learners may enjoy writing brochures and guides for their areas which give completely wrong information (e.g. 'Sending postcards home: Look for the bins marked "Rubbish" or "Litter" and your postcards will be delivered next day; Travelling by bus: The buses in London are similar to taxis. Tell the drivers where you want to go and they'll drive you home!'). This is potentially just as engaging for children and teenagers as writing serious pieces of work.

Collaborative writing: students gain a lot from constructing texts together. For example, we can have them build up a letter on the board, where each line is written by a different student (with help from the class, the group and/or the teacher). We can tell a story which students then have to try to reproduce in groups (a version of this activity goes by the name **dictogloss**, where, when students have tried to recreate what they have heard, they compare their versions with the original as a way of increasing their language awareness). We can set up a **story circle** in which each student in the group has a piece of paper on which they write the first line of a story (which we dictate to them). They then have to write the next sentence. After that, they pass their papers to the person next to them, and they write the next sentence of the story they now have in front of them. They then pass the paper to the next student and again write the next sentence of the (new) story they have. Finally, when the papers get back to their original owners, those students write the conclusion. Students can also engage in collaborative writing around a computer screen.

Writing to each other: the email interview is an example of getting students to write to each other. They can also write emails, or any other kind of message (the teacher can act as a postal worker) which has to be answered. They can be involved, under our supervision, in **live chat** sessions on the Internet, or we can organise **pen pal** exchanges with students in other countries (often called mousepals or **keypals** when done via the Internet).

Writing in other genres: there are countless different genres that students can write in apart from those mentioned so far. We can have students write personal **narratives** and other stories. We can prepare them for this by looking at the way other writers do it.

We can analyse first lines of novels and then have students write their own attention-grabbing lines. We can get students to complete stories that are only half told. For many of these activities, getting the students to think together before they attempt the task - **brainstorming** ideas - will be a major factor in their success. Students can write discursive essays in which they assemble arguments both **for and against** a proposition, work out a coherent order for their arguments, study various models for such an essay and then write their own. All these ideas depend for their success on students having a chance to share ideas, look at examples of the genre, plan their writing and then draft and edit it.

Correcting written work

Most students find it very dispiriting if they get a piece of written work back and it is covered in red ink, underlinings and crossings-out. It is a powerful visual statement of the fact that their written English is terrible. Of course, some pieces of written work are completely full of mistakes, but even in these cases, **over-correction** can have a very demotivating effect. Rather than this, the teacher has to achieve a balance between being accurate and truthful, on the one hand, and treating students sensitively and sympathetically, on the other. One way of avoiding the 'over-correction' problem is for teachers to tell their students that for a particular piece of work they are only going to correct mistakes of punctuation, or only spelling or only grammar, etc. This has two advantages: it makes students concentrate on that particular aspect, and it cuts down on the **correction**.

Another technique which many teachers use is to agree on a list of written symbols (S = spelling, WO = word order, etc). When they come across a mistake, they underline it discreetly and write the symbol in the margin. This makes correction look less damaging. Where students write with electronic media, teachers can use editing tools such as Track Changes. These make it easier for students to write correct versions of their originals. However, such applications should be used carefully since they, too, can be very discouraging.

The way we react to students' writing will depend on what kind of writing it is. When students hand us final pieces of work, we may correct it using some. However, while students are actually involved in the writing process, correction will not help them learn to edit their own work, whereas **responding** (telling students what you think, teasing out alternatives and making suggestions) will. But whatever kind of writing students have been doing, we need to react not just to the form of what they have written, but also to the content (what they have written about). We also need to make sure that students do not just put corrected work into their folders without fully understanding why we have reacted as we have, and without doing their best to put things right.



Teaching Speaking



Reasons for teaching speaking

There are three main reasons for getting students to speak in the classroom. Firstly, speaking activities provide **rehearsal** opportunities - chances to practise real-life speaking in the safety of the classroom. Secondly, speaking tasks in which students try to use any or all of the language they know provide feedback for both teacher and students. Everyone can see how well they are doing: both how successful they are, and also what language problems they are experiencing. And finally, the more students have opportunities to activate the various elements of language they have stored in their brains, the more automatic their use of these elements become. As a result, students gradually become autonomous language users. This means that they will be able to use words and phrases fluently without very much conscious thought. Good speaking activities can and should be extremely engaging for the students. If they are all participating fully - and if the teacher has set up the activity properly and can then give sympathetic and useful feedback - they will get tremendous satisfaction from it. We need to be clear that the kinds of speaking activities we are looking at here are not the same as controlled language practice, where, for example, students say a lot of sentences using a particular piece of grammar or a particular function. The kind of speaking we are talking about here almost always involves the activate element in our ESA trilogy. In other words, the students are using *any* and *all* of the language at their command to achieve some kind of **purpose** which is not purely linguistic. They are practising what Scott Thornbury, in his book *How to Teach Speaking*, calls **speaking-as-skill**, where there is a task to complete and speaking is the way to complete it. In the same way that 'writing-for-writing' is designed to help the student get better at the skill of writing so the activities in this chapter are designed to foster better speaking, rather than having students speak only to focus on (and practise) specific language constructions. As with any sequence, however, we may use what happens in a speaking activity as a focus for future *study*, especially where the speaking activity throws up some language problems that subsequently need fixing. Scott Thornbury suggests that the teaching of speaking depends on there being a classroom culture of speaking, and that classrooms need to become '*talking classrooms*' In other words, students will be much more confident speakers (and their speaking abilities will improve) if this kind of speaking *activation* is a regular feature of lessons.

Discussion

When students suddenly want to talk about something in a lesson and discussion occurs spontaneously, the results are often highly gratifying. Spontaneous conversation of this type can be rare, yet discussion, whether spontaneous or planned, has the great

advantage of provoking fluent language use. As a result, most teachers would like to organise discussion sessions on a more formal basis. Many of them find, however, that planned discussion sessions are less successful than they had hoped. Something we should always remember is that people need time to assemble their thoughts before any discussion. After all, it is challenging to have to give immediate and articulate opinions in our own language, let alone in a language we are struggling to learn. Consequently, it is important to give students pre-discussion rehearsal time. For example, we can put them in small **buzz groups** to explore the discussion topic before organising a discussion with the whole class. On a more formal basis, we can put students into 'opposing' groups and give them quite a lot of time for one group to prepare arguments against a proposition (e.g. 'Tourism is bad for the world'), while the other assembles arguments in favour. We can help students in other ways too. We can, for example, give them cards containing brief statements of arguments about the topic (for them to use if they get stuck), or we can make the discussion the end of a lengthier process. We can get students to rewrite statements (such as 'Boys don't like shopping' or 'Football is a man's game') so that they represent the group's opinion, and when students are speaking, we can help and encourage them by suggesting things they can say in order to push the discussion along.

More speaking suggestions

The following activities are also helpful in getting students to practise 'speaking-as-a-skill'. Although they are not level-specific, the last four will be more successful with higher-level students (upper intermediate plus), whereas the first two, in particular, are highly appropriate at lower levels (but can also be used satisfactorily with more advanced classes).

Information-gap activities: an information gap is where two speakers have different bits of information, and they can only complete the whole picture by sharing that information - because they have different information, there is a 'gap' between them.

One popular information-gap activity is called Describe and Draw. In this activity, one student has a picture which they must not show their partner (teachers sometimes like to use surrealist paintings - empty doorways on beaches, trains coming out of fireplaces, etc.). All the partner has to do is draw the picture without looking at the original, so the one with the picture will give instructions and descriptions, and the 'artist' will ask questions. A variation on Describe and draw is an activity called Find the differences - popular in puzzle books and newspaper entertainment sections all over the world. In pairs, students each look at a picture which is very similar (though they do not know this) to the one their partner has. They have to find, say, ten differences between their pictures without showing their pictures to each other. This means they will have to do a lot of describing - and questioning and answering - to find the differences.

For information-gap activities to work, it is vitally important that students understand the details of the task (for example, that they should not show each other their pictures). It is often a good idea for teachers to **demonstrate** how an activity works by getting a student up to the front of the class and doing the activity (or a similar one) with that student, so that everyone can see exactly how it is meant to go.

Telling stories: we spend a lot of our time telling other people stories and anecdotes about what happened to us and other people. Students need to be able to tell stories in English, too. One way of getting students to tell stories is to use the information-gap principle to give them something to talk about. Students are put in groups. Each group is given one of a sequence of pictures which tell a story. Once they have had a chance to look at the pictures, the pictures are taken away. New groups are formed which consist of one student from each of the original groups. The new groups have to work out what story the original picture sequence told. For the **story reconstruction** to be successful, they have to describe the pictures they have seen, talk about them, work out what order they should be in, etc. The different groups then tell the class their stories to see if everyone came up with the same versions. We can, alternatively, give students six objects, or pictures of objects. In groups, they have to invent a story which connects the objects. We can encourage students to **retell stories** which they have read in their books or found in newspapers or on the Internet (such retelling is a valuable way of provoking the activation of previously learnt or acquired language).

The best stories, of course, are those which the students tell about themselves and their family or friends. We can also offer them chances to be creative by asking them to talk about a scar they have, or to tell the story of their hair, or to describe the previous day in either a positive way or a negative way. When students tell stories based on personal experience, their classmates can ask them questions in order to find out more about what happened. Storytelling like this often happens spontaneously (because a certain topic comes up in the lesson). But at other times, students need time to think about what they are going to say.

Favourite objects: a variation on getting students to tell personal stories (but which may also involve a lot of storytelling) is an activity in which students are asked to talk about their favourite objects (things like MP3 players, objects with sentimental value, instruments, clothes, jewellery, pictures, etc. They think about how they would describe their favourite objects in terms of when they got them, why they got them, what they do with them, why they are so important to them and whether there are any stories associated with them. In groups, they then tell each other about their objects, and the groups tell the class about which was the most unusual/interesting, etc. in their group.

Meeting and greeting: students role-play a formal/business social occasion where they

meet a number of people and introduce themselves.

Surveys: surveys can be used to get students interviewing each other. For example, they can design a questionnaire about people's sleeping habits with questions like 'How many hours do you normally sleep?', 'Have you ever walked in your sleep or talked in your sleep?', 'Have you ever fallen out of bed?', etc. They then go round the class asking each other their questions. A variation of this is a popular activity called Find someone who ... In this activity, students list activities (e.g. climb a mountain, do a bungee jump, swim in the Pacific, act in a play, etc.) and they then go round the class asking 'Have you ever climbed a mountain?', 'Have you ever done a bungee jump?', etc. Both activities are good for getting students to 'mill about' in the class, talking and interacting with others in a way that is different from many other activities. There is no reason, either, why they should not go outside the classroom to conduct surveys.

Famous people: students think of five famous people. They have to decide on the perfect gift for each person. We can also get groups of students to decide on which five famous people (living or dead) they would most like to invite for dinner, what they would talk about and what food they would give them.

Student presentations: individual students give a talk on a given topic or person. In order for this to work for the individual (and for the rest of the class), time must be given for the student to gather information and structure it accordingly. We may want to offer models to help individuals to do this. The students listening to presentations must be given some kind of listening tasks too - including, perhaps, giving feedback.

Balloon debate: a group of students are in the basket of a balloon which is losing air. Only one person can stay in the balloon and survive (the others have to jump out). Individual students representing famous characters (Napoleon, Gandhi, Cleopatra, etc.) or professions (teacher, doctor, lawyer, etc.) have to argue why they should be allowed to survive.

Moral dilemmas: students are presented with a 'moral dilemma' and asked to come to a decision about how to resolve it. For example, they are told that a student has been caught cheating in an important exam. They are then given the student's (far-from-ideal) circumstances, and offered five possible courses of action - from exposing the student publicly to ignoring the incident - which they have to choose between.

Role play

Role play, in some form or another, is a part of many contemporary language courses. Where learners are willing to enter into the spirit of role play, such activities provide a valuable opportunity for them to use their language resources creatively in a wide variety of imagined situations. Some people make a distinction between simulation - where learners are pretending to be themselves, but in a simulated situation - and role

play, where they are pretending to be someone else. We use the term role play to cover both possibilities—it is up to you to decide which technique, or which combination of the two, is most appropriate for your learners. The following suggestions may give you some ideas upon which to base role play exercises for your learners.

1. Set out to make role play fun. Point out the benefits to learners in terms of opportunities for language use. Help them to see role play as a challenge, but not as a threat; don't come down heavily if they find it hard to be creative, especially at first. Then, as they get into the swing of things, discourage any tendencies for them to engage in role play too competitively.
2. Keep role play relatively private. It is best to carry out role play activities in twos and threes, and only to ask for public displays when you feel sure learners are ready. Let learners know in advance if you plan to ask some groups to show their work to the rest of the class, and choose groups who will be happy to perform.
3. Let learners themselves choose which groups to work in. Some learners will prefer to do role play activities in the comfort of single gender pairs or threes, or with their friends in the class. The more relaxed learners are, the more they will get out of role play activities.
4. Provide clear briefings for planned role play activities. Give details of the characters and scenarios in written form where appropriate. You can decide whether you want all the members of each group to know all these details, or whether you intend to spring some surprises.
5. Give learners sufficient time to get into role. Allow them time to make sense of the briefings and to tune in to the role that they are going to play. Give them time to think of ideas of their own that they will bring to their role play.
6. Legitimize acting. Encourage learners to bring some colour to the characters that they are going to play out. Distancing the characters from their real selves often helps learners to be more confident and relaxed in role play situations.
7. Think of real situations that learners can role play. These could include making a complaint to a shop manager, asking a noisy neighbour to be more considerate, and so on. Try to tap into situations where learners will have feelings of their own that they can act out.
8. Get learners to extrapolate from a video extract. For example, show a few minutes of a play or soap opera, which learners are familiar with, where learners have already been assigned roles of the characters involved. Stop the video at a suitable point, and ask groups of learners to fill out the next few minutes of the story for themselves. You may then find it useful to continue the video, so that learners can compare their versions with 'what actually happened'.

9. Allow time for learners to get out of role. It is important for learners to have time to look back at what happened in the role play, and to discuss what they learnt about communication and language. Get them to work out what they might have done differently, in the light of experience, if they were to tackle the same role play scenario for a second time.
10. Get learners to devise their own role play scenarios. They could then exchange these between groups, or you could use the best of them with a future group of learners. Composing the briefing details, and making sure that they are clear and unambiguous, is in itself a challenging and valuable activity.

Correcting speaking

It will probably be necessary for teachers to correct mistakes made during speaking activities in a different way from those made during a study exercise. When students are repeating sentences, trying to get their pronunciation exactly right, then the teacher will often correct (appropriately) every time there's a problem. But if the same teacher did this while students were involved in a passionate discussion about whether smoking should be banned on tourist beaches, for example, the effect might well be to destroy the conversational flow. If, just at the moment one of the students is making an important point, the teacher says 'Hey wait, you said "is" but it should be "are", beaches are ... repeat', the point will quickly be lost. Constant interruption from the teacher will destroy the purpose of the speaking activity.

Many teachers watch and listen while speaking activities are taking place. They note down things that seemed to go well and times when students couldn't make themselves understood or made important mistakes. When the activity has finished, they then ask the students how they thought it went before giving their own feedback. They may say that they liked the way Student A said this, and the way Student B was able to disagree with her. They will then say that they did hear one or two mistakes, and they can either discuss them with the class, write them on the board or give them individually to the students concerned. In each case, they will ask the students to see if they can identify the problem and correct it. As with any kind of correction, it is important not to single students out for particular criticism. Many teachers deal with the mistakes they heard without saying who was responsible for them.

Of course, there are no hard and fast rules about correcting. Some teachers who have a good relationship with their students can intervene appropriately during a speaking activity if they do it in a quiet non-obtrusive way. This kind of gentle correction might take the form of reformulation where the teacher repeats what the student has said, but correctly this time, and does not ask for student repetition of the corrected form. Some students do prefer to be told at exactly the moment they make a mistake; but we

always have to be careful to make sure that our actions do not compromise the activity in question.

Perhaps the best way of correcting speaking activities appropriately is to talk to students about it. You can ask them how and when they would prefer to be corrected; you can explain how you intend to correct during these stages, and show them how different activities may mean different correction behaviour on your part.

What teachers do during a speaking activity

Some teachers get very involved with their students during a speaking activity and want to participate in the activity themselves! They may argue forcefully in a discussion or get fascinated by a role-play and start 'playing' themselves. There's nothing wrong with teachers getting involved, of course, provided they don't start to dominate. Although it is probably better to stand back so that you can watch and listen to what's going on, students can also appreciate teacher participation at the appropriate level - in other words, not too much! Sometimes, however, teachers will have to intervene in some way if the activity is not going smoothly. If someone in a role-play can't think of what to say, or if a discussion begins to dry up, the teacher will have to decide if the activity should be stopped - because the topic has run out of steam - or if careful prompting can get it going again. That's where the teacher may make a point in a discussion or quickly take on a role to push a roleplay forward. Prompting is often necessary but, as with correction, teachers should do it sympathetically and sensitively.

▶ Teaching Listening



Reasons for listening

Most students want to be able to understand what people are saying to them in English, either face-to-face, on TV or on the radio, in theatres and cinemas, or on tape, CDs or other recorded media. Anything we can do to make that easier will be useful for them. This is especially important since, the way people speak is often significantly different from the way they write.

Listening is good for our students' pronunciation, too, in that the more they hear and understand English being spoken, the more they absorb appropriate pitch and intonation, stress and the sounds of both individual words and those which blend together in connected speech. Listening texts are good pronunciation models, in other words, and the more students listen, the better they get, not only at understanding speech, but also at speaking themselves. Indeed, it is worth remembering that successful spoken communication depends not just on our ability to speak, but also on the effectiveness of the way we listen. One of the main sources of listening for students is the voice of their teacher. However, it is important, where possible, for students to

be exposed to more than just that one voice, with all its idiosyncrasies. There is nothing wrong with an individual teacher's voice, of course, there are significant regional variations in the way people speak English in a country like Britain. For example, the 'a' of 'bath' is pronounced like the vowel sound in 'park' in some parts of Britain, but like the 'a' in 'cat' in others. In grammar, certain varieties of English within the British Isles use 'done' in sentences like 'I done it yesterday' where other varieties would find such tense usage unacceptable. In vocabulary, 'happen' is a verb in standard southern English, but in parts of Yorkshire (in northern England) it is often used as an adverb to mean 'maybe' or 'perhaps' in sentences such as 'Happen it'll rain'.

And if there are many **regional varieties** in just one country, it is obvious that the different Englishes around the world will be many and varied. Students need to be exposed to different Englishes, but teachers need to exercise judgment about the number (and degree) of the varieties which they hear. A lot will depend on the students' level of competence, and on what variety or varieties they have so far been exposed to.

Different kinds of listening

A distinction can be drawn between **intensive** and **extensive** listening. As with reading, the latter refers to listening which the students often do away from the classroom, for pleasure or some other reason. The audio material they consume in this way - often on CDs in their cars, on MP3 players, DVDs, videos or on the Internet - should consist of texts that they can enjoy listening to because they more or less understand them without the intervention of a teacher or course materials to help them. It is true that there is not at present a body of material developed for extensive listening as there is for extensive reading, but this looks set to change in the foreseeable future. Already, many simplified readers come with accompanying CDs on which the books are read or dramatised. Students can also use tapes and CDs to listen to their coursebook dialogues again after they have studied them in class. There is a growing number of podcast sites from where students can download free materials. And another way of getting students involved in a form of extensive listening is to encourage them to go to English language films with subtitles; as they hear the English dialogue, the subtitles help them understand; as they understand, they will, to some extent,

absorb the language they hear.

Intensive listening is different from extensive listening in that students listen specifically in order to work on listening skills, and in order to study the way in which English is spoken. It usually takes place in classrooms or language laboratories, and typically occurs when teachers are present to guide students through any listening difficulties, and point them to areas of interest.

Listening sources

A lot of listening is experienced from **recorded extracts** - on CD, tape or via MP3 players of some kind. Frequently this is commercially produced, either as part of a coursebook or as supplementary material. But there is no reason why teachers should not record their own listening materials, using themselves or their friends or colleagues. With modern recording technology available through a range of media, it is quite possible to produce recordings of reasonable quality. We can download a huge amount of extremely useful listening material from the Internet, too, provided that we are not breaking any rules of copyright.

Recorded extracts are quite distinct from **live listening**, the name given to real-life face-to-face encounters in the classroom. To some extent all teacher talk is *live listening*, but in particular the term live listening is used to refer to situations in which the teacher brings visitors into the class or, if this is not possible, role-plays different characters for the students to talk and listen to. The main advantage of live listening over recorded extracts is that the students can interact with the speaker on the basis of what they are saying, making the whole listening experience far more dynamic and exciting.

Listening levels

We will want our students to hear listening material in a number of different **genres** (that is, styles or types of text) and registers. This may include news broadcasts, public announcements, recorded messages, lectures, phone conversations, dramatic dialogue, etc.). But we will also have to decide whether what they listen to should be **authentic** or not. Authentic speech is speech not spoken just for language learners - in other words, it is language spoken for native- or competent speakers of English, with no concessions made for the learner. Much recorded speech on the radio or on the Internet, for example, is of this type. However, it is often far too difficult for lower-level students, and is, therefore, inappropriate for use with them. But we don't want to give our lower level students inauthentic language (which doesn't sound at all like the real thing) either. What we aim for instead is realistic language use which, while roughly-tuned to match the students' level, nevertheless approximates to real-life language. But we will aim to get our students to listen to (and understand) authentic English as soon and as often as they can.

Listening skills

Students need to be able to listen to a variety of things in a number of different ways. In the first place, they need to be able to recognise **paralinguistic clues** such as intonation in order to understand mood and meaning. They also need to be able to **listen** for **specific information** (such as times, platform numbers, etc.), and sometimes for more

general understanding (when they are listening to a story or interacting in a social conversation).

A lot will depend on the particular genres they are working with. Most students are perfectly capable of listening to different things in different ways in their own language(s). Our job is to help them become adept at this kind of multiskilling when listening to English. However, sometimes they find this exceptionally difficult.

Listening principles

Principle 1: Encourage students to listen as often and as much as possible.

The more students listen, the better they get at listening - and the better they get at understanding pronunciation and at using it appropriately themselves. One of our main tasks, therefore, will be to use as much listening in class as possible, and to encourage students to listen to as much English as they can (via the Internet, podcasts, CDs, tapes, etc).

Principle 2: Help students prepare to listen.

Students need to be made ready to listen. This means that they will need to look at pictures, discuss the topic, or read the questions first, for example, in order to be in a position to predict what is coming. This is not just so that they are in the right frame of mind (and are thinking about the topic), but also so that they are engaged with the topic and the task and really want to listen.

Principle 3: Once may not be enough.

There are almost no occasions when the teacher will play an audio track only once. Students will want to hear it again to pick up the things they missed the first time - and we may well want them to have a chance to study some of the language features on the tape. In the case of live listening, students should be encouraged to ask for repetition and clarification when they need it.

The first listening to a text is often used just to give students an idea of what the speakers sound like, and what the general topic is (see Principle 5) so that subsequent listenings are easier for them. For subsequent listenings, we may stop the audio track at various points, or only play extracts from it. However, we will have to ensure that we don't go on and on working with the same audio track.

Principle 4: Encourage students to respond to the content of a listening, not just to the language.

An important part of a listening sequence is for teachers to draw out the meaning of what is being said, discern what is intended and find out what impression it makes on the students. Questions such as 'Do you agree with what they say?' and 'Did you find the listening interesting? Why?' are just as important as questions like 'What language

did she use to invite him?' However, any listening material is also useful for studying language use and a range of pronunciation issues.

Principle 5: Different listening stages demand different listening tasks.

Because there are different things we want to do with a listening text, we need to set different tasks for different listening stages. This means that, for a first listening, the task(s) may need to be fairly straightforward and general. That way, the students' general understanding and response can be successful - and the stress associated with listening can be reduced. Later listenings, however, may focus in on detailed information, language use or pronunciation, etc. It will be the teacher's job to help students to focus in on what they are listening for.

Principle 6: Good teachers exploit listening texts to the full.

If teachers ask students to invest time and emotional energy in a listening text - and if they themselves have spent time choosing and preparing the listening sequence - then it makes sense to use the audio track or live listening experience for as many different applications as possible. Thus, after an initial listening, the teacher can play a track again for various kinds of study before using the subject matter, situation or audioscript for a new activity. The listening then becomes an important event in a teaching sequence rather than just an exercise by itself.

More listening suggestions

Jigsaw listening: in three groups, students listen to three different tapes, all of which are about the same thing (witness reports after an accident or a crime, phone conversations arranging a meeting, different news stories which explain a strange event, etc). Students have to assemble all the facts by comparing notes. In this way, they may find out what actually happened, solve a mystery or get a rounded account of a situation or topic. Jigsaw listening works because it gives students a purpose for listening, and a goal to aim for (solving the 'mystery', or understanding all the facts). However, it obviously depends on whether students have access to three different tape or CD players, or computer-delivered listening material.

Message-taking: students listen to a phone message being given. They have to write down the message on a message pad. There are many other kinds of message that students can listen to. For example, they may hear a recorded message about what films are on at a cinema, when they're on, what rating they have and whether there are still tickets. They then have to decide which film to go to. They might hear the message on an answerphone, or a gallery guide (where they have to identify which pictures are being talked about),

or messages about how to place an order. In each case, they have to respond in some way.

It is also appropriate for students to listen to announcements in airports and on railway stations which they can match with pictures or respond to by saying what they are going to do next.

Music and sound effects: although most audio tracks consist of speech, we can also use music and **sound effects**. Songs are very useful because, if we choose them well, they can be very engaging. Students can fill in blanks in song lyrics, rearrange lines or verses, or listen to songs and say what mood or message they convey. We can use instrumental music to get students in the right mood, or as a stimulus for any number of creative tasks (imagining film scenes, responding to mood and atmosphere, saying what the music is describing, etc.). The same is true of sound effects, which students can listen to in order to build up a story.

News and other radio genres: students listen to a news broadcast and have to say which topics from a list occur in the bulletin and in which order. They then have to listen for details about individual stories. If the news contains a lot of facts and figures, students may be asked to convert them into chart or graph form.

Other genres which students get benefit from are radio commercials (they have to match commercials with pictures or say why one - on safety - is different from the rest - which are trying to sell things), radio phone-ins (where they can match speakers to topics) and any number of games and quizzes. In all of the above cases, the degree of authenticity will depend on the level of the radio extract and the level of the students.

Stories: a major speaking genre is storytelling. When students listen to people telling stories, there are a number of things we can have them do. Perhaps they can put pictures in the order in which the story is told. Sometimes we can let students listen to a story but not tell them the end. They have to guess what it is and then, perhaps, we play them the recorded version. A variation on this technique is to stop the story at various points and say 'What do you think happens next?' before continuing. These techniques are appropriate for children and adults alike. Some of the best stories for students to listen to are when people are talking more or less informally. But it is also good to let them hear well-read extracts from books; we can get them to say which book they think the extract comes from, or decide what kind of book it is (horror, romance, thriller, etc).

Monologues: various monologue genres be used for different listening tasks. For example, we can ask students to listen to lectures and take notes. We can get them to listen to 'vox-pop' interviews where five different speakers say what they think about a topic and the students have to match the different speakers with different opinions. We can listen to dramatic or comic monologues and ask the students to say how the speaker feels. We can have them listen to speeches (at weddings can, farewells, openings, etc.) and get them to identify what the subject is and what the speaker thinks about it.

► Teaching vocabulary

A great deal of the meaning of language resides in the meanings associated with individual words and phrases. By learning a few basic words and set phrases, a beginner can get some meanings across. Language learning syllabuses almost always specify vocabulary items or areas for learners to concentrate on. The following suggestions should enable you to help your learners to work effectively with the vocabulary of their target language.

1. Distinguish receptive and productive vocabulary needs. Some learners, who intend to read extensively in English, may need to recognize a lot of words that they may never have to use themselves. Others, for example, general English beginners, are probably hoping that the words they learn will be available for both recognition and use. Try and tailor your teaching to these different needs.
2. Consider teaching new vocabulary in related sets. You could choose sets of hyponyms (e.g. names of family relations), or sets that are linked to the same context (e.g. subjects studied at school). Most people find it easier to learn lots of new words if they are presented in a related set. If you are teaching a set of nouns, you can include some verbs which are typically used with them (e.g. study English/ maths/ geography at school, take an exam).
3. Vary your explanation techniques. There are many possibilities for clarifying the meaning of words that your learners don't know: definitions, examples, visuals, mimes – to name but a few. If you use varied techniques, you show your learners that there are many ways of understanding and remembering a word.
4. Teach the grammar of vocabulary items. This idea refers to the word itself, or to the word in a phrase. For example, in the case of a verb, does it have an irregular past? In the case of an adjective, is it usually followed by a certain preposition? Some of this information may be available in the text where your learners meet the word, and you can give extra information yourself. Understanding how a word 'works' is an important part of knowing that word.
5. Encourage awareness of collocations. Even when teaching basic vocabulary, you can show how words often combine in certain ways. For example, Spanish learners studying colours would be interested to note that English says 'black and white', whereas Spanish says 'blanco y negro'. Set phrases, such as 'hard work', can also be particularly useful to point out.
6. Spend some time on connotative meaning. You can turn connotation into a window on the target culture. Take a simple item like 'train'. For many British speakers, this item has the connotation of a fast and frequent, though also expensive and unreliable, mode of transport. The item probably would not have these connotations

for someone from a country without a developed railway system.

7. Help learners to be aware of register. Is the target vocabulary item usually associated with either written or spoken language? Is it formal, informal, literary, technical, slang? What clues does the context of the word give about its register?
8. Look at word formation. An understanding of common prefixes and suffixes, for example, can open up the meaning of many words. How much conscious emphasis you place on this will probably depend on the learners' first language. Speakers of Latin languages will understand many English morphemes immediately; speakers of languages less close to English will need to spend more time on these aspects.
9. Use direct translation carefully. Learners often request translations, and if you can give them this it is an efficient way of explaining a word. But it's also worth drawing attention to the ways in which words are not equivalent. Perhaps the 'translations' differ in terms of connotation, register, grammar, collocation? You can use dictionary study activities to emphasise this point.
10. Teach conscious vocabulary learning strategies. This is one of the areas of study where it is particularly beneficial for learners to apply their own 'techniques'; to remember items or work out the meaning of new ones. It's especially useful for you to show them strategies that they can use outside class. For example, they might: keep a vocabulary notebook; classify new words they have seen; revise new vocabulary at intervals. Your role can be to explore various techniques with the class, and help each learner to find out which ones suit them best.

Teaching Pronunciation

Pronunciation is an area of language use where it is particularly difficult to exert conscious control. And yet, it's important. For beginners, or for those who have learnt mainly from written texts, poor pronunciation can be an obstacle to being understood. For more advanced learners, pronunciation can still be an issue; inappropriate intonation may mean that they 'give the wrong message' when they speak. The importance of pronunciation work is being increasingly recognised in coursebooks, and you may well find yourself using a book that contains specific pronunciation activities. The following suggestions, then, should help you to make the most of explicit pronunciation work with your learners.

1. Learn how to describe pronunciation. Familiarize yourself with the phonemic symbols for English, and with a system for describing some basic intonation patterns. These are challenging tasks, but they can bring rich dividends. The knowledge will help you to understand more clearly what your learners are aiming for in terms of pronunciation, and what their problems are.
2. Record your learners' speech. It is best to choose moments where one learner at a

time is speaking. Listen to the recordings and see where their main difficulties lie; especially if you have a monolingual class, they will probably have difficulties in common. You can then think about which of their difficulties are most significant: which are likely to form a barrier to effective communication?

3. Be aware of your own pronunciation. Whether or not you are a native speaker of English, your accent is probably different from the Received Pronunciation which your learners may regard as 'correct'. Learners can have strong views about some accents being superior to others! Talk to them about different accents, emphasizing that there is more than one acceptable model.
4. Teach pronunciation a little at a time. Pronunciation will improve naturally if you ensure that your learners do lots of listening and speaking. Intensive pronunciation work can help, but short, fairly frequent sessions are the most useful.
5. Teach some phonemic symbols. This can be done gradually, so as not to overload learners. Once they know the symbols, you have a very useful metalanguage available for talking about pronunciation.
6. Work on learners' perception of target sounds. Awareness of a sound is the first step to being able to produce it. But if a sound does not exist in your learners' first language, or is not significant for meaning, then they may find it very difficult to hear the essential characteristics of the English sound. 'Minimal pair' exercises can be useful here.
7. Tell learners how target sounds are physically articulated. Especially if learners are having trouble with a sound, an explicit description of the voice, place and manner of articulation can be useful. You can use a diagram of the mouth, such as appears in many pronunciation books, to help you here.
8. Work on learners' perception of intonation. English intonation is, of course, very significant for meaning. It especially has to do with the 'shared knowledge' of speakers involved in a conversation: whether speakers perceive what they are saying as new information, or as already understood.

To demonstrate this idea, you will probably need to use recordings involving several turns of dialogue, where there is a context to help learners to see how 'shared knowledge' is built up and assumed.

9. Get learners to produce whole utterances, and combinations of utterances, during pronunciation practice. That way they work in tandem on intonation and on the correct pronunciation of individual sounds in context. The sounds which make up words can change and, in some cases, even disappear, according to the context of pronunciation, and these changes are intimately linked to the rhythm of the utterance.

10. Let learners listen to recordings of themselves. This can be a valuable awareness raising strategy; they may well hear features of their pronunciation that they simply do not have time to notice when actually speaking. As a result, they may be able to work on weak areas consciously.

Teacher's Tips

Helping students with pronunciation

When people say that you speak good English, very often they are reacting to your pronunciation- this is very important in creating a confident first impression as a speaker or a foreign language. Although most students today are learning English for communication in an international context, a high frequency of pronunciation errors can make students hard to understand, and listeners, whether native speakers or not, may just switch off. Setting high standards for pronunciation, even if you are not aiming for native-speaker- like production, will help to achieve the right kind of comprehensibility.

1 Given priority to pronunciation But be realistic

Don't wait for a pronunciation box to come along in the Student's Book. Integrate pronunciation work whenever students have a problem. "Little and often" is a particularly good principle with pronunciation.

On the other hand, think about what you want to achieve: clarity and confidence are what most students need, rather than perfection in every detail. Individuals vary widely in what they can achieve, so don't push too much when a particular student is getting frustrated or embarrassed. Leave it and come back to it again another day. A humorous, light-hearted approach also helps to alleviate stress!

2 Drill

Choral and/or individual repetition is the simplest pronunciation activity to set up and possibly the most effective. It can help to build confidence, and is often popular with low-level students as long as you don't overdo it.

3 Make sure students can hear the correct pronunciation

Even if students cannot yet produce the target pronunciation, it will improve their listening skills if they can at least hear it; and it goes without saying that you cannot reproduce something that you haven't heard clearly!

There are various ways of doing this. At low levels, it is often helpful to repeat the word or phrase two or three times yourself before you ask students to say it. Sometimes you need to isolate and repeat individual syllable or sound, and exaggeration of features like stress and intonation can be helpful.

4 Pay particular attention to words with irregular spelling

One of the biggest problems for learners of English is the relationship between sounds and spelling. Highlight and drill problem words on a consistent basis. Think about teaching students the phonemic alphabet- this gives them a valuable tool for dealing with problematic pronunciation by themselves, and for recording it. You can use the list of sounds in the Student's Book to teach it- but only teach a few symbols at a time, and make constant use of them, otherwise students will soon forget them again.

5 Focus on the sounds that most affect students 'comprehensibility

Consonants (particularly at the beginning and end of words) are probably more important than vowels here. Use any tips you know for helping students to reproduce them. You might focus them on a similar sound in their own language and then help them to adapt it. Sometimes it is useful to contrast the problem sound with the one that students are mistakenly producing, via a "minimal pair" such as tree and three. Say the pair of words several times, then ask students to say which they can hear, before asking them to produce the words themselves.

6 Pay attention to schwa /ə/

This is one vowel sound that you shouldn't ignore. It is by far the most common vowel sound in English, occurring in a very high percentage of multi-syllable words. Using it correctly will help students to sound more fluent, and increase their comprehensibility. At the beginning of the course, make sure that students can produce this sound, and focus on it whenever it occurs in new words. Be careful not to stress it accidentally though- syllables with schwa in them are not normally stressed.

7 Focus consistently on word stress

This is an easy area in which to correct students effectively. Get into the habit of focusing on word stress whenever you teach a new word with potential problems. If students have problems, try one of the following ideas when you drill.

- Exaggerate the stress
- Clap, click your finger, etc. on the stressed syllable.
- Mumble the stress pattern, before saying the word: mm-MM-mm attention.
- Isolate the stressed syllable first, then add the other syllables.

8 Sentence Stress

Sentence stress is one of the most important elements in helping student to be easy to understand when they speak, just as punctuation makes their written work more comprehensible. Try to focus on it little and often, for example, when you teach a new structure or phrase. You can use the same methods as for word stress to help students to hear and reproduce the sentence stress.

9 Make students aware of weak forms and word linking

As students become more advanced, these features will contribute to comprehensibility and fluency, and at any level they are important for the purposes of listening. As you teach new phrases and structures, draw students' attention to weak forms and word linking as appropriate, and give students the opportunity to practise them.

10 Make students aware of intonation

Intonation is a source of worry to many teachers and students. Teachers worry that their students cannot hear it, and that whatever they do their students don't seem to learn it. In reality, there are few situations in which wrong intonation leads to serious misunderstanding. Where problems do occasionally occur is in the area of politeness, and sounding sufficiently enthusiastic.

If students have problems in hearing and reproducing the intonation patterns that you choose to focus on, try some of the following ideas:

- Exaggerate the intonation pattern, before returning to a more normal model.
- Hum the intonation pattern before repeating the words.
- Use gestures to show the intonation pattern.
- Mark the intonation on the board using arrows.

Teaching Grammar

There are two basic approaches to the teaching of grammar: the first is a deductive approach; the second is an inductive approach. I put these approaches under the microscope in the 'issue in focus' section. In the deductive approach, the teacher explains the rule and then gives the learners exercises to apply and consolidate the rule. In an inductive approach, learners study samples of language containing a particular grammatical rule and have to figure out the rule.

Grammatically, there are two ways of looking at language: as form and as function. Formal grammar has to do with how words are formed and put together. Functional grammar has to do with how different ways of putting words together enable us to

make different kinds of meaning.

There has been much debate about explicit grammar teaching—arguments about whether it does any good, or about what approach might be most effective. Yet it remains a valuable mainstay of many language courses, and institutional context is a major influence on the policies adopted by individual teachers. Learners also usually expect to concentrate on grammar at some point during a course. The following tips are options for you to consider and adapt where necessary.

1. Expect grammatical errors. They are a normal part of language development and you can't get rid of them by pointing them out. Learners might produce a new form correctly in a controlled practice activity, but get it wrong again the next day—this is normal, too. With lots of opportunities to use language for meaning, and focus on accuracy at appropriate points, they will improve over time.

2. Provide learners with opportunities to use their full grammatical range.

This means providing meaning-focused production activities, where learners can choose what language they produce within the role play, task, etc. You may choose an activity which creates an opportunity to use recently studied grammatical forms, for the benefit of learners who are ready to consolidate in this way.

3. Consider explicit practice activities. These are activities where language is more controlled—the prime purpose of the activity is to practise a recently studied form. Such activities usually have a meaning-focused dimension, but learners are told what language they should use to express the meaning. For example, learners might be invited to discuss weekend plans using the 'going to' future. These kinds of activities can be especially beneficial for less confident learners, and for those whose previous learning has been highly form-focused.

4. Correct errors carefully. In both meaning-focused and form-focused activities, errors will persist. As always, your attitude to correction and feedback should depend on the purpose of the activity and on what you think your learners are ready to learn.

5. Make grammar presentations meaningful. You may choose to present explicitly a new grammatical form; certainly, this is a widely used technique. If you do, make sure your presentation highlights the meaning dimension—elements of the semantic significance of the target form. You can check whether learners have understood this by using 'concept' questions, which highlight an aspect of the situation which makes the meaning of the target form clear.

6. Use discovery techniques. An alternative to grammatical presentation is to show learners examples of a grammatical form in various contexts and to encourage them to work out its significance. The contexts can be drawn from both 'authentic' and 'non authentic' sources. Many modern textbooks use a combination of discovery

and presentation techniques; experience will help you find the right balance for your learners.

7. Give clear and simple explanations. At times you will be called upon to summarise the correct use of a grammatical form. Research your explanation, ideally in more than one grammar book – and then give an explanation that you feel best meets the current stage of your learners' language awareness. Show them that explanations are really just workable simplifications; exceptions to 'rules' will inevitably be found. They are an opportunity to refine one's understanding of the rule in question.
8. Capitalise on learners' existing knowledge. Especially if they have previously learnt in a formal way, your learners will no doubt possess a grammatical metalanguage which you can tap into. Find out how they express the 'rules' that they already know, and work from there. Even if the rules they know are incomplete, they are probably still useful for the learners; so if you find you need to contradict them, do so sensitively.
9. Balance the conditions for grammar improvement. Meaning-focused work, restricted practice, explanation and analysis all have a part to play in building up the grammatical knowledge that learners have spontaneously available. Different conditions will help different learners at different times. So the important thing is to ensure that lessons or series of lessons contain a good balance.
10. Keep on providing rich exposure. Even in a grammatically focused course it's important for learners to read and listen to texts where complexity goes beyond the structures they have learnt about. Modify tasks to make texts like this accessible. Subconsciously learners will start to get used to the unfamiliar structures, and will be more receptive if the structures are focused on again at a later point.


Teaching English Online

Teaching English online doesn't have to be very different from teaching English in a face-to-face classroom. This guide will help you choose a platform, show you how to get started with different platform features and think about how to adapt activities, strategies and resources for teaching in an online classroom.



SPEAKING

When you teach speaking online, you can listen and watch students, monitor their language, give feedback, and encourage participation and engagement – just as you do in a face-to-face classroom. As well as using your voice, you can use the chat box,



the whiteboard or share a document on your screen to clarify questions and interact with students. You can delay your feedback until the end of a task, or you can give immediate feedback and support. One advantage of teaching speaking online is that you can record the class – you and your students can watch the lesson again to learn from good examples or focus on areas for improvement.

READING

When you teach reading online you need to think about replacing books and paper handouts with digital versions. Many videoconference platforms, such as Zoom and Skype, have a screen-sharing feature which you can use to display digital texts. Alternatively, you can take and share a screenshot of reading materials, copyright permitting. You and your students can also use the drawing tools on platforms like Zoom for highlighting text.

LISTENING

When you teach listening online it's crucial to use the right equipment. You need to check that students can listen to videos and audio files, as well as to you! On most platforms, you can share audio files, which will enable all students to hear tracks clearly on their own computers. Another option is to play the track on your computer, but this will result in a lower quality audio track for your students. Most listening tasks can be done online with the whole class using the whiteboard, chat box or screen-sharing features, including pre-listening, while-listening and post-listening tasks.

WRITING

Teaching writing online can be fun and enjoyable if you know what tools can help you. At lower levels, you can work at sentence level using the whiteboard or shared screen. At higher levels, you might focus your online classes on preparing students for writing. You can use breakout rooms for pair or group discussions to help students analyse a model text, come up with creative ideas and plan the language they will use. You may wish to set the actual writing work for independent study or set collaborative writing tasks, for example, in a shared Google Docs document, where each student is able to write at the same time on the same document.

GRAMMAR AND VOCABULARY

You can teach grammar and vocabulary online in a very similar way to how you would teach it in the face-to-face classroom: exploring the structures and items through reading and listening texts, presenting them or guiding discovery using the virtual whiteboard, and following up with practice tasks. However, the online environment also gives you the opportunity to use other digital tools in

lessons and for independent study. Here are three popular digital tools you could use:

Kahoot!

Kahoot! provides game-based learning activities and can help you check understanding.

Quizlet

Quizlet can help learners memorise information, such as vocabulary items.

Quiz your English

Quiz your English is a language game where learners play against other users from around the world.

CLASS SIZES, GROUPING AND CLASSROOM MANAGEMENT

Online teaching can be effective with larger classes as well as one-to-one classes or smaller groups, but you do need to be well prepared and organised. Think about the stages of the lesson in advance – what you can do as a whole class; when students can work in pairs and groups; how you will get them in and out of groups quickly and easily; how long activities and transitions will take; and how you are going to interact with and give feedback to students. Routines and timekeeping are really important, and so is ensuring that all the students log in on time and are ready to start promptly – especially if you're sharing a platform with other teachers.

- Instead of grouping students around different desks, in some online classrooms you can send students to different breakout rooms.
- You may be able to be flexible with class length and size, for example, instead of an hour with the whole class, you could set independent work and run three shorter 20-minute classes with smaller groups to differentiate learning.
- Students can use symbols in the chat to show they want to answer, or to show they are finished.
- Leave a bit longer for students to think and answer. Sometimes there's a delay in audio and it takes a while for everyone to get used to an online classroom.
- Take things step by step when you use a new platform – don't try out all the new features at once!

MOTIVATION AND ENGAGEMENT

Motivating and engaging students in an online classroom is a different challenge from the one we face in the real-life classroom. The key is to help learners establish good rapport with each other and to grow their confidence by encouraging them to participate in lessons.

- Model good communication skills and behaviour to show the students how you want them to behave with each other.
- Increase engagement levels by including tasks that allow learners to personalise the topic or language of a lesson.
- Use breakout rooms to give students the opportunity to talk in pairs or groups.
- In whole class situations, use activities that encourage learners to ask each other questions.
- Use stickers or emojis to praise, encourage, and develop a positive learning atmosphere, especially if you're not using video and learners can't see you.

YOUR RESPONSIBILITIES

Finally, although many platforms only require a learner to enter their name and surname, if your learners are under the age of 16, you or your school should get permission from their parents before you ask them to sign up. It's also necessary to get permission from a young learner's parents before

asking them to register with a tool or website outside of the normal learning platform. Remember that it is your responsibility or the responsibility of your school to look at the privacy policy of any tool or platform to understand how student data will be stored or used, and who can see that data.

When a platform uses email sign up, remember that most online services require users to be over 13 to be eligible to create an account. However, often younger users can sign up through family or school accounts. Just remember that these rules change from service to service and country to country.

▶ Testing

Reasons for testing students

At various stages during their learning, students may need or want to be tested on their ability in the English language. If they arrive at a school and need to be put in a class at an appropriate level, they may do a **placement test**. This often takes the form of a number of discrete (indirect) items (see below), coupled with an oral interview and perhaps a longer piece of writing. The purpose of the test is to find out not only what students know, but also what they don't know. As a result, they can be placed in an appropriate class.

At various stages during a term or semester, we may give students **progress tests**.



These have the function of seeing how students are getting on with the lessons, and how well they have assimilated what they have been taught over the last week, two weeks or a month. At the end of a term, semester or year, we may want to do a final **achievement test** (sometimes called an **exit test**) to see how well students have learnt everything. Their results on this test may determine what class they are placed in next year (in some schools, failing students have to repeat a year), or may be entered into some kind of school-leaving

certificate. Typically, achievement tests include a variety of test types and measure the students' abilities in all four skills, as well as their knowledge of grammar and vocabulary. Many students enter for **public examinations** such as those offered by the University of Cambridge ESOL, Pitman or Trinity College in the UK, and in the US, the University of Michigan and TOEFL and TOEIC. These **proficiency tests** are designed to show what level a student has reached at any one time, and are used by employers and universities, for example, who want a reliable measure of a student's language abilities.

So far in this chapter we have been talking about testing in terms of 'one-off' events, usually taking place at the end of a period of time (except for placement tests). These 'sudden death' events (where ability is measured at a particular point in time) are very different from **continuous assessment**, where the students' progress is measured as it is happening, and where the measure of a student's achievement is the work done all through the learning period and not just at the end. One form of continuous assessment is the language portfolio, where students collect examples of their work over time, so that these pieces of work can all be taken into account when an evaluation is made of their language progress and achievement. Such portfolios (called dossiers in this case) are part of the **CEF** (Common European Framework), which also asks language learners to complete language passports (showing their language abilities in all the languages they speak) and language biographies (describing their experiences and progress).

There are other forms of continuous assessment, too, which allow us to keep an eye on how well our students are doing. Such **continuous recording** may involve, among other things, keeping a record of who speaks in lessons and how often they do it, how compliant students are with homework tasks and how well they do them, and also how well they interact with their classmates.

Some students seem to be well suited to taking progress and achievement tests as the main way of having their language abilities measured. Others do less well in such circumstances and are better able to show their abilities in continuous assessment environments. The best solution is probably a judicious blend of both.

Good tests

Good tests are those that do the job they are designed to do and which convince the people taking and marking them that they work. Good tests also have a positive rather than a negative effect on both students and teachers. A good test is **valid**. This means that it does what it says it will. In other words, if we say that a certain test is a good measure of a student's reading ability, then we need to be able to show that this is the case. There is another kind of validity, too, in that when students and teachers see the test, they should think it looks like the real thing - that it has face validity. As they sit in front of their test paper or in front of the screen, the students need to have confidence that this test will work (even if they are nervous about their own abilities). However reliable the test is face validity demands that the students think it is reliable and valid.

A good test should have marking reliability. Not only should it be fairly easy to mark, but anyone marking it should come up with the same result as someone else. However, since different people can (and do) mark differently, there will always be the danger that where tests involve anything other than computer-scorable questions, different results will be given by different markers. For this reason, a test should be designed to minimise the effect of individual marking styles.

When designing tests, one of the things we have to take into account is the practicality of the test. We need to work out how long it will take both to sit the test and also to mark it. The test will be worthless if it is so long that no one has the time to do it. In the same way, we have to think of the physical constraints of the test situation. Some speaking tests, especially for international exams, ask not only for an examiner but also for an interlocutor (someone who participates in a conversation with a student). But this is clearly not practical for teachers working on their own.

Tests have a **marked washback/backwash effect**, whether they are public exams or institution-designed progress or achievement tests. The washback effect occurs when teachers see the form of the test their students are going to have to take and then, as a result, start teaching for the test. For example, they concentrate on teaching the techniques for answering certain types of question rather than thinking in terms of what language students need to learn in general. This is completely understandable since teachers want as many of their students as possible to pass the test. Indeed, teachers would be careless if they did not introduce their students to the kinds of test item they are likely to encounter in the exam. But this does not mean that teachers should allow such test preparation to dominate their lessons and deflect from their main teaching aims and procedures.

The washback effect has a negative effect on teaching if the test fails to mirror our teaching because then we will be tempted to make our teaching fit the test, rather than the other way round. Many modern public examinations have improved greatly from

their more traditional versions, so that they often do reflect contemporary teaching practice. As a result, the washback effect does not have the baleful influence on teaching which we have been discussing.

When we design our own progress and achievement tests, we need to try to ensure that we are not asking students to do things which are completely different from the activities they have taken part in during our lessons. That would clearly be unfair. Finally, we need to remember that tests have a powerful effect on student motivation. Firstly, students often work a lot harder than normal when there is a test or examination in sight. Secondly, they can be greatly encouraged by success in tests, or, conversely, demotivated by doing badly. For this reason, we may want to try to discourage students from taking public examinations that they are clearly going to fail, and when designing our own progress and achievement tests, we may want to consider the needs of all our students, not just the ones who are doing well. This does not mean writing easy tests, but it does suggest that when writing progress tests, especially, we do not want to design the test so that students fail unnecessarily - and are consequently demotivated by the experience.

Test types

When designing tests, we can either write **discrete items**, or ask students to become involved in more **integrative** language use. Discrete-item testing means only testing one thing at a time (e.g. testing a verb tense or a word), whereas integrative testing means asking students to use a variety of language and skills to complete a task successfully. A further distinction needs to be made between direct and indirect test items. A **direct test item** is one that asks students to do something with language (e.g. write a letter, read and reply to a newspaper article or take part in a conversation). Direct test items are almost always integrative.

Indirect test items are those which test the students' knowledge of language rather than getting them to use it. Indirect test items might focus on, say, word collocations or the correct use of modal verbs. Direct test items have more to do with *activation*, whereas indirect items are more closely related to *study*- that is the construction of language.

Indirect test items

There are many different ways of testing the students' knowledge of language construction. We will look at three of the most common.

Multiple choice

Multiple-choice questions are those where students are given alternatives to choose from. Sometimes students are instructed to choose the 'correct' answer (because only one answer is possible. But sometimes, instead, they can be told to choose the 'best'

answer (because, although more than one answer is possible, one stands out as the most appropriate).

Multiple-choice questions have the great advantage of being easy to mark. Answer sheets can be read by computer, or can be marked by putting a transparency over the answer sheet which shows the circled correct letters. Markers do not have to worry, then, about the language in the questions; it is simply a matter of checking the correct letters for each question.

One problem with multiple-choice questions lies in the choice of distractors, that is the three incorrect (or inappropriate) answers. For while it may not be difficult to write one obvious distractor, because that is a mistake that students commonly make, it becomes less easy to come up with three items which will all sort out those students who know how this piece of language works from the ones who don't. In other words, there is a danger that we will either distract too many students (even those who should get the question right) or too few (in which case the question has not done its job of differentiating students).

Multiple-choice questions can be used to test reading and listening comprehension (we can also use true/false questions for this: students circle 'T' or 'F' next to statements concerning material they have just read or listened to). The washback effect of multiple-choice questions leads some people to find them unattractive, since training students to be good at multiple-choice questions may not help them to become better language learners. And there is a limit to how much we can test with this kind of indirect item. Nevertheless, multiple-choice questions are very attractive in terms of scorer reliability.

Fill-in and cloze

This extremely common form of indirect testing involves the examinee writing a word in a gap in a sentence or paragraph. Gap-fill (or fill-in) items like this are fairly easy to write, though it is often difficult to leave a gap where only one item is possible. In such cases, we will need to be aware of what different answers we can accept. They also make marking a little more complex, though we can design answer sheets where students only have to write the required word against different letters

Transformation

In transformation items students are asked to change the form of words and phrases to show their knowledge of syntax and word grammar.

Direct test items

In direct test items, we ask students to **use** language to do something, instead of just testing their knowledge of how the language itself works. We might ask our students to write instructions for a simple task (such as using a vending machine or assembling a shelving system) or to give an oral mini-presentation.

There is no real limit to the kinds of tasks we might ask students to perform. The following list gives some possibilities:

Reading and listening

Some reading and writing test items look a bit like indirect items (e.g. when students are given multiple-choice questions about a particular word in a text, for example, or have to answer T/F questions about a particular sentence). But at other times we might ask students to choose the best summary of what they have heard or read. We might ask them to put a set of pictures in order as they read or listen to a story, or complete a phone message form (for a listening task) or fill out a summary form (for a reading task).

Many reading and listening tests are a blend of direct and indirect testing. We can ask students direct language - or text-focused - questions as well as testing their global understanding.

Writing

Direct tests of writing might include getting students to write leaflets based on information supplied in an accompanying text, or having them write compositions, such as narrative and discursive essays. We can ask students to write 'transactional letters' (that is letters replying to an advertisement, or something they have read in the paper, etc). In transactional writing we expect students to include and refer to information they are given.

Speaking

We can interview students, or we can put them in pairs and ask them to perform a number of tasks. These might include having them discuss the similarities and differences between two pictures; they might discuss how to furnish a room, or talk about any other topic we select for them. We can ask them to roleplay certain situations, such as buying a ticket or asking for information in a shop, or we might ask them to talk about a picture we show them.

When designing direct test items for our students, we need to remember two crucial facts. The first is that, as with indirect tests, direct tests should have items which look like the kind of tasks students have been practising in their lessons. In other words, there is no point in giving students tasks which, because they are unfamiliar, confuse them. The result of this will be that students cannot demonstrate properly how well they can use the language, and this will make the test worthless.

Direct test items are much more difficult to mark than indirect items. This is because our response to a piece of writing or speaking will almost certainly be very subjective unless we do something to modify this subjectivity. We will now go on to look at how this can be done.

Marking tests

The marking of tests is reasonably simple if the markers only have to tick boxes or individual words (though even here human error can often creep in). Things are a lot more complex, however, when we have to evaluate a more integrative piece of work.

One way of marking a piece of writing, for example, is to give it an overall score (say A or B, or 65%). This will be based on our experience of the level we are teaching and on our 'gut-instinct' reaction to what we read. This is the way that many essays are marked in various different branches of education and sometimes such marking can be highly appropriate. However, 'gut instinct' is a highly subjective phenomenon. Our judgment can be heavily swayed by factors we are not even conscious of. All students will remember times when they didn't understand why they got a low mark for an essay which looked remarkably similar to one of their classmates' higher-scoring pieces. There are two ways of countering the danger of marker subjectivity. The first is to involve other people. When two or three people look at the same piece of work and, independently, give it a score, we can have more confidence in the evaluation of the writing than if just one person looks at it.

The other way of making the marking more objective is to use marking scales for a range of different items. If we are marking a student's oral presentation, we might use the following scales:

	0	1	2	3	4	5
Grammar						
Vocabulary						
Pronunciation						
Coherence						
Fluency						

This kind of scale forces us to look at our student's speaking in more detail than is allowed by an overall impressionistic mark. It also allows for differences in individual performance: a student may get marked down on pronunciation, but score more highly on use of grammar, for example. As a result, the student's final mark out of a total of 25 may reflect his or her ability more accurately than a one-mark impression will do. But we are still left with the problem of knowing exactly why we should give a student 2 rather than 3 for pronunciation. What exactly do students have to do to score 5 for grammar? What would make us give students 0 for fluency? Subjectivity is still an issue here (though it is less problematic because we are forcing ourselves to evaluate different aspects of the students' performance).


One way of trying to make marking scales more objective is to write careful descriptions of what the different scores for each category actually represent. Here, for example, is a scale for assessing writing, which uses descriptions:

Designing tests

When we write tests for our classes, we need to bear in mind the characteristics of good tests. We will think very carefully about how practical our tests will be in terms of time (including how long it will take us to mark them). When writing progress tests, it is important to try to work out what we want to achieve, especially since the students' results in a progress test will have an immediate effect on their motivation. As a consequence, we need to think about how difficult we want the test to be. Is it designed so that only the best students will pass, or should everyone get a good mark? Some test designers, especially for public exams, appear to have an idea of how many students should get a high grade, what percentage of examinees should pass satisfactorily, and what an acceptable failing percentage would look like. Progress tests should not work like that, however. Their purpose is only to see how well the students have learnt what they have been taught. Our intention, as far as possible, should be to allow the students to show us what they know and can do, not what they don't know and can't do.

When designing tests for our classes, it is helpful to make a list of the things we want to test. This list might include grammar items (e.g. the present continuous) or direct tasks (e.g. sending an email to arrange a meeting). When we have made our lists, we can decide how much importance to give to each item. We can then reflect these different levels of importance either by making specific elements take up most of the time (or space) on the test, or by **weighting the marks** to reflect the importance of a particular element. In other

words, we might give a writing task double the marks of an equivalent indirect test item to reflect our belief in the importance of direct test types. When we have decided what to include, we write the test. However, it is important that we do not just hand



it straight over to the students to take. It will be much more sensible to show the test to colleagues (who frequently notice things we had not thought of) first. If possible, it is a good idea to try the test out with students of roughly the same level as the ones it is designed for. This will show us if there are any items which are more difficult (or easier) than we thought, and it will highlight any items which are unclear - or which cause unnecessary problems.

Finally, once we have given the test and marked it, we should see if we need to make any changes to it if we are to use some or all of it again. It is not always necessary to write our own tests, however. Many coursebooks now include test items or test generators which can be used instead of home-grown versions.

However, such tests may not take account of the particular situation or learning experiences of our own classes.

1. **Giving feedback on classroom tests.** Students can learn a great deal from feedback on tests, but this depends very significantly on how and when the feedback is delivered, and on how well the learners themselves are able to receive the feedback. The following suggestions should help your learners to optimize the benefits that feedback on classroom tests can bring them.
2. **Give feedback as soon as possible.** Feedback works best when learners can still remember what they were trying to do in the test. In particular, when learners have made mistakes, give them feedback so quickly that they can still remember the possibilities they were weighing up when they made their decisions in the test.
3. **Help learners to see that feedback is valuable.** It is useful to make sure that learners are aware of how much they can learn from feedback. Ideally, learners should want to have feedback on everything they do, both to find out what they are doing well, and to diagnose areas upon which to concentrate further efforts.
4. **Help learners not to shrug off positive feedback.** In many cultures (not least English-speaking ones), there is a tendency to be embarrassed by positive feedback. Learners (and others) often don't receive the full benefit of feedback on things that they have done well, due to their tendency to dismiss praise. Help learners to see that taking ownership of things that they have done well is an important step towards being able to continue to do them well.
5. **Help learners to receive critical feedback.** All critical feedback should be constructive, showing learners not just what was wrong with their work, but what steps they can take to overcome the particular weaknesses or problems that were involved. In particular, learners need to know why their own efforts may have been incorrect or problematic.
6. **Be aware of learners' feelings.** For example, written feedback in red pen is

immediately off-putting, even if the feedback is entirely positive. Also, words like 'failed', 'have not understood...', 'did not grasp...', 'disappointing', and so on, have obviously damaging effects on learners' morale, and can close them down regarding their reception of your feedback.


7. **Use a combination of written and oral feedback.** Both kinds of feedback have their advantages and their limitations, and to make feedback as effective as possible it is useful to use both tools to make the feedback as comprehensive and relevant as possible.
8. **Exploit oral feedback for the human warmth it can deliver.** Face-to-face feedback can bring tone-of-voice, facial expression, smiles, as well as the chance to monitor the effect that the feedback is having on learners, and to adjust the delivery of further feedback accordingly. The danger is that learners only remember particular parts of oral feedback, and may (for example) only remember the bad news, and dismiss or forget important good news.
9. **Exploit the permanence of written feedback.** Written feedback can convey both good and bad news. The record is permanent, which means that learners can revisit both kinds of news about their work. At the same time, it is particularly important to deliver any bad news in a kind and sensitive way when using written feedback, otherwise learners' morale and motivation can be permanently damaged.
10. **Get feedback on your feedback processes!** Find out how learners prefer to receive feedback on their work. Expect to discover that some learners find oral feedback most useful, while others benefit more from written feedback, and where possible accommodate learners' own preferences.
11. **Find out about your learners' feedback agendas.** Ask your learners what feedback they would particularly like. Sometimes you will find that they would like feedback going beyond your perception of their feedback needs.

Giving learners feedback on things they have asked for increases their sense of ownership of the feedback agenda, and helps them to receive both positive and critical feedback more effectively.

Preparing learners for public examinations

Many of us are teaching in a context where our students' language learning will be assessed via an external examination. Indeed for some learners, the goal of passing an exam is in fact the main motivation for attending classes. These suggestions should help you to respond both to the broad goal of helping students to learn more and more effectively, and to the specific goal of helping them to pass their target exam.

1. **Familiarize yourself with the exam syllabus.** Many exam boards provide



information about the language content and processes which might be tested in a particular exam. They also provide information about the text-types most usually used for input, and about marking criteria. Getting a picture of the principles behind an exam is the first step in deciding how to prepare for it.

2. **Familiarize yourself with the question formats.** In many modern exams, the line between test content and test method is blurred, so that the question formats might represent specific language skills that your learners need to acquire. And if learners are familiar with the question formats, they will feel more confident and, therefore, perform better when they come to take the exam.
3. **Get hold of examiners' reports for previous years.** These give invaluable insight into how marking criteria are actually used, and into the standards examiners expect. They may include extracts from the performance of previous candidates, which you could look at with your own learners.
4. **See if there is a coursebook associated with the exam.** Well known, international exams do tend to spawn coursebooks. You will need to choose carefully; they vary in approach and quality, and some have been criticised for not actually matching their target exam very well. But by evaluating and being selective, you will probably find useful material.
5. **Be creative about exam practice.** It's often appropriate to use an exam focused coursebook or even past exam papers in class. But you may need to adapt these if they are also to function well as teaching materials. For example, could you personalize any of the activities? Then your learners will still be practising for the exam, but they will also be learning to talk about their own lives, which is more valuable in the long run.
6. **Encourage collaboration during practice.** Some exam questions – even 'objective' questions – could be adapted for learners to work on in pairs or groups. This gives them an opportunity to discuss what language is most correct or most effective as an answer. The discussion process encourages reflection and, therefore, deeper learning.
7. **Share mark schemes with learners.** Where test questions (for example, writing tasks) have mark schemes, show these to your learners. Help them to understand the concepts, even if the language of the mark scheme is difficult for them. Encourage them to evaluate their own work using the marking criteria.
8. **Record your learners' oral performance.** If the exam includes speaking tasks, record your learners as they practise one of these. Play the recording back, and discuss it. This will sharpen learners' awareness of those features that get good marks in exams.

9. **Let learners see their progress.** Later in the course you can record the same speaking task again, and compare the two recordings. It is motivating for learners to see how they are progressing. It also helps them to see that language learning is not just learning to do more things; it can mean learning to do the same thing better.
10. **Don't lose sight of the whole educational experience.** A good course will continue to be valuable to learners long after the exam has been taken. So help them, at appropriate times, to focus on their wider educational aspirations; and also keep focusing on your own.

What If?

• **What if students are all at different levels?**

One of the biggest problems teachers face is classes where the students are at different levels - some with quite competent English, some whose English isn't very good, and some whose English is only just getting started. Even if things are not quite so extreme, teachers of English - along with teachers of other curriculum subjects - regularly face **mixed-ability groups** where different individuals are at different levels and have different abilities.

• **What then are the possible ways of dealing with the situation?**

Use different materials/technology

When teachers know who the good and less good students are, they can form different groups. While one group is working on a piece of language study (e.g. the past continuous) the other group might be reading a story or doing Internet-based research. Later, while the better group or groups are discussing a topic, the weaker group or groups might be doing a parallel writing exercise, or sitting round a CD player listening to an audio track. This is an example of **differentiation** - in other words, treating some students differently from others.

In schools where there are self-study facilities (a study centre or separate rooms), the teacher can send one group of students off to work there in order to concentrate on another. Provided the self-study task is purposeful, the students who go out of the classroom will not feel cheated. If the self-study area is big enough, of course, it is an ideal place for different-level learning. While one group is working on a grammar activity in one corner, two other students can be watching a DVD; another group again can be consulting an encyclopedia while a different set of students is working at a computer screen.

Do different tasks with the same material/technology

Where teachers use the same material with the whole class, differentiation can still take

place. We can encourage students to do different tasks depending on their abilities. A reading text can have sets of questions at three different levels, for example. The teacher tells the students to see how far they can get: the better ones will quickly finish the first two sets and have to work hard on the third. The weakest students may not get past the first set.

In a language study exercise, the teacher can ask for simple repetition from some students, but ask others to use the new language in more complex sentences. If the teacher is getting students to give answers or opinions, she can make it clear that one word will do for some students whereas longer and more complex contributions are expected from others. In role-plays and other speaking or group activities, she can ensure that students have roles or functions which are appropriate to their level.

Ignore the problem

It is perfectly feasible to hold the belief that, within a heterogeneous group, students will find their own level. In speaking and writing activities, for example, the better students will probably be more daring; in reading and listening, they will understand more completely and more quickly. However, the danger of this position is that students may either be bored by the slowness of their colleagues or frustrated by their inability to keep up.

Use the students

Some teachers adopt a strategy of peer help and teaching so that better students can help weaker ones. They can work with them in pairs or groups, explaining things or providing good models of language performance in speaking and writing. Thus, when teachers put students in groups, they can ensure that weak and strong students are put together. However, this has to be done with great sensitivity so that students don't feel alienated by their over-knowledgeable peers or oppressed by their obligatory teaching role. Many teachers, faced with students at different levels, adopt a mixture of solutions such as the ones we have suggested here. However, it is vitally important that this is done in a supportive and non-judgmental manner. Students should not be made to feel in any way inferior, but rather should have the benefits of different treatment explained to them. Furthermore, we should be sensitive to their wishes so that if they do not want to be treated differently, we should work either to persuade them of its benefits or, perhaps, accede to their wishes.

• What if the class is very big?

In big classes, it is difficult for the teacher to make contact with the students at the back and it is difficult for the students to ask for and receive individual attention. It may seem impossible to organise dynamic and creative teaching and learning sessions. Frequently, big classes mean that it is not easy to have students walking

around or changing pairs, etc. Most importantly, big classes can be quite intimidating for inexperienced teachers. Despite the problems of big classes, there are things which teachers can do.

Use worksheets

One solution is for teachers to hand out worksheets for many of the tasks which they would normally do with the whole class, if the class was smaller. When the feedback stage is reached, teachers can go through the worksheets with the whole group - and all the students will get the benefit.

Use pairwork and groupwork

In large classes, pairwork and groupwork play an important part since they maximise student participation. Even where chairs and desks cannot be moved, there are ways of doing this: first rows turn to face second rows, third rows to face fourth rows, etc. In more technologically equipped rooms, students can work round computer screens. When using pairwork and groupwork with large groups, it is important to make instructions especially clear, to agree how to stop the activity (many teachers just raise their hands until students notice them and gradually quieten down) and to give good feedback.

Use chorus reaction

Since it becomes difficult to use a lot of individual repetition and controlled practice in a big group, it may be more appropriate to use students in chorus. The class can be divided into two halves - the front five rows and the back five rows, for example, or the left-hand and right-hand sides of the classroom. Each row/half can then speak a part in a dialogue, ask or answer a question, repeat sentences or words. This is especially useful at lower levels.

Use group leaders

Teachers can enlist the help of a few group leaders. They can be used to hand out copies, check that everyone in their group (or row or half) has understood a task, collect work and give feedback.

Think about vision and acoustics

Big classes are often (but not always) in big rooms. Teachers should ensure that what they show or write can be seen and that what they say or play to the whole group can be heard.

Use the size of the group to your advantage

Big groups have disadvantages of course, but they also have one main advantage - they are bigger, so that humour, for example, is funnier, drama is more dramatic,

a good class feeling is warmer and more enveloping. Experienced teachers use this potential to organise exciting and involving classes.

No one chooses to have a large group: it makes the job of teaching even more challenging than it already is.

- **What if students keep using their own language?**

In Chapter 3 we discussed situations in which using the students' LI (their mother tongue) in class might be both sensible and beneficial. However, there are also occasions in which students use their native language rather than English to perform classroom tasks, such as having a discussion or doing an English-language role-play, and in such circumstances the use of the LI is less appropriate. If we want students to activate their English, they won't be helped if they talk in a different language instead.

When students use their LI in such circumstances, they often do so because they want to communicate in the best way they can and so, almost without thinking, they revert to their own language. But however much we sympathise with this behaviour, the need to have students practising English in such situations remains paramount, and so we will need to do something to make it happen. Here are some ways of doing this:

Talk to them about the issues

Teachers can discuss with students how they should all feel about using English and/or their own language in the class. Teachers should try to get their students' agreement that overuse of their own language means that they will have less chance to learn English; that using their own language during speaking activities denies them chances for rehearsal and feedback.

Encourage them to use English appropriately

Teachers should make it clear that there is not a total ban on the students' own language – it depends on what's happening. In other words, a little bit of the students' native language when they're working on a reading text is not much of a problem, but a speaking exercise will lose its purpose if not done in English.

Only respond to English use

Teachers can make it clear by their behaviour that they want to hear English. They can ignore what students say in their own language.

Create an English environment

Teachers themselves should speak English for the majority of the time so that, together with the use of listening material and video, the students are constantly exposed to how English sounds and what it feels like. Some teachers anglicise their students' names too.

Keep reminding them

Teachers should be prepared to go round the class during a speaking exercise encouraging, cajoling, even pleading with the students to use English - and offering help if necessary. This technique, often repeated, will gradually change most students' behaviour over a period of time.

• What if students don't do homework?

We know that homework is good for students. After all, the more time they spend working with English, the better they get at it. Yet homework is often a dispiriting affair. Teachers sometimes give out homework tasks with no special enthusiasm, students don't always do it and teachers don't especially enjoy marking it. In some schools, systems have been developed to deal with this situation. Students all have a homework 'diary' in which they have to write their homework tasks, and whether or not they have done them. Their parents have to sign off their homework diaries at the end of the week so there is some hope that they will ensure that their sons and daughters do the required tasks. It is more difficult when students are older, however. Here we cannot rely on parents to help out.

Ask the students

We can ask the students what they think about homework and get their agreement about how much we should ask for. We can find out what their interests are, and try to ensure that we set homework tasks which are relevant to them (not only in terms of their interests, but also in terms of what they are studying).

Lesley Pointer recounted a situation in which she got her students to say what their ideas of useful and appropriate homework were. She then used the results to set homework assignments, and the outcome was that many more students did the homework tasks with something like enthusiasm - an enthusiasm she shared when correcting their work.

Make it fun

Some students think that homework will always be set by the teacher on a Friday afternoon, and it will always be the same kind of task (an exercise from a workbook, for example). Such students are much more likely to be engaged if the tasks are varied, and if the teacher tries to make them fun. We can give out homework tasks in envelopes or send them in emails. We can have students do some serious things, yes, but include some slightly crazy tasks too. Homework will then become something that students want to be involved in.

Respect homework

Some teachers have difficulty in working up any enthusiasm for setting and marking

homework, and students sense this. It is especially inappropriate if they give homework in on time but the teacher keeps forgetting to mark it and hand it back. Students need to know that the effort they make in doing the tasks will be reciprocated by the teacher.

Make post-homework productive

Students are unlikely to develop much respect for the teacher's comments if, when marked homework is handed back, they are not encouraged to look at the feedback to see how they might make corrections. Left to their own devices, they may well just glance at the comments - or a grade they have been given - before putting the work into some folder, never to be looked at again. We need to change this behaviour by ensuring not only that the feedback we give on homework is useful, but also that students are encouraged to correct their mistakes and learn from them before putting the returned homework away. We need to provide opportunities for them to react to suggestions we make on their homework or to discuss the task that was set in the light of our comments. It is often a good idea to get students to correct each other's homework, provided that this is done in a supportive and cooperative way.

• **What if students are uncooperative?**

All teachers are nervous about the possibility that their students will start behaving badly. We need to have some idea about what to do when this happens. Problem behaviour can take many forms: constant chattering in class, not listening to the teacher, disengagement from what's going on (a kind of passive resistance), blunt refusal to do certain activities or to do what they are told, constant lateness and even rudeness. These are the occasions when we, as teachers, need to draw on our reserves of professionalism in a clear and cool-headed way. There are a number of ways teachers can react to problem behaviour.

*Remember that it's *just a job**

When students behave badly, especially when this involves rudeness or obstinacy, we often feel very hurt and tend to see their behaviour as a personal attack. This makes reacting to what is happening very difficult. But teaching is a job, not a lifestyle, and in order to act professionally, we need to be able to stand back from what is happening so that we can react dispassionately, rather than taking instant decisions in the heat of the moment. In other words, we need to keep calm, and respond as objectively as we can. Instead of interpreting the behaviour as an attack on us as people, we need to view it as something 'the teacher' has

to deal with. Of course this is easier said than done, but some kind of emotional detachment will always be more successful than reacting emotionally.

Deal with the behaviour, not the student

When we lose our objectivity, it is sometimes easy to criticise the students who are exhibiting problem behaviour by using sarcasm or insults, or humiliating them in some other way. But this will not help the situation since it will only cause greater resentment. And anyway, it is not the student we want to stop, but the problem behaviour itself. When problem behaviour occurs, therefore, we need to act immediately and stop it from continuing. As far as possible, we need to deal with the student or students who are causing difficulties by talking to them away from the whole class. Such face-to-face discussion has a much greater chance of success than a public confrontation in front of all the other students. It is also helpful to find out why the student is behaving uncooperatively. For example, if students are always arriving late, we need to find out why they arrive late so often, and keep a check on how often this occurs. It may be necessary to impose some kind of sanction on persistent latecomers (such as excluding them from the lesson if they arrive more than, say, ten minutes late), or not allowing them to take part in some class activities or tests.

However, our objective should always be to try to identify the problem and see if we can resolve it without having to take such measures.

Be even-handed

The way we deal with problem behaviour has an effect not just on the student who is causing trouble, but also on the whole class. All the students watch how we react to uncooperative students and come to their own conclusions about how effective we are. If the class sees sarcasm used as a weapon, their respect for the teacher's professionalism may be diminished. If they see one student getting away with behaviour which others are punished for, they will resent such favouritism. For the same reason, students need to be clear about what action we will take if and when problem behaviour occurs. They then need to see such action being carried out when it happens. They will be confused if we react to the behaviour on some occasions but not others.

Go forward

The best way to deal with problem behaviour is to work out what will happen next. Rather than focusing only on what a student has done, we need to see how their behaviour can be improved in the future. We can change the activity, for example, or reseat students rather than discussing exactly who did what and when. We can ask for future good behaviour so that the student knows that what happens in the future is the most important thing.

Use any means of communication

We can talk to students individually. We can discuss the problem via email, or send a 'letter' to the class explaining the problem and asking them to reply if they have

anything they need or want to say.

Enlist help

Teachers should not have to suffer on their own! They should talk to colleagues and, if possible, get a friend to come and observe the class to see if they notice things that the teacher him- or herself is not aware of. Finally, of course, they may need to rely on higher authority and the school or institute's behaviour policy.

Prevention or cure?

It is always better to preempt problem behaviour so that it never takes place than to have to try to react to it when it does. One of the ways of doing this is to agree on behaviour standards with the class at the beginning of a semester. This might involve making a language-learning contract in which both teacher and students say what they expect and what is unacceptable. If the students have had a hand in deciding what the rules should be (if they have some agency in the decisions), they are much more likely to recognise problem behaviour when it occurs and, as a result, stop doing it when they are reminded of their original decisions.

• What if students don't want to talk?

Many teachers have come across students who don't seem to want to talk in class. Sometimes this may have to do with the students' own characters. Sometimes it is because there are other students who dominate and may even intimidate. Sometimes it is because students are simply not used to talking freely in a classroom setting. Perhaps they suffer from a fear of making mistakes and therefore 'losing face' in front of the teacher and their colleagues. Whatever the reason, it makes no sense to try forcing such students to talk. It will probably only make them more reluctant to speak. There are other much better things to try.

Use pairwork

Pairwork (and groupwork) will help to provoke quiet students into talking. When they are with one or perhaps two or three other students, they are not under so much pressure as they are when asked to speak in front of the whole class.

Allow them to speak in a controlled way at first

Asking quiet students for instant fluency will probably be unsuccessful. It is better to do it in stages. For example, the teacher can dictate sentences which the students only have to fill in parts of before reading them out. Thus, the teacher dictates 'One of the most beautiful things I have ever seen is. and the students have to complete it for themselves. They then read out their sentences, e.g. 'One of the most beautiful things I have ever seen is Mount Fuji at sunset', etc. In general, it may be a good idea, at first, to let students write down what they are going to say before they say it. And then once

they have read out their sentences, the teacher or other students can ask them follow-up questions. Psychologically, they are more likely to be able to respond.

Use 'acting out' and reading aloud

Getting students to act out dialogues is one way of encouraging quiet students. However, acting out does not just mean reading aloud. The teacher has to work with the students like a drama coach, working out when the voice should rise and fall, where the emphasis goes, what emotion the actor should try to convey. When the student then acts out the role, the teacher can be confident that it will sound good.

Use role-play

Many teachers have found that quiet students speak more freely when they are playing a role, when they are not having to be themselves. The use of role-cards allows students to take on a new identity, one in which they can behave in uncharacteristic ways. It can be very liberating.

Use recording

If teachers have time, they can tell students to record what they would like to say, outside the lesson. The teacher then listens to the tape and points out possible errors. The student now has a chance to produce a more correct version when the lesson comes round, thus avoiding the embarrassment (for them) of making mistakes.

• What if students don't understand the audio track?

Sometimes, despite the best judgment of the teacher (or the materials designer), listening material seems to be too difficult for students to understand. However, many times the teacher plays the track, it just doesn't work. The teacher then abandons the activity and everyone loses face. There are a number of alternatives to this scenario which can help.

Preview interview questions

Students can be given the questions of an interview and are encouraged to role-play what might be said before listening to it. This will have great predictive power.

Use 'jigsaw listening

Different groups can be given different audio excerpts (either on tape or CD, or - for some of them - as audioscripts). When the groups hear about each other's extracts, they can get the whole picture by putting the 'jigsaw' pieces together.

One task only

Students can be given a straightforward task which does not demand too much detailed understanding. For example, we can get them to describe the speaker on the recording - the sound of the voice will suggest sex, age, status, etc. Such an activity offers the

possibility of success, however difficult the listening passage.

Play a/the first segment only

Instead of playing the whole recording, teachers can just play the first segment and then let students predict what's coming next.

Play the listening in chunks

Break the audio track into manageable chunks so that students understand the content of a part of it before moving on to the next one. This can make listening less stressful, and help students to predict what the next chunk will contain.

Use the audio script

There are three ways of using the audio script to help students who are having difficulty. In the first place, we can cut the script into bits. The students put the bits in the right order as they listen. Secondly, we can let the students see the first part of the audio script before they listen. They will then know what the listening text is going to be about. Finally, the students can read the audio script before, during and after they listen. The audio script can also have words or phrases blanked out.

Use vocabulary prediction

We can give students 'key' vocabulary before they listen. They can be asked to predict what the recording will be about and, because they now know some of the words, they will probably understand more.

Have students listen all the time

Encourage students to carry listening extracts in their car or on their MP3 players. Get them to listen to the news in English on the radio or Internet as often as possible and to try to understand just the main points. Remind them that the more you listen, the easier it gets.

• What if some students finish before everybody else?

When teachers put students in groups and ask them to complete a task - designing a poster, discussing a reading text, etc. - they can be sure that some groups will finish before others. If the activity has a competitive element (for example, who can solve a problem first), this is not a worry. But where no such element is present, we are put in a quandary: should we stop the activity (which means not letting some finish) or let the others finish (which means boring the people who finished first)? As in so many other cases, common sense has to prevail here. If only one group finishes way before the others, we can work with that group or provide them with some extra material. If only one group is left without having finished, we may decide to stop the activity anyway - because the rest of the class shouldn't be kept waiting.

One way of dealing with the problem is for the teacher to carry around a selection of spare activities - little worksheets, puzzles, readings, etc. - which can be done quickly and which will keep the early-finishing students happy until the others have caught up. Another solution is to plan extensions to the original task so that if groups finish early, they can do extra work on it.

Answer Key – Student’s Book

Unit 1 - Life Choices

By the end of the unit the students will be able to:

- express opinions about how to choose a future career
- give specific information about a listening extract
- use specific vocabulary correctly
- give advice using different expressions and phrases
- practise using present tenses correctly
- differentiate between homophones through context
- write a description of a dream job

Preview

(Answers vary)

Reading

- a.
1. Parents want their children to opt for a career they know well about.
 2. No, they don’t. Many parents may misguide their children by choosing a career that can be completely different from what their children want.
 3. The factors are the child’s aptitude, the courses leading towards a desired career and remuneration of a career.
 4. A child can get swayed by peer pressure into choosing a career.
 5. Demotivation might have a negative impact on the child’s mental health when rejecting all the ideas of the child.
 6. Researchers told us that through self-reflection and guided activities we would find our core values and a

clearer path toward a career.

- b.
1. a/ seek to attain a goal
 2. b/ load
 3. b/ natural ability or skill
 4. a/ influenced
 5. a/ the pay you give someone for something they have done for you
 6. b/ making someone less eager or willing to do their job
- c.
- | | |
|------------|-----------------|
| 1. role | 2. aptitude |
| 3. courses | 4. remuneration |

Vocabulary

- a.
- | | | |
|-------------------|------------|-------------|
| 1. various | 2. reality | 3. decision |
| 4. accomplishment | | 5. guidance |

- b.
- | | |
|------------------------|---|
| 1. reach out to | f |
| 2. fit in with | a |
| 3. got into | d |
| 4. follow (it) through | c |
| 5. run into | b |
| 6. keep up with | e |

Pronunciation

1. way - weigh
2. whether - weather
3. rode - road
4. son - sun
5. ate - eight
6. write - right
7. buy - by
8. here - hear

Grammar

- a.
- | | | |
|------------|------|------|
| 1. sitting | 2. ✓ | 3. ✓ |
|------------|------|------|

4. ✓ 5. like 6. ✓
 7. ✓ 8. know 9. ✓
 10. ✓ 11. ✓ 12. understand

b.

1. I have been doing the washing-up.
2. Yes, Mike has peeled them.
3. I have been cutting the grass.
4. I have been defrosting the fridge
5. Yes, Jane has swept them.
6. Because I have been peeling the onions
7. Yes, Rachel has done the washing-up.
8. Yes, Tom has defrosted it.

c.

1. haven't seen
2. Have you ever won
3. won
4. have just bought
5. have you used
6. Did you meet
7. have been

d.

Present Perfect: haven't seen/ have you ever won/ have just bought

have you used/ have been

Past Simple: won/ Did you meet

1. Present perfect / Past Simple
2. Present Perfect
3. Present Perfect
4. Past Simple

Everyday English

(Answers vary)

Listening

a. (Answers vary)

b.

1. Because Sofia and her husband have always loved Arab culture and the language, and her husband got a job there.

2. to have a change and learn to draw properly.
3. She is an art teacher.
4. Because she has to learn to make a lot of new sounds. Also it takes a long time to learn to read and write in Arabic.
5. She has been teaching dancing for six years.
6. They feel happy.
7. The hospitality of the people

Writing

(Answers vary)

Unit 2 – Success

By the end of the unit, students will be able to:

- discuss ideas and opinions about how to be successful
- give specific information about a listening extract
- ask and give information about success
- practise using past tenses correctly
- differentiate the sound of /-ed/
- use success idioms correctly
- use different expressions and phrases to express congratulating and sympathy
- write an article about a personal experience

Preview

a.

s: a/ self-confidence u: b/ understanding

c: b/ courage

c: a/ clarity of

purpose

e: a/ experience

s: b/ smile

s: a/ self-acceptance

b. (Answers vary)

c. (Answers vary)

Reading

a. (Answers vary)

b.

2. A/ a successful person must be rich
3. H/ which is achievable
4. E/ it would be preparation
5. F/ through repetition or experience
6. G/ to build up confidence and become successful
7. B/ brings you closer at jet speed
8. C/ in which playing to win matters

c.

1. inevitably
2. sacrifice
3. trigger
4. perspiration
5. perseverance

d. (Answers vary)

Vocabulary

1. his project is dead in the water
2. ace your math test
3. on the roll
4. back the wrong horse
5. join the rank of

Pronunciation

/t/ helped - finished - missed - washed

/d/ believed - ordered - called - realised

/id/ ended - wanted - educated - needed

Grammar

a.

2 1 3 5 4

b.

did you do

you were watching

rang

were you doing

was preparing

drank / put on / went out

did you put

was raining

c.

1. had worked / had been working
2. bought
3. hadn't taken/ didn't take
4. had developed / had been developing
5. had discussed / had made / felt

Everyday English

(Answers vary)

Listening

- a. a. 2 b. 3 c. 1
b. 1.√ 2. 3.√ 4.√
5.√ 6. 7.√

c. (Answers vary)

d. (Answers vary)

Speaking

(Answers vary)

Writing

(Answers vary)

Unit 3 - Poetry

By the end of the unit, students will be able to:

- give specific information and some details after listening to an extract
- discuss opinions
- ask and give information about history of poetry
- use passive voice in different tenses
- practise emphatic stress in a sentence
- use figures of speech in poetry
- use different expressions and phrases to ask for information
- write a paragraph about the influence of poetry in people's lives

Preview

(Answers vary)

Reading

a

1. elites 2. sonnet 3. mock
4. legacies 5. excavations 6. metre
7. rhyme 8. Renaissance 9. satire

b

1. False/ They are the earliest form of poetry.
2. False/ They are related to Greek mythology.
3. True
4. False/ The use of poetic form for satire didn't end with Dryden.
5. False/ The Rape of the Lock ends with a comedy.
6. False/ They were no longer interested in perfecting existing models, or in being part of any school.
7. True

c

1. Homer
2. Shakespeare
3. John Dryden
4. Alexander Pope
5. 5. Keats

Vocabulary

1. Simile
2. Metaphor
3. Personification
4. Simile
5. Personification

Pronunciation

b

- The meeting is at four, not five (4)
- You and I have to be there at four, but the others don't (1)
- We need to be at the meeting, so we

must arrive at the building earlier (2)

- The meeting is at four not the match (3)

c

1. c 2. c 3. a

Grammar

a

Present passive: is hoped

Past passive: was broken into

Present perfect passive: has been organised

Present continuous passive: is being treated

Future passive: will be found

b

1. can't be cleaned
2. are designed
3. have been built
4. are being sent
5. were smuggled
6. had been / was captured
7. was being renovated
8. should have been sent

c

1. My neighbour disappeared six months ago. He hasn't been seen since then.
2. The paintings will be exhibited (by the organisers) till the end of the Month.
3. It is expected (by scientists) that people will live on Mars in 2050.
/ People are expected (by scientists) to live on Mars in 2050.
4. The evidence was being examined (by police officers) when the lights went off.
5. I was asked (by the committee) some difficult questions in the interview yesterday.
/ Some difficult questions were asked to me (by the committee) in the

interview yesterday.

6. Sami must have been brought up (by his parents) to be more polite.
7. Before the interview, I had already been offered the job (by the owner) at his bank.
/ Before the interview, the job was offered to me (by the owner) at his bank

Everyday English

b (Answers vary)

Listening

- a
1. True 2. True 3. False 4. False
- b
1. b 2. c 3. a

Speaking

(Answers vary)

Writing

(Answers vary)

Unit 4 - Drama

By the end of the unit, students will be able to:

- give specific information after listening to an extract
- ask for and give information
- ask for and give information about the history of drama
- practise using the causative in different tenses
- practise elision in a sentence
- use words in theatre and prepositions of movement
- express hesitation and uncertainty
- write a review about a play

Preview

(Answers vary)

Reading

- a
1. tragedy 2. intellect
 3. decline 4. dominate
 5. revival 6. contemporary
- b
1. They are comedy and tragedy.
 2. The works of the tragedians Aeschylus, Sophocles and Euripides; and the comedians Aristophanes and, from the late 4th century, Menander.
 3. Shakespeare was the first to merge comic elements into tragedies. He also developed a structure and several types of characters that are still common in modern drama.
 4. They were about the middle class.
 5. In the 18th century, Shakespeare's plays were considered old and inconvenient.
 6. It heavily influenced the theatre of that era and focused on emotions rather than intellect.
 7. Contemporary drama involves much experimentation with new forms and ideas

c

Period	Changes & Events
In the early part of the 20th century	Musical drama became more important on the stages in New York and England.
Hundreds of years after the original tragedies and comedies	Drama was considered a new creation.

Toward the end of the 18th century	Romantic period began.
During the Victorian Age	Drama declined.
Between the 1960s and 1970s	Plays around language were built.

Vocabulary

a

1. audience 2. script
3. costumes 4. sets
5. cast 6. performance
7. venue 8. stage
9. critics 10. reviews

b

1. to 2. off 3. into
4. from 5. onto 6. out of

Pronunciation

1. lan(d)lady, han(d)bag
2. firs(t) girl, earn(ed) twenty poun(d)s
3. secon(d) boy
4. don('t)know, finish(ed) work
5. don'(t) like, fas(t) food
6. perfec(t)ly
7. han(d)s
8. watch(ed), las(t) night

Grammar

a

1. My father is the doer of the action. (The sentence tells us what the subject did)
2. My father is the doer of the action. (The sentence tells us what happened to the subject)
3. My father asked someone else to mend the car. (He is not the doer of the action)

4. My father didn't ask anyone to mend the car for him.

b

1. She has the carpets cleaned there.
2. I ought to have a new key for the house made. /
I ought to have a new key made for the house.
3. I had my watch mended there last week.
4. have our flat painted.

c

1. Ali had his driving license taken away.
2. Mona had her glasses broken.
Mona has to have her glasses mended.
3. We had our electricity cut off because we had forgotten to pay the bill.
4. John had his clothes torn in a fight.

d

Suggested answers:

1. I can have my car repaired/ mended.
2. I can have a door made.
3. I can have a dress/ a suit designed/ made.

Everyday English

b

(Answers vary)

Listening

a

(Answers vary)

b

1. c 2. b 3. a
4. b 5. a 6. B

Speaking

(Answers vary)

Writing

(Answers vary)

Review 1

1

1. b/ have come
2. a/ had been running
3. b/ had been paying
4. a/ has been working
5. c/ keeps
6. b/ want to
7. b/ am waiting
8. c/ had happened
9. a/ has written
10. c/ have - had

2

Food ¹ is grown by farmers all over the country. In the past, traditional methods ² were used but now more sophisticated ones ³ are being used. Since the 1970s, many plants dedicated to producing agricultural equipment ⁴ have been constructed by the government such as trucks, tractors and fertilisers. Special banks for giving loans to farmers ⁵ have also been established by the government. On the other hand, many paths ⁶ have been opened in the farming lands by local councils in order for facilitating the movement of crops to the markets. Exporting certificates ⁷ are issued by the Ministry of Transport as well as the Ministry of Economy for importing small lorries and pick-ups. These vehicles ⁸ can be used by farmers to transport their crops and tools. It ⁹ is expected that the agricultural production in our country will improve during the next years.

3

1. Raneem wants to have/ get her nose altered.
2. I had/ got the oil in my car changed.
3. The patient had/ got his leg amputated after the accident.

4. I usually have/ get my glasses mended by the shop on the corner.
5. We have had/ got our house repaired by a decorator.
6. I'm going to have/ get my DVD player repaired by an electrician.

4

1. fit in with
2. fencing off
3. go under the knife
4. join the ranks of
5. back the wrong horse
6. at death's door
7. keep up with
8. jack it up
9. onto
10. off

5

1. variety
2. reality
3. biologist
4. specialist
5. electrical

Unit 5 - Civil Rights

By the end of the unit, students will be able to:

- give specific information while listening to an extract
- discuss and give opinions
- ask and give information about civil rights
- practise using relative clauses
- differentiate between voiced and voiceless sounds
- practise using law idioms
- express complaints and apologies
- write an article about rights and duties

Preview

(Answers vary)

b.

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

Reading

a

1. b 2. b 3. c 4. c 5. a

b

1. alive 2. natural 3. fair
4. prevented 5. denied 6. positive

c

1. responsibility 2. completed 3. addition
4. obligation 5. standards

Vocabulary

- beat about the bush
- an act of God
- assemble the case
- broken the law
- by the book

Pronunciation

voiced: answer show run
 sing young judge
voiceless: laugh sick ash path

Grammar

a

1. which 2. that
3. who 4. that
5. where 6. whose

b

- photocopier- that
- bodyguard- who
- launderette- where
- plumber- whose
- vacuum cleaner- which

Everyday English

(Answers vary)

Listening

a (Answers vary)

b

like was kind of change
Graduating responsibilities
duties went off know immature
became away totally
aware work clinic

Speaking

(Answers vary)

Writing

1. R 2. D 3. R 4. D 5. D

Unit 6 - United Nations

By the end of the unit, students will be able to:

- give specific information while listening to an extract
- discuss and give opinions
- ask and give information about the United Nations
- practise using future forms
- practise word stress in nouns and verbs
- practise using prefixes
- use words and phrases to express modesty
- write an article about students' rights and duties at school

Preview

1. d 2. e 3. b 4. f 5. a 6. c

Reading

a.

1. c 2. d 3. a 4. b 5. f 6. e

b.

1. The United Nations was established by the Charter of the United Nations and Statute of the International Court of Justice.

2. The UN contains five permanent members: China, France, Russian Federation, the United Kingdom, and the United States.
3. The League of Nations was created by the Treaty of Versailles in 1919 and disbanded in 1946.
4. The main purpose of the United Nations at the beginning of the 21st century was to address humanitarian crises and civil wars, unprecedented refugee flows, the devastation caused by the spread of AIDS, global financial disruptions, international terrorism, and the disparities in wealth between the world's richest and poorest peoples.
5. (Answers vary) Students can choose any three principles mentioned in the text.
6. (Answers vary)

Vocabulary

deactivate	illogical
impossible	irregular
misunderstand	incomplete
unfamiliar	nonrefundable
discourage	antivirus

Pronunciation

a.		
(to) add ict	(to) con flict	(to) con trast
add ict	con flict	con trast
(to) de crease	(to) per fect	(to) pro duce
de crease	per fect	pro duce
(to) re cord	(to) con duct	(to) pro ject
re cord	con duct	pro ject
(to) sub ject	(to) in crease	(to) re call
sub ject	in creased	re call

b.		
add ict (v)	con flict (v)	con trast (v)
add ict (n)	con flict (n)	con trast (n)
de crease (v)	per fect (v)	pro duce (v)
de crease (n)	per fect (n)	pro duce (n)
re cord (v)	con duct (v)	pro ject (v)
re cord (n)	con duct (n)	pro ject (n)
sub ject (v)	in crease (v)	re call (v)
sub ject (n)	in crease (n)	re call (n)

Grammar

- a.
 - 1
 - 2/3
 - 6
 - 5
 - 4
- b.
 1. ...am going to get up early tomorrow.
 2. ... arrives at 9.30
 3. I am holding/ am going to hold a meeting tomorrow.
 4. I'm about to have a big party.
 5. I'm going to use the new laptop for the next two years.

Everyday English

(Answers vary)

Listening

- a.
 1. It refers to *The United Nations Convention on the Rights of the Child*
 2. (Answers vary)
- b.
 1. b / UNICEF
 2. c / 18
 3. a / regardless of their religion, gender and language
 4. a / government

c
an issue after - issued their - rulebook -
know it exists - should know - don't care
much - are still - each other - one day that
- be paradise

Speaking

(Answers vary)

Writing

(Answers vary)

Unit 7 – Prose

By the end of the unit, students will be able to:

- give specific information while listening to an extract
- ask for and give information
- ask and give information about prose
- practise using conditionals II and III
- differentiate silent letters in words
- use phrasal verbs and prepositional phrases
- use words and phrases in phone conversations
- write a paragraph about the benefits of reading

Preview

(Answers vary)

Reading

a

1. versification
2. nonfictional
3. persuasive
4. convey
5. aesthetic
6. discourses

b

1. Prose is a form of language that has no

formal metrical structure. It applies a natural flow of speech, and ordinary grammatical structure, rather than rhythmic structure.

2. Because most people think and write in prose form.
3. Nonfictional prose depends on facts
4. Legends and tales are heroic prose.
5. Prose is widely accepted and used by most writers due to its loosely-defined structure

c

1. False
2. False
3. True
4. False
5. False

Vocabulary

a

1. c
2. d
3. a
4. e
5. b

b

1. loses - temper
2. runs - risk
3. raise taxes
4. meet - expectations
5. gave - a lift
6. make an effort

Pronunciation

a

ghost guitar knee
salmon tissue bomb
whale scissors wrist

b

silent "k" knot knock knight know
silent "h" rhyme honest where knight choir
silent "b" comb thumb crumb doubt
silent "l" calm yolk should talk

silent "w" wrong answer whole write

Grammar

a
1. d 2. f 3. a 4. c 5. b 6. e

b
1. c 2. a 3. b 4. c 5. c 6. b

Everyday English

- b
(suggested answers)
1. This is Lucy. I'm in the house next door / I'm living in the house next door.
 2. You're welcome to our neighborhood.
 3. Have you got any children? What are their names?
 4. I'm a high school student. My father is an engineer and my mother is a teacher. I've got one brother; his name is
 5. You can ring us anytime if you need any help.

Listening

a
(Answers vary)

- b
1. authors
 2. brilliantly
 3. wrote
 4. personal
 5. occurred
 6. success
 7. disappeared
 8. divorce
 9. evening
 10. trace
 11. mystery
 12. Yorkshire

Speaking

(Answers vary)

Writing

(Answers vary)

Unit 8 - Essays

By the end of the unit, students will be able to:

- give specific information while listening to an extract
- discuss opinions
- ask for and give information about essays
- express wishes in the past and present
- practise using stressed syllables in words with prefixes and suffixes
- practise using body idioms
- use words and phrases to ask for help
- write an essay about happiness

Preview

(Answers vary)

Reading

a
1. f 2. h 3. g 4. a
5. d 6. c 7. b 8. e

- b
1. The Frenchman Michael de Montaigne is the founder of the essay.
 2. They are those who lack a talent for writing.
 3. Academic essay is based on specific rules.
 4. It is to convince the reader of a certain matter (through a number of real proofs based on correct scientific bases).
 5. A summary and the purpose of the essay should be included.
 6. They differ in terms of content, length and topic.
 7. The preparation stage is the most important one.

- c
- False/ It focuses on form and content
 - False/ The formal way of writing is preferable.
 - False/ They are stated in the introduction.
 - False/ They follow a single methodology.
 - True

Vocabulary

- a
- c
 - a
 - c
 - b
 - a

c
(Answers vary)

Pronunciation

- a
- loudness** ambitious **dangerous**
 - sociable **reliable** comfortable
 - irresponsible sensible impossible
 - competitive **talkative** aggressive
 - unfriendly insecure

Grammar

- 2
- No, he doesn't.
 - The speaker is against absence.
- 3
- He feels regret because he can't watch the match tonight.
 - He wishes he could watch the match.
- 4
- Yes, he is.
 - He wishes he weren't tired.
- b
- 1 Past Perfect / 2- 3- 4 Past Simple
 - 2- 3- 4
 - 1
- c
- had
 - was / were
 - had gone/been

- knew
- could go

- d
(suggested answer)
- I wish I were at home.
 - I wish I were walking on the beach
 - I wish it were warmer / cooler.
 - I wish we had a smart board.
 - I wish I had saved my friend's phone number.

Everyday English

(Answers vary)

Listening

- a
- d
 - a
 - e
 - b
 - c

- b
- classifies
 - internal
 - fine
 - standards
 - points
 - reading
 - process

- d
- True
 - False
 - True
 - False

Speaking

(Answers vary)

Writing

(Answers vary)

Review 2

- the repair man who saw the machine and fixed it.
- ... the village where my grandparents live.
- whom the teacher asked gave correct answers.
- when I met my best friend.

6. the building where the bus stopped. 7. annoying 8. follow your heart
 7. the doctor whose patients always talks highly about him. 9. illogical 10. unfamiliar

2

1. c/ will you
2. b/ I'll
3. c/ will
4. a/ would
5. a/ do
6. c/ will
7. b/ will
8. c/ Will you
9. b/ will
10. a/ do you intend

3

1. b/ had asked
2. a/ would travel
3. a/ wouldn't leave
4. c/ had caught
5. b/ went
6. a/ hadn't rained
7. c/ would stop
8. b/ were/ was

4

1. If you had known how much the laptop was, you wouldn't have asked about the price.
2. If you put too many things in your drawer, it will break.
3. If you have got enough time, you can visit your aunt in the next town.
4. If you had studied earlier for the test, you would have passed.
5. If you need some help, give me a ring.
6. If you had seen the product advertised, you could have bought it.

5

1. beating around the bush 2. broken
3. lost 4. raising
5. give 6. shocked

Unit 9 – Citizenship

By the end of the unit, students will be able to:

- give specific information while listening to an extract
- express opinions
- ask for and give information about citizenship
- practise using paired conjunctions
- differentiate the meanings of words which have the same spelling
- use adjectives followed by prepositions
- derive new words from base words
- use words and phrases to accept and decline offers
- write an article about what makes a good citizenship

Preview

(Answers vary)

Reading

a

1. The concept of citizenship first arose in towns and city-states of ancient Greece.
2. Citizenship refers to many aspects of society such as the family, military service, the individual freedom, ideas of right and wrong, paying taxes and patterns for how a person should behave in society.
3. Obeying state laws and paying taxes
4. When a law is broken
5. To instruct citizens on Syrian history, values, rights, and responsibilities.

b

1. f / the legal right of belonging to a particular country
2. a/ given the official right to do or own something
3. e/an idea that is connected with something
4. b/ done willingly, not because you are forced
5. c /leave something forever
6. d /done by only one member without the agreement of others

c

1. The concept of citizenship is not fixed in all societies.
2. In Syria, the rights of each individual are preserved regardless of background or culture.
3. Throughout history, Syrians have played a vital role in building human civilization.
4. It is obligatory for citizens to obey the laws of their society.

Vocabulary

a

1. Membership
2. active
3. behaviour
4. election
5. devotion
6. employment

b

1. **A:** Is their son good at school work?
B: Yes, in fact he is brilliant at everything.
2. **A:** Are you pleased about Anna's exam result?
B: Yes, we are very proud of her.
3. **A:** Why is Mr. Jack's dog afraid of him?
B: Because he is often cruel to it.

Pronunciation

1. b - a
2. b - a
3. b - a

4. b - a
5. b - a

Grammar

1. Both Fred and Linda like helping their friends.
2. Either Harry or Helen used to help Ann.
3. We should learn to accept not only our weaknesses but also our strengths.
4. He neither listens to nor advises his friends when they have a problem.
5. I've betrayed not only your trust but also your love for me.
6. He felt both disappointed and misunderstood.
7. Neither Brian nor Tom is very considerate.
8. A true friend is someone who is both caring and loving.
9. Rachel should either apologise or leave.
10. Neither Richard nor John kept her secret.

Everyday English

- b. (Answers vary)

Listening

a

1. citizen
2. behaviours
3. rules
4. school
5. home
6. deal
7. share
8. a helping
9. involves
10. doing what

b

1. b
2. b
3. b
4. a
5. b

Speaking

a

- (Answers vary)

b

Suggested answers:

1. Holding the door or elevator open for someone.
2. Cleaning up after yourself (and others) in a public area

c

(Answers vary)

Writing

(Answers vary)

Unit 10 - Culture Shock

By the end of the unit, students will be able to:

- give specific information while listening to an extract
- ask for and give advice
- ask for and give information about culture shock
- practise using modals of obligation
- practise intonation in questions
- use idioms related to cultures
- use words and phrases to express surprise
- write a formal and informal email

Preview

(Answers vary)

Reading

a

- | | | |
|------|------|------|
| 1. d | 2. f | 3. b |
| 4. c | 5. a | 6. e |

b

1. Culture shock is an experience people may have when they move to a foreign country with a new cultural environment, which is different from their own.
2. anger, boredom, extreme

homesickness, eating disturbances and excessive critical reactions to host culture

3. Sometimes the symptoms last just few days, but more often they last weeks or even months.
4. They are honeymoon stage, frustration stage, adjustment stage, adaption and acceptance stage.
5. In the adjustment stage because people, with some time and perhaps help from locals, will start and begin to feel more familiar and comfortable with the new environment
6. Everyone has to find his or her own balance between the values of home country and those of the host country.

c

(Answers vary)

Vocabulary

a

- | | | |
|------|------|------|
| 1. c | 2. a | 3. b |
|------|------|------|

b

(Answers vary)

Pronunciation

b

(Answers vary)

c

- | | | | | |
|------|------|--------|------|--------|
| 1. R | 2. F | 3. R/F | 4. F | 5. R/F |
|------|------|--------|------|--------|

Grammar

a

- | | |
|---------------------------|--------------|
| 1. must | 2. have to |
| 3. should | 4. shouldn't |
| 5. don't/ doesn't have to | 6. mustn't |

b

- | | |
|----------------|------------------|
| 1. (2) have to | 2. (4) shouldn't |
| 3. (1) must | 4. (6) mustn't |

5. (3) should 6. (5) doesn't have to

c

2. must/ don't have to
3. don't have to/ mustn't
4. mustn't/ don't have to
5. must/ must

Everyday English

(Answers vary)

Listening

a (Answers vary)

b

1. e 2. f 3. a 4. c 5. b 6. d

c

Tipping

1. The United States 2. South Korea

Arriving on time

1. Venezuela 2. Britain

Based on their culture

1. South Korea 2. Mexico

d

(Answers vary)

Speaking

Pair work: (Answers vary)

Writing

a. dear/ hi, Mrs Anastasia Brown / Anastasia ,it has been a pleasure to meet you/ very good to see you, I hope/ hope, I am/ I'm, I am unfamiliar/ I've really got no idea, I ought to be particularly aware of/ I should know especially, I wonder/ should...?, whether I should take/ should I take, offended/ annoyed, do not/ don't, displease/ annoy, I apologise/ I don't want to bother you, I would be most grateful if you could give me some advice / but if you've got a moment to write a few words of advice , with kind regards/ all the best

b. (Answers vary)

c. (Answers vary)

Unit 11 - Epics

By the end of the unit, students will be able to:

- give specific information while listening to an extract
- ask for and give information
- ask for and give information about Epic of Gilgamesh
- report statements and questions
- use weak and strong forms of modals
- practise using common verbs in science and technology
- use literary terms
- write a summary of an epic story

Preview

(Answers vary)

Reading

a

1. Gilgamesh is the greatest king on earth and the strongest superhuman that ever existed.
2. He deals with his people harshly.
3. Because he realized that all human efforts are only temporary not permanent.
4. She tells him a man of great force and strength will come into Uruk and this man will help Gilgamesh perform great deeds.
5. Discovering the secret of everlasting life.
6. (Answers vary)

b

1. b 2. c 3. b 4. a 5. b

c

1. True
2. False/ He can neither lift it nor turn it.

- False/ He was searching for the secret of everlasting life.
- False/ The old man advises Gilgamesh that death is a necessary fact because of the will of gods.

d

- immortality
- brute
- meteorite
- in vain
- survived

Vocabulary

- satire
- tragedy
- masterpiece
- novel
- poet

Pronunciation

a

- Weak
- Weak
- Strong
- Strong
- Weak
- Strong
- Weak
- Strong

Grammar

a

- ... she would have to get up early.
- ...she didn't really like travelling by train.
- ... it was an easy way to travel.
- ...she wanted to see the waterwheels there.
- ...they had been to Hama before.
- ... they hadn't seen everything.

b

- ... how long it took me to get home.
- ... if I was going to the cinema at the weekend.
- ... where the key was.
- ... who he wanted to meet.
- ... what time the film had started.
- ...what kind of films she liked

watching.

- ... if I had ever been to London.

Everyday English

(Answers vary)

Listening and Speaking

a

- b
- a
- a
- a
- a

b

(Answers vary)

c

(Answers vary)

d

(Answers vary)

Writing

a

(Answers vary)

b

(Answers vary)

c

(Answers vary)

Unit 12 - Masterpieces

By the end of the unit, students will be able to:

- give main ideas while listening to an extract
- express ideas
- ask for and give information about Mona Liza
- practise inversion
- practise sound linking in sentences
- practise using phrasal verbs
- use words and phrases to give and refuse permission
- write a composition about the role of art in developing the world

Preview

(Answers vary)

Reading

a

1. scrutiny
2. mourning
3. infrared
4. merchant
5. brushstroke
6. portray

b

1. He belonged to the Italian Renaissance.
2. In the 20th century, because the genius artist was highlighted.
3. The painting contains no visible brushstroke.
4. It was examined by x-rays light and infrared imaging.
5. He was a silk merchant.
6. Because when Leonardo finished it, he took it with him to France, and he died before returning to Italy.

c

1. It is the most famous painting.
2. Millions of people visit the Louvre Museum every year.
3. The scientific inspection was to reveal its mysteries.
4. It dates back to the 16th century.

Vocabulary

a

1. d
2. b
3. c
4. a

b

1. h
2. e

3. g

4. f

Pronunciation

a

1. at_eight_o'clock
2. an_interesting film
3. as soon_as possible
4. a_car_accident_at night.

c

1. First_of_all, I'm going to book_a ticket.
2. My father_is an_old man.
3. Ted_is using_a computer_at the moment.
4. I'm_interested_in art_and music.

Grammar

a

1. **Seldom** did they go to the football match.
2. **Hardly** had the play started when there was a disturbance in the audience.
3. **Not only** does he speak English, he speaks French.
4. **Were** I you, I would study more.
5. **Never** have I been to London before.

b

We use *did* in the Past Simple and *do* or *does* in the Present Simple.

c

1. (x)/ Never had John been to such a fantastic restaurant.
2. (x)/ Rarely do I want to be associated with this project.
3. (✓)
4. (✓)
5. (x)/ Hardly did he understand about the situation.
6. (x)/ Were I there, I would give them a hand.

Everyday English

(Answers vary)

Listening

a

(Answers vary)

b

1. He is Spanish.
2. He founded the Cubist School of Art.
3. The journalist Max Jacob (helped him learn French).
4. He wanted to portray the suffering of the poor.

c

1. He was one of the 20th century artists.
2. Leonardo was born to a middle- class family.
3. He was the first child in the family.
4. In Paris, he met Max Jacob.

Speaking

(Answers vary)

Writing

a

(Answers vary)

b

(Answers vary)

Review 3

1

1. mustn't
2. don't have to
3. We'd better not
4. should
5. shouldn't have told me
6. must
7. should have studied

8. shouldn't

2

1. Both Hind and Hasan enjoy swimming in the early morning.
2. Neither Sua'ad nor Waleed is in class today.
3. We can either fix dinner for our guests or take them to a restaurant.
4. Both the panda and the koala face extinction.
5. Neither this website nor that one has the topic I need.
6. Both wind power and solar power are renewable.
7. Neither Rayan nor Nadeem knows where Hani is.
8. Both Sham and Hala want to ask the teacher a question.

3

1. The little boy admitted to his mother (that) he had eaten all the cake the previous day/ the day before.
2. Karen told Nancy that she was so proud of her.
3. Janet wanted to know if someone had rung her an hour before.
4. Judy invited Martin if he would like to join her for lunch the following/ next day.
5. Fuad said that the teachers were working on the exam results.

4

1. Rarely
2. Never have I seen
3. What he is talking about
4. did they manage
5. Were

5

1. wide
2. broke bread with each other

3. picks
4. put on
5. got off
6. Take it off
7. at
8. of

6

1. effect
2. breath
3. absent
4. activity
5. behave
6. election
7. Employees
8. nationality

Answer Key – Workbook

Unit 1 - Life Choices

Reading

a

1. b
2. d
3. c
4. g
5. f
6. e
7. a

b

1. We must benefit from the experiences of others.
2. Since life is so unpredictable.
3. Because it inherits vanity.
4. Because Man by nature makes mistakes.
5. Edison failed many times, but he did not give up until he succeeded. Even when he failed, Edison learned something.
6. When he is honest, trustful, useful and generous
7. (Answers vary)

c.

1. False
2. False
3. False
4. True
5. True

Vocabulary

a.

1. educate
2. pain
3. prediction
4. apologised
5. prosperity
6. tolerance

b.

1. reach out to
2. fit in
3. follow through
4. keep up with
5. getting into
6. run into

Pronunciation

1. brake - break
2. sell - cell
3. flower - flour
4. here - hear
5. hour - our

6. knight- night
7. sees - sea
8. son - sun
9. whether - weather

Grammar

a

1. get up
2. ✓
3. ✓
4. finish
5. ✓
6. am working
7. am eating
8. is drinking
9. ✓
10. play
11. ✓
12. don't understand
13. Do you like

b.

1. went
2. Did you like
3. enjoyed
4. did you do
5. visited
6. Have you gone/ been
7. have booked

c

1. Has someone left - have been sitting
haven't noticed
2. Have you been standing - have been
queuing
3. has had - has broken

Everyday English

1. I don't think it is a good idea.
2. Why don't you try
3. I think you should
4. It's a good idea to

Listening

a.

1. It wasn't the right job for Emily, while Robert lost his job because the company was closed down.

2. Emily has practical problems to solve every day, while Robert sees mum and housewives in a different way.
3. Emily's all colleagues are male and make a few jokes, while Robert has many problems with housework. He also feels a bit lonely.

b.

1. True 2. True 3. True
4. False 5. True 6. False

Speaking

(Answers vary)

Writing

a

- 1 ⇒ 2 ⇒ 4
- 2 ⇒ 3 ⇒ 1
- 3 ⇒ 4 ⇒ 3
- 4 ⇒ 1 ⇒ 2

b

(Answers vary)

Unit 2- Success

Reading

a

4. The bad side is that life turns upside down. While failure acts as a stepping-stone towards success and could learn more about our lives.
5. He eliminated the ways that did not work and found the way that would work.
6. Einstein's father considered his son to be a major failure until the time of his death.
7. He brought us operating systems such as Microsoft DOS and Windows, and Microsoft Office's Word, Excel and

PowerPoint to Bill Gates

8. After he created Mickey Mouse.

b

1. bankrupt 2. eliminate
3. insurance 4. stepping-stone
5. mind-boggling 6. patent

c

1. bankrupt 2. stepping-stone
3. patents 4. mind-boggling
5. insurance 6. eliminated

d

1. Disney 2. All figures
3. Edison 4. Bill Gates
5. Einstein 6. Edison

Vocabulary

1. ace a test
2. backed the wrong horse
3. was dead in the water
4. join the ranks of
5. on a roll

Pronunciation

/t/	/d/	/id/
matched	believed	reminded
asked	improved	started
talked	phoned	recorded
passed	ordered	painted
dressed	screamed	connected

Grammar

a

1. had 2. made
3. were studying 4. was describing
5. picked up 6. noticed
7. was crying 8. apologised
9. said 10. didn't know
11. inspired 12. started

b

2. visited - ✓ - decided

3. ✓ - ✓
4. ✓ - had tried
5. had visited
6. ✓

c

Students own answers

Everyday English

a

A: I haven't told you what happened yet, have I?

B: I haven't heard anything.

A: My boss offered me a promotion, and I took it.

B: Are you serious?

A: Yes, I'm really excited.

B: That's great! Congratulations.

A: I appreciate that.

B: You have no idea how happy I am for you.

A: For real?

B: I believe you really deserve it. I really do.

b

1. I'm sorry about
2. it would have been worse
3. I'll never be able to
4. be as bad as it seems
5. ever be all right
6. be feeling better soon

Listening

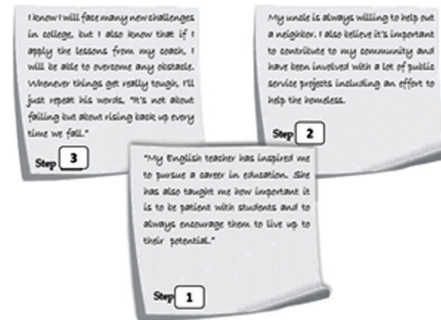
1. c/ Michael Jordan
2. a/ short-height
3. a/ over nine thousand shots
4. a/ dedication and consistency
5. b/ his failures

Speaking

(Answers vary)

Writing

a



b

Students' own answers

Unit 3 - Poetry

Reading

a

- a. 2 b. 3 c. 4 d. 1

b

1. appeal
2. devote
3. ode
4. aggressive
5. eagerly

c

1. False 2. True 3. False
4. False 5. False

d

1. ... close with emotional ties
2. ... the story of his life
3. ... Keats is remarkably a sensitive collector, organiser and transmitter of sensations

Vocabulary

1. metaphor
2. personification
3. simile

4. metaphor
5. personification

Pronunciation

a

1. b/ Did Frank buy a motorbike yesterday?
2. c/ Did David teach at London University for ten years?

b

2. a 3. d 4. c

Grammar

a

1. It was reported that the railway line was buried under tons of rocks and earth.
(or) The railway line was reported to be buried under tons of rocks and earth.
2. It is estimated (by environmentalists) that 1500 square kilometers of rainforests is cut every year.
(or) 1500 square kilometers of rainforests is estimated (by environmentalists) to be cut every year
3. It has been thought (by Jane's friends) that she is furious at losing her job.
(or) Jane has been thought (by her friends) to be (of being) furious at losing her job.
4. It is claimed (by students) that this examination will be the most difficult one.
(or) This examination is claimed (by students) to be the most difficult one.
5. The professor's students are being shown the results of his researches in the laboratory now.
(or) The results of the professor's

researches are being shown to his students in the laboratory now.

6. Dr. Mahmoud will be paid (by the government) 20 million Syrian pounds for his great invention.
(or) 20 million Syrian pounds will be paid (by the government) to Dr. Mahmoud for his great invention.
7. The manager has been told (by the secretary) some bad news about the new project.
(or) Some bad news has been told to the manager (by the secretary) about the new project.
8. We were being asked (by the teacher) a very difficult question when the school bell rang.
(or) A very difficult question was being asked (by the teacher) to us when the school bell rang.

b

1. When are the taxes going to be paid?
2. How much are these activities spent on?
- How much is spent on these activities?
3. Will the fine be paid tomorrow?
4. Have you been shown what to do?
5. Why wasn't the roof mended before it fell on?

Everyday English

a

1. d 2. a 3. f 4. c 5. g 6. e

b

(Answers vary)

Listening

a

1. 3 2. 2 3. 1 4. 4 5. 5

b

1. modern
2. England
3. landmarks
4. composed
5. prize
6. illness
7. influential

Speaking

(Answers vary)

Writing

(Answers vary)

Unit 4 - Drama

Reading

a

1. fairy
2. hinge
3. misery
4. dynasty
5. mishaps
6. justification
7. disillusionment
8. witty

b

- Paragraph 1** Shakespeare's personal life
Paragraph 2 Shakespeare's works
Paragraph 3 Shakespeare's history plays
Paragraph 4 Shakespeare's comedies
Paragraph 5 Shakespeare's tragedies
Paragraph 6 Characteristics of Shakespeare's plays

c

1. c 2. a 3. c 4. c 5. b

d

1. older plays, Greek and Roman legends
2. Shakespeare's first history plays

3. tight double plots and precise comic sequences
4. calm and washed clean of pity and terror

Vocabulary

a

1. performance
2. comedian
3. directions
4. entertainer
5. production
6. appearance

b

1. into - out of - into
2. onto - into - off - onto
3. to

Pronunciation

- | | |
|-----------------|------------|
| 1. best/ friend | 2. started |
| 3. don't/ best | 4. went |
| 5. hold | 6. lend |

Grammar

1. Ahmad wanted to get (have) the meat cut into pieces.
2. Rana gets (has) her hair cut.
3. Yesterday, my mother had (got) her eyes checked.
4. When Mrs. Hakim goes to see the doctor next week, she will get (have) her heart beat checked.
5. We are going to get (have) the front door of our house mended.
6. I didn't get (have) the house painted.
7. Tom got (had) his pay reduced.

Everyday English

(Suggested answers)

1. I'm not sure. Maybe they could do it.
2. Well, you see that doctors have tried for many years.

3. I'm not sure. Maybe they won't.
4. Maybe you are right, but I think Indonesian is basically English.
5. I'm not sure. Maybe it will.

Listening

a

1. c 2. e 3. a 4. d 5. b

b

1. Hamlet 2. Polonius 3. Claudius
4. Ophelia 5. Gertrude 6. Laertes

c

(1) Claudius marries Hamlet's mother and becomes the king of Denmark.

(3) Hamlet pretends he is mad, so he can find out the truth of his father's death.

(4) Hamlet puts on a play where a king is killed by his brother.

(2) Hamlet is told by a ghost that his father was murdered.

(7) Gertrude drinks from Hamlet's poison cup.

(6) Hamlet goes back to Denmark to find Ophelia is dead.

(5) Hamlet accidentally kills Polonius.

(8) Hamlet kills Claudius, and then dies from his wounds.

Speaking

(Answers vary)

Writing

(Answers vary)

Progress Test 1

Reading

a

1. True 2. False 3. True 4. False

b

1. career 2. developing 3. aspire

Grammar

a

1. b 2. b 3. a 4. a 5. a 6. a

b

1. I had it cut.
2. I am having it changed.
3. He is going to have it built.
4. He has had them planted.
5. She has it tidied.

c

1. An email is sent to you confirming your purchase.
2. It was believed (by people) that money was a source of happiness.
3. Safety procedures must be always followed by people.
4. Confidence is being lost in cheques by the public.
5. Ms. Lee had been caught taking things from the shop.
6. It has been reported (by accountants) that the firm made a loss.

Everyday English

Suggested Answers:

1. Very well done! Keep it up
2. What are the procedures that should be followed?
3. You'd better reduce eating sugar.

Writing

(Answers vary)

Unit 5 - Civil Rights

Reading

a

1. c 2. b 3. a
4. f 5. b 6. e

b

- The right to education is expected to be achieved by the year 2030.
- It enables individuals to get rid of poverty and achieve individual and social well-being.
- to higher education
- Parents have the right to choose freely appropriate schools for their children and enroll them in, regardless of their beliefs and religions.
- by applying what one learns in different aspects of economic, social or political life.

c

- Individuals are able to achieve social security through education.
- The right to education allows individuals to make decisions freely.
- Education schedule ensures quality and meaningful education not only in public schools but also in private ones.
- Education increases people's knowledge about the world.

Vocabulary

a

1. directed 2. action
3. protect 4. social
5. strengthens

b

1. childhood 2. beings 3. states
4. assistance 5. including

Pronunciation

b

Voiced Sounds	John
	gentle
	January
	zoo
	zigzag
Voiceless Sounds	zone
	church
	child
	chair
	sister
	Simon
	see

Grammar

a

1. who 2. whose 3. which
4. which 5. which 6. when

b

- Lubna bought a dress which cost \$45. She had to return it.
- Mrs. Duncan is talking to her students whose projects are due on Friday.
- Sally introduced me to her sister who is a civil engineer.
- Summer is the time of year when the weather is the hottest.
- We went to a café on Sunday which was very nice.
- Yesterday I ran into an old friend who/ whom I hadn't seen for years.
- I know a man whose last name is Goose.

c

(Answers vary)

Everyday English

1. - You're always coming late to work

- accept my excuse
 - please forgive me
2. - hurt your feelings
 - that isn't an excuse
 - promise it won't happen again

Listening

1. a 2. a 3. b
4. b

Speaking

(Answers vary)

Writing

(Answers vary)

Unit 6 - United Nations

Reading

- a
1. It stands for The United Nations Children's Fund
 2. Most of the fundraising is done by UNICEF's 36 National committees, the voluntary support of millions of people around the world, partners in government, civil society and the private sector.
 3. UNICEF was created in 1946 and began with a definite mission of providing emergency food and healthcare to children in the countries that had been destroyed by World War II.
 4. It changed its name to reflect its broader mission.
 5. UNICEF is working to create a world in which no child is ever bought or sold, stolen from a family or otherwise victimised. UNICEF believes that every child deserves to grow up in a loving family and it supports inter-country

adoption when conducted ethically in accordance with prevailing law and best practices. At the same time, UNICEF works to support families in need so that no one ever feels forced by poverty or insecurity to give up a child.

- b
1. advocate 2. fund 3. prevailing
 4. adopted 5. corporation

Vocabulary

2. disagree 3. disprove
4. unveiled 5. unload
6. disconnected

Pronunciation

1. We need to in**CREASE** our sales figures. (*verb*)
2. He's showed an in**CREASED** interest in the project. (*adjective*)
3. They im**PORT** their goods from the UK. (*verb*)
4. This is a cheap im**PORT**. (*noun*)
5. The pre**SENT** city was founded in 944. (*noun*)
6. He's going to pre**SENT** his friend, Maher. (*verb*)
7. This is one of the re**JECTS** from the factory. (*noun*)
8. He re**JECTEd** her advice. (*verb*)

Grammar

- a
2. My exams finish on 27th June. ✓
 3. I'll be fine in the interview as long as they won't ask me technical questions. **don't ask**
 4. What time is your meeting about to

start tomorrow? **does the meeting start**

5. I'll hand in my notice for this job **after I'll get** the contract for my new one. **get**
6. I'll text you before we set off. ✓
7. The bus **doesn't arrive** until 7.30 in the evening. **won't arrive**
8. I've got my schedule for the Japan trip. **We're about to fly** to Tokyo at 10 a.m. on Monday. and then travel by train to Kyoto for one night. **are flying**
9. The moment **I'll receive** my results I'll phone you. **receive**

b

1. will have finished
2. will have found
3. will probably be going out
4. will have changed
5. will have been trying
6. will be using
7. will have run out
8. will be traveling
9. will be walking
10. will have solved
11. will have come

Everyday English

A: I've never seen such an attractive and talented class of children. I think you, as their teacher, deserve the highest praise.

B: Oh no. They're a splendid group of young people. I don't deserve any of the credit.

A: I'm sure they are splendid, but I don't agree that you don't deserve any credit. I know for sure that you planned the lovely decorations in their classroom.

B: I had very little to do with it. The children contributed lots of ideas themselves.

A: Perhaps they did, but you gave them the idea in the first place, didn't you? And that project for helping old people is the finest thing I've seen for years.

B: That was really nothing to do with me. They suggested it in the first place.

A: I'm sorry, I just can't believe it had nothing to do with you. And, even if they had the original idea, I'm sure you guided them in how to organize it.

B: You're very kind but it wasn't difficult at all. Anyone could have done it.

A: Oh, come on. It can't have been easy, and I don't agree that anyone could have done it.

Listening

a

1. c 2. d 3. a 4. e 5. b

b

1. d 2. c 3. a 4. b 5. a

Speaking

Suggested answers:

2. It won't be a traditional war. It will be a war of technology
3. by using arms control and diplomacy

Writing

Students' own answers

Unit 7 - Prose

Reading

a

1. e 2. d 3. h 4. a
5. g 6. b 7. f 8. c

b

1. c 2. b 3. c
4. b 5. b

c

1. He was free to roam the countryside and explore Old Roches Castle.
2. He left school and worked in a boat-painting factory.
3. This incident became a recurring theme in his writing.
4. He was set free because he received a family inheritance which he used to pay his debts.
5. Yes, they were. He published it as episodes in a newspaper telling the tale of an orphan living on the streets. The story was inspired by the feeling of Dickens, a poor child forced to make a living through his own wits.
6. He died because of a stroke.

Vocabulary

a

1. off
2. over
3. on
4. over
5. for
6. back

b

1. between the lines
2. in the long run
3. in advance
4. in theory
5. on and off
6. at risk

Pronunciation

a

- | | | |
|---------|---------|---------|
| 1. cute | 2. kite | 3. rate |
| 4. hate | 5. note | 6. bite |

b

- | | |
|--------------|-----------|
| 1. autumn | 2. castle |
| 3. knowledge | 4. wrong |

Grammar

a

1. started
2. were / was
3. would have bought
4. had come
5. would tell
6. would have arrested

b

(Answers vary)

c

1. If I knew my friend's number, I would phone her now.
(or) I would phone my friend if I knew her number.
2. The poor man could have built his house if the officials hadn't stopped him.
(or) The poor man could have built his house unless the officials had stopped him.
(or) Unless the officials had stopped the poor man, he could have built his house.
3. If our team had won the match, they would have moved up.
4. If Christine were / was on holiday in Italy, she wouldn't be in hospital now.
5. If the streets in our town weren't so crowded, I could drive my car.
(or) Unless the streets in our town were so crowded, I could drive my car.

Everyday English

a

Operator: Certainly, hold on a minute, I'll put you through. (3)

Peter: This is Peter Martin. Can I have extension 3421? (2)

Operator: Hello, Frank and Brothers.

How can I help you? (1)

Peter: This is Peter Martin calling. Is Bob in? (5)

Frank: Thank you Mr. Martin, I'll make sure Bob gets this A.S.A.P. (10)

Peter: Thanks, bye. (11)

Frank: I'm afraid he's out at the moment. Can I take a message? (6)

Frank: Bob's Office, Frank speaking. (4)

Peter: Yes, that's 025567896, and this is Peter Martin. (9)

Frank: Bye. (12)

Peter: Yes, could you ask him to call me at 025567896? I need to talk to him about the line. It's urgent. (7)

Frank: Could you repeat the number please? (8)

Listening

a

1. Speaker 1 likes reading about author's lives: William Shakespeare, Christopher Marlowe, Earnest Hemingway, Naguib Mahfouz, Gibran Khalil Gibran and many others.
2. Speaker 2 is interested in poetry, English poetry to be more specific.
3. Speaker 3 prefers reading a big-sized novel to watching a short film about it.

b

1. his father's best friend
2. Victor Hugo
3. three years
4. nature
5. journey
6. passion

Speaking

(Answers vary)

Writing

(Answers vary)

Unit 8 - Essay

Reading

a

1. strident
2. intensified
3. uncompromising
4. outcast
5. tenderness
6. yield
7. yelled

c

1. Antara struggled to win the recognition of his father and tribe.
2. Antara would be free if he fought in the battle.
3. They greeted him.
4. Some of Antara's poems are about Ablah.
5. He was angry because some of Antara's poems were talking about his sister, Ablah.
6. He controlled his severe life in uncompromising poetry that combines flashes of tenderness with blood-curdling violence.

Vocabulary

a

7. pain in the neck
8. cost an arm and.
9. speak her mind
10. follow your heart
11. jumped out of her skin

b

1. whichever
2. wherever
3. whoever
4. whatever
5. whenever

Pronunciation

a

- | | | |
|----------------|--------------|--------------|
| 1. DANgerous | unbeLIEVable | iILEGal |
| 2. imPROBable | aCCOUNTable | reSPECTable |
| 3. preDICTable | suGGESTible | imPOSSible |
| 4. suPERlative | diSTINCTive | interACTive |
| 5. unSAFE | misbeHAVE | reUSE |
| 6. incoRRECT | indePENDent | insuFFicient |

Grammar

a

1. I wish he wouldn't make fun of people.
2. I wish he could help me.
3. I wish he had done the laundry for me.
4. I wish he were telling (told/ could tell/ would tell) me the truth.
5. I wish he would stop smoking.

b

1. I had caught it.
2. Rana/She had stayed in the meeting.
3. she had accepted it.
4. I had found it.
5. he had played the match.

Everyday English

1. Would you help me prepare what to do about the graduation party?
2. I would like to help you with both
3. A restaurant would be fun!
4. We should probably have both.
5. Maybe we could do both!

Listening

1. It comes from the Arabia.
2. It tells us about a poor young man named Aladdin who goes through a series of adventures.

3. He was deceived by an evil wizard.
4. He found a small lamp.
5. It helped him to win the love of the princess.

Speaking

(Answers vary)

Writing

(Answers vary)

Progress Test 2

Reading

a

- | | | |
|--------|----------|------------|
| 1. was | 2. where | 3. because |
| 4. the | 5. and | |

b

1. He studied law in London.
2. Because he refused to move to a back seat for a white man.
3. He inspired millions of people to action, preaching a message of love, tolerance and avoiding greed.

c

1. Gandhi started his first civil disobedience campaign in South Africa.
2. "Quit India" movement started in 1942.
3. Gandhi is remembered as a peaceful protester.

Grammar

a

- | | |
|---------------------|---------------------|
| 1. will buy | 2. hadn't said |
| 3. I had taken, | 4. am going to meet |
| 5. Will have driven | 6. it was/ were |

b

1. Bob travelled all over the world, where he met a lot of famous people.

2. We will spend our holiday in the same village, where we have had a lot of joyful days there.
3. I don't know most of the people, whom/ who you invited to the party.
4. The subject which you wrote about last week interested everyone.
5. I apologised to the woman whose coffee I spilled on her new dress.

c

1. If his mother had taken him to the fun city, the young boy would have been happy.
OR: The young boy wouldn't have been sad if his mother had taken him to the fun city.
2. If it were too cold to snow, we could go skiing.
3. If my little brother hadn't lost his money, he would have been happy.
4. If I had a computer, I could surf the net.
5. If I were rich enough, I would help the poor.

Pronunciation:

1. hour 2. write 3. knee
4. column 5. psychology

Everyday English:

(Answers vary)

Writing:

(Answers vary)

Unit 9 - Citizenship

Reading

a

1. c 2. f 3. d
4. a 5. b 6. e

b

1. It is the law governing the acquisition, transmission and loss of Syrian citizenship.
2. It can be obtained by birth or naturalization.
3. It is determined predominantly by paternity (father) regardless of the place of birth.
4. They cannot work in the public sector or own a real estate in Syria.
5. Non-nationals who have resided in the country for over 5 years and fulfilled a number of other requirements can apply for naturalisation.

c

1. False 2. False
3. True 4. False

Vocabulary

1. elections 2. rights 3. community
4. moral 5. positive 6. patriotism

Pronunciation

1. b - a
2. a - b
3. b - a
4. b - a
5. b - a
1. a - b

Grammar

a

1. are 2. is 3. is
4. is 5. is 6. have
7. is 8. are

b.

(Suggested answers)

1. Neither you nor me needed to visit the Cathedral.

2. Either a hammer or a piece of stone might help us with this kind of work
3. You shouldn't have called neither the police nor neighbours.
4. Breaking the silence was not the only good thing she did but it was also very useful.
5. Neither Peter nor his wife liked the idea of going for a walk.
6. You can take Either Sally or any other person with you. I really don't care that much.

Everyday English

1. d 2. c 3. a 4. e 5. b

Listening and Speaking

a

(Answers vary)

b

(Answers vary)

(Suggested answer): People have different views about the law.

c

1. False 2. False 3. False
4. Not given 5. True

Unit 10 - Culture Shock

Reading

a

(Answers vary)

b

1. Not given 2. True 3. Not given
4. False 5. True

c

1. to 2. about 3. to
4. in 5. in

d

(Answers vary)

e

(Answers vary)

Vocabulary

1. We have broken bread with each other
2. He would lose face
3. She has a wide face
4. Save face
5. She gave him pumpkins

Pronunciation

1. (expecting confirmation ↘) (showing less certainty ↗)
2. ↗ ↘
3. ↗
4. ↗ ↘
5. ↗ ↗ ↘

Grammar

a

(Answers vary)

b

- | | |
|-----------------------------|--------------------------------------|
| 1. must | 2. have to |
| 3. must | 4. you mustn't |
| 5. don't have to | 6. I should have reserved |
| 7. should | 8. must I |
| 9. you should | 10. must |

c

- | | |
|-----------------------------|-----------------------------|
| 1. mustn't | 2. don't have to |
| 3. don't have to | 4. mustn't |
| 5. don't have to | 6. mustn't |

d

1. Colin had to work on Sunday.
2. Joan didn't have to work on Sunday.
3. Derek should have worked on Sunday
4. Mary didn't have to work on Saturday.
5. Brian should have worked on Saturday
6. Daniel had to work on Saturday.
7. Joan should have worked on Saturday
8. Derek doesn't have to work on Saturday.

Everyday English

1. h - d
2. e - b
3. a - d
4. b - j
5. e - f
6. a - f

Listening

a

(Answers vary)

b

cake: Russia, The Philippines

soup: Korea

pie: Russia

pasta: The Philippines

c

1. False
2. True
3. False
4. True
5. False
6. True

d

(Answers vary)

Speaking

a

(Answers vary)

b

(Answers vary)

Writing

(Answers vary)

Unit 11 - Epics

Reading

a

1. vague
2. utilise
3. indebted
4. epic
5. swear
6. contemporary

b

1. b
2. c
3. a
4. c
5. b

Vocabulary

a

1. e
2. a
3. d
4. b
5. c

b

1. satire
2. climax
3. prose
4. plot
5. metaphor

Pronunciation

a

1. I'm tired. (weak)
2. "The girls are beautiful, aren't they?" - "Yes, they **are**." (strong)
3. "Where **is** John?" - "John's here." (weak)
4. "**Does** he earn a good living?" - "Yes, he does." (weak)
5. This watch is mine. (weak)
6. "Can I help you?" - "Sure, you **can**." (strong)
7. The men **have** eaten. (weak)
8. "Has he paid the bill?" - "Yes, he **has**." (strong)

Grammar

a

1. (that) the train arrived on time.
2. Tarek said (that) he had to finish that report by three o'clock.
3. The doctor said (that) the boy would improve quickly.
4. William said (that) he was leaving later that day.
5. Joly said (that) she had seen that movie the night before/ the previous night.
6. Helen said (that) she had read that book.

7. Marry said (that) she couldn't go to the movie with him.

b

1. ... why he wanted the job.
2. ... how he had heard about it.
3. ... if he had got any experience before.
4. ... if he could work seven days a week.
5. ... how he would travel to work.
6. ... if he had a car or he preferred walking.
7. ... how much he expected to earn.
8. ... when he could start.

Everyday English

2. c
3. e
4. a
5. b/ d
6. g
7. a
8. f /b

Listening and Speaking

a

(Answers vary)

b

(Answers vary)

c

1. long-suffering
2. believe
3. the throne
4. the most precious
5. heads north
6. the Apple of life
7. underground city
8. take up
9. deathbed
10. eventually
11. in peace and harmony

Writing

a

(Answers vary)

b

(Answers vary)

c

(Answers vary)

Unit 12 Masterpieces

Reading

a

1. vengeance
2. imprisonment
3. resurrection
4. sacrifice
5. prejudice

b

1. It was published in the late 18th century.
2. He stayed there for 18 years.
3. It is that death is not the end of life as there is resurrection for all those who sacrifice soul for others to live peacefully.
4. to save the life of Charles Damay and Lucie Manette
5. It is violence.
6. When they accept each other.

Vocabulary

a

1. a. idiomatic
b. literal
2. a. literal
b. idiomatic
3. a. idiomatic
b. literal
4. a. literal
b. idiomatic

5. a. literal
b. idiomatic

b

1. got out
2. came me back
3. picked me up
4. pick up
5. look up

Pronunciation

b

1. If I had enough money, I would travel around the world.
2. I read a story about a poor man who suddenly became rich.
3. My mother is afraid of travelling by air, so we had to travel by train.
4. Can I have a box of chocolate please?
5. Jane and Mary need a lot of experience to get a job.
6. The plane to London will take off at eleven o'clock.

Grammar

a

1. b 2. c 3. b 4. b 5. b

b

1. Never have I met such well-behaved children before. They are as good as gold.
2. No sooner had my brother sat down to dinner than there was a knock on the door.
3. Seldom do we read newspapers nowadays.
4. Not only did he make new products, but he also did experiments.
5. Here arrives the boss
6. I wonder what my sister can do to

solve the problem.

Everyday English

1. Would you mind
I'd prefer if you didn't
I'm sure I can
2. Would it be possible for
Please feel free
No problem

Listening

a

(Answers vary)

b

1. b 2. c 3. c 4. b 5. a

c

(Answers vary)

Speaking

a

(Answers vary)

Writing

(Answers vary)

Progress Test 3

Reading

a

1. It can be verbal by using a language to speak to others, or non-verbal by using the body language such as gestures or facial expressions.
2. This can be interpreted as aggressive - they bow instead.
3. smiling for happiness, crying for sadness.

b

1. verbal 2. aggressive 3. gesture

c

1. Japanese consider shaking hands aggressive.

2. Avoiding eye contact into your parent's eyes is a sign of respect in many parts of the world.

Grammar

a

1. Can I borrow your pen?
2. May I close the window?
3. May I use your photocopier, please?
4. May I turn on the TV?
5. May I use your dictionary?

b

1. She is either at the office or at the airport.
2. The film was not only funny, but also exciting.
3. Neither the English team nor the Scottish team played well.
4. July bought both a dress and a jumper.

c

1. ... I had arrived the previous day/ the day before.
2. ... how long I was going to stay.
3. I said I was going to stay for three weeks.
4. He asked me if I had been to London before.

d

1. Only did we see elephants and tigers when we arrived in India.
2. Hardly had I unpacked in my hotel room when my phone rang.
3. Seldom do the reserve guards catch illegal hunters.
4. Never have I seen such a wonderful waterfall before.
5. No longer are there any tigers in the northern region.

Everyday English

1. Answers vary
2. Answers vary
3. Answers vary
4. Answers vary

Writing

(Answers vary)

Audio Scripts - Student's Book

Unit 1

R 1.1

Interviewer: So, how long have you been living here?

Sofia: For about six months now.

Interviewer: Why did you choose Damascus?

Sofia: Because, Maher, my husband, and I have always loved Arab culture and the language, Maher's an English teacher and he got a job here in a language school.

Interviewer: Why did you want to take a year off?

Sofia: Basically I want a year off teaching. I love teaching children but I needed a change. Also I've been drawing and painting since I was little but I've never really had the chance to study drawing. So this seemed like the perfect opportunity to have a change and learn to draw properly.

Interviewer: What have you been doing here since you arrived?

Sofia: Well, I found a fantastic art teacher, called, Salma, and I've been having classes with her since October. She's great and she speaks English, which is lucky because I don't know how much Arabic yet. But, I am learning the language as quickly as I can.

Interviewer: Is Arabic a difficult language to learn?

Sofia: Incredibly difficult! Especially the pronunciation. You have to learn to make a lot of new sounds. Also it takes a long time to learn to read and write in Arabic.

Interviewer: You also teach dancing here.

Sofia: That's right.

Interviewer: How did that happen?

Sofia: Well, I've been teaching dancing for six years, and they want to learn. I give classes

here. I give classes here in my living room. We have a lot of fun.

Interviewer: Are your students surprised that an English person is teaching them dancing?

Sofia: Yes, very, but they're also really happy to find that a foreigner loves Arabic music and understands something from their culture.

Interviewer: What's the best thing about living in Syria so far?

Sofia: the people. The hospitality of the people here is absolutely amazing.

Unit 2

R 2.1

helped	believed	finished
ended	missed	wanted
educated	ordered	washed
called	needed	realised

R 2.2

Interviewer: Hello and welcome to this week's edition of How to Live. Today's programmer's about taking up new activities, and how to succeed at them. With us is the manager of a big company in Damascus, Mr. Faisal, Good afternoon.

Faisal: Good afternoon.

Interviewer: Mr. Faisal, what tips can you give our listeners who are thinking of learning to do something new?

Faisal: Well, first of all I would say choose wisely. On the one hand, don't choose something completely unrealistic. For

example, don't decide to take up sailing if you can't swim, or parachute jumping if you're afraid of heights. But, on the other hand, don't generalise and think that just because you aren't very good at one sport, you won't be able to do any sports at all. I mean, just because you were bad at gymnastics at school, doesn't mean you might not love playing tennis.

Interviewer: So think positive?

Faisal: Definitely. And never think you'll be bad at something before you've even tried it.

Interviewer: OK, so, let's imagine I've started to learn to play tennis and I'm finding it very hard work.

Faisal: Well, first don't give up too quickly, carry on for at least a few months. It often takes time to begin to enjoy learning something new. Another thing that can help, if you're having problems learning something, is to give it a break and then try again, perhaps a month or two later.

Interviewer: But what if I carry on and I find I really don't have a talent for tennis?

Faisal: I think the important thing is not to be too ambitious. I mean if you've never done much sport and you decide to learn to play tennis, don't expect to become the next Wimbledon Champion as Roger Federer. Just aim to enjoy what you're doing, not to be the best in the world at it.

Interviewer: But if, even after all this, I still feel I'm not getting anywhere?

Faisal: Well, sometimes you do have to accept it and say, "OK", this really isn't my thing.' And you need to give it up. But why not try something else?

There are lots of other things you can learn to do. But remember that if you take

up an activity that you're really interested in even if you aren't very good at it, you'll make new friends, because you'll be meeting other people who have similar interests to you.

Interviewer: So it might be good for my love life.

Faisal: Exactly.

Interviewer: Dr. Faisal, thank you very much.

Unit 3

R 3.1

We *need* to be at the *meeting* at *four* o'clock.

① ② ③ ④

We *need* to be at the meeting at four o'clock.

①

We *need* to be at the meeting at four o'clock.

②

We need to be at the *meeting* at four o'clock.

③

We need to be at the meeting at *four* o'clock.

④

R 3.2

1. I live at number 11 **Johnson** Street.
2. **Alison** used to be a singer.
3. The news is on Channel 1 **now**.

R 3.3

A: Can you tell me how much a sightseeing tour costs, please?

B: Certainly, the half-day trip is \$ 10.

A: And **when** does the boat leave?

B: There are departures at 10 a.m. and 2 p.m. every day.

A: **Is it necessary** to book in advance?

B: Well, the boats are always very popular on fine days.

A: **What happens if** the weather's bad?

B: Well, if it's really rough, of course we

cancel the trip.

A: What's the weather going to be like next Saturday?

B: I'm afraid I really don't know- Why not take a chance!

R 3.4

This poem deals with one's limitations in life. Everyone has them and Milton's blindness is a perfect example of this. His eyesight gradually worsened and he became totally blind at the age of 42. This happened after he served in an important position under Oliver Cromwell's revolutionary Puritan government in England. Simply, Milton rose to the highest position an English writer might at the time and then sank all the way down to a state of being unable read or write on his own.

The genius of this poem comes in the way that Milton exceeds the misery he feels. First, he forms himself, not as an individual suffering or lonely, but as a failed servant to the Creator: God. While Milton is disabled, God here is enabled through imagery of a king commanding thousands. This heavenly king, his ministers and armies, and his kingdom itself are invisible to human eyes anyway, so already Milton has cancelled much of his failing by weakening the necessity for human vision. More directly, through the voice of Patience, Milton explains that serving the heavenly king only requires bearing those hardships, which really aren't that bad that life has burdened you with (like a "yoke" put on an ox). This grand mission from heaven may be as simple as standing and waiting, having

patience, and understanding the order of the universe. Thus, this is a great poem because Milton has not only dismissed sadness over a major shortage in life but also shown how the shortage is itself filled with an extraordinary and uplifting purpose.

Unit 4

R 4.1

Example: Let's face the facts. This company is going bust quickly.

1. My landlady bought a new handbag the other day.
2. The first girl earned twenty pounds.
3. The second boy waited for half an hour.
4. I don't know when they finished work yesterday.
5. I don't like fast food as a rule.
6. It was a perfect afternoon, perfectly marvelous.
7. Raise both your hands slowly into the air.
8. I watch TV most evenings; in fact, I watched for five hours last night.

R 4.2

Marwan: What about joining our new project, Tarek?

Tarek: Well, I'm not sure about it. How much will it cost me?

Marwan: Oh, only SYP 100.000.

Tarek: SYP 100.000 you say. Hm, it sounds a bit risky to me.

Marwan: Risky! There's no risk! We'll make a million.

Tarek: That's what you say. But I don't quite understand your plan.

Marwan: It's simple. We're going to open

a cafe, "Yooooj Cafe".

Tarek: What's new about that? I don't quite follow you.

Marwan: Well, this won't be an ordinary cafe. We'll serve meals from a different country every night.

Tarek: Hm. It might work if you could find enough expert cooks. But really, I can't decide yet.

Marwan: Well, make up your mind quickly. It's a great opportunity!

Tarek: Maybe, maybe not.

R 4.3

Speaker 1:

When I was young, I passionately used to watch TV series, movies, and the plays that were on the screen. I always dreamed of being one of those famous artists in the world. After I grew up and finished my university studies as an engineer, my dream of being an actor was still coming to my mind. Now that I have become a famous actor, and fulfilled my dream, I am surprised that the life of an actor is very different from the lives of ordinary people. As an actor, I have to be careful in all my behaviour and social relationships. The media is following me everywhere and is interfering with even the smallest details of my personal life. It bothers me a lot, but I am satisfied with what I have achieved so far. I'm really impressed with the great love of people around me.

Speaker 2:

I originally belong to an old artistic family and my parents always encouraged me to be an actress. I finally

achieved their dream and became a celebrity, but after I got married, I suffer a lot. As you know, fame has a huge tax and this causes many problems with my family, my husband and my children. In addition, being an actress negatively affects my personal life. I am thinking seriously of giving up acting, as the matter is no longer bearable. I have a lot of problems with my husband now. I can't stand it anymore.

Speaker 3:

Since I came from a wealthy family, I was sent to the United Kingdom to study film and theatre directing. After I started my profession, I became fond of it. But I always watched the actors on stage and I wished to be in their place. I could see how much the audience adored even the details of stars' lives. That's why I got motivated and made my decision to be an actor. Of course, appearing on stage is never easy. I remember my first appearance on stage and how I felt at that moment. I was really confused as I forgot my role and thought about the audience impression. This confused me a lot at the beginning, but then I focused on my roles and forgot about the audience and became accustomed to the situation. I love my job and I'm looking forward to acting with world stars.

Unit 5

R 5.1

A: I'm afraid I have a complaint to make.

B: Oh dear. Please take a seat.

A: I'm sorry to say the bill you sent me was incorrect.

B: Incorrect, madam? That's very strange.
A: Yes, I know, and what's more, this isn't the first time.
B: Really madam? I find that very hard to believe.
A: Look, it's happened five or six times in the last three months. It really isn't good enough.
B: Ah. Well, I must apologise, madam. It's the new computer.
A: Well, don't you think it's about time you got it working properly? It's most inconvenient.
B: I agree entirely. I'm awfully sorry about it. I assure you it won't happen again.

R 5.2

Peter: So what were you like when you were younger?
Rena: When I was a kid, I was kind of irresponsible.
Peter: You? Really? What made you change?
Rena: Graduating from high school.
Peter: What do you mean?
Rena: Well, until I graduated, I'd never had any important responsibilities. I knew nothing about my duties and rights. But then, I went off to college.
Peter: I know what you mean. I was really immature when I was a teenager.
Rena: So what made you change?
Peter: I think I became more mature after I got my first job and moved away from home. Once I had a job, I became totally independent and aware of everything.
Rena: Where did you work?
Peter: I worked for my dad at the clinic.

Unit 6

R 6.1

(to) add ict add ict	(to) con flict con flict	(to) con trast con trast
(to) de crease de crease	(to) per fect per fect	(to) pro duce pro duce
(to) re cord re cord	(to) con duct con duct	(to) pro ject pro ject
(to) sub ject sub ject	(to) in crease in creased	(to) re call re call

R 6.2

A: Mr. Khaled. After such a certificate, you must feel on top of the world.
B: Oh, **it was nothing really, nothing at all.**
A: No, I can honestly say that it was a great job what you've done so far.
B: **That's very kind of you, but I feel the real credit must go to the whole team of the charity for their support.**
A: You're being called an innovator for promoting such services in society. I must say that finding jobs for the young is something not easy at all. We really appreciate your efforts in the charity.
B: **You're embarrassing me.** I've just been very lucky for having a wonderful team.
A: I hear that you've planned the whole project. Tell us about that.
B: Oh, **you're exaggerating. I only played a small part in the whole thing.** It was very much a team effort.
A: Well, thank you very much, Mr. Khaled.
B: Thank you...

R 6.3

The United Nations Convention on the Rights of the Child, or UNCRC, is the basis of all of UNICEF's work. It is the most

complete statement of children's rights ever produced and is the most widely-ratified international human rights treaty in history. Under the convention, a child is any person under the age of 18. All children have all these rights, no matter who they are, where they live, what language they speak, what their religion is, what they think, what they look like, if they are a boy or girl, if they have a disability, if they are rich or poor, and no matter who their parents or families are or what their parents or families believe or do. No child should be treated unfairly for any reason. Governments must do all they can to make sure that every child in their countries can enjoy all the rights in this Convention.

R 6.4

I think human rights only became an issue after World War II. That's when the United Nations issued their Universal Declaration on human rights. This is kind of the rulebook, the do's and don'ts of human rights. When I look at the world today, it seems not many people have read this. I doubt if most people know it exists. I think government leaders should know about this. A lot of them don't care much about human rights. I can't believe it's the twenty-first century and human rights are still an issue in pretty much all of the world's countries. The most powerful countries even attack each other for abusing human rights. I hope one day that all human rights are respected. That will be paradise.

Unit 7

R 7.1

knee ghost scissors whale bomb
wrist guitar tissue salmon

R 7.2

rhyme	comb	knot	calm	knock
honest	where	thumb	yolk	crumb
wrong	should	knight	answer	doubt
choir	whole	talk	write	know

R 7.3

Receptionist: National Health Agency, good morning.

Caller: Good morning. **I'd like to speak to Dr. Amal please.**

Receptionist: May I ask who's calling, please?

Caller: **My name's Zaina.**

Receptionist: **Just a moment** Miss Zaina, **I'll put you through** I'm sorry, Dr. Amal's **line is engaged. Will you hold or can I take a message?**

Caller: **Could you ask her to ring me back,** please? My phone number is 0303-242892.

Receptionist: Certainly. I'll do that. **Thank you for calling.**

R 7.4

Agatha Christie is one of the world's best-known and best-loved authors. Her famous detectives and her brilliantly constructed plots have caught the imagination of generations of readers. Although she lived to an old age and wrote many books, she did not reveal much about her personal life.

In December 1926, an incident occurred

which would have made a fascinating detective story in itself. At the top of her success with her first novel, she apparently disappeared suddenly for ten days. At the time she was extremely anxious because of her divorce. She was sleeping badly, she couldn't write and she was eating very little.

On Friday 3rd December, Agatha told her secretary and companion, Carlo that she wanted a day alone. When Carlo returned in the evening, she found that the garage doors had been left open and the maids were looking frightened. Mrs. Christie had left quickly without saying anything and the police found no trace of her. Agatha's disappearance was a mystery and caused a lot of suspicion. The mystery ended ten days later when Agatha was found alive and well in a health spa in Yorkshire. Her husband declared that she had lost her memory. But to this day, nobody really knows what happened during those missing ten days.

Unit 8

R 8.1

1. loudness ambitious dangerous
2. sociable reliable comfortable
3. irresponsible sensible impossible
4. competitive talkative aggressive
5. unfriendly insecure

R 8.2

Read and listen to the conversation.

Mr. Bshara: I'm sorry to trouble you at this early hour but **I need your help urgently.**

Mr. Salim: Certainly! How can I help?

Mr. Bshara: My friend has had a bad fall. He's hit his head on something sharp. He's

bleeding. I think he'll need some stitches. **Could you** rush us to a nearby hospital?

Mr. Salim: Give me a moment and I'll be there.

Mr. Bshara: **Do you think you could possibly** bring the first aid kit with you?

Mr. Salim: For sure!

Mr. Bshara: Thank you very much.

R 8.3

Literary genres theory refers to an organizing principle that classifies literary works, according to specific literary styles of organization or the internal structure of these works. Most of these types are derived from fine literary works whose techniques and rules are transformed, due to a number of social factors, into standards that writers take into accounts when creating their texts. Critics make these criteria a starting point in their evaluation of the texts they encounter. In it, readers define their horizons and expectations of texts when reading and assessing them. Literary genres are a magnetic field that has a very effective influence in the process of producing and criticizing literary works.

R 8.4

The writer embodies his vision of the world through his use of the institution of literary genre to convey his artistic, social and political vision and spread it in his society through the literary work that embodies it. As for the reader, literary genre institution has a coding system that deals with the literary work and draws the horizons of his expectations according to his identity, and ultimately governs his

close and distant response to him, just as his specific taste for this literary genre is the result of accumulation of his reading in the different stages of his life.

Unit 9

R. 9.1

Waiter: Would you like some more tea?

John: Oh, thank you very much. I'd love some.

Waiter: Would you like it with milk or lemon?

John: Milk, please. Not too much.

Waiter: Sugar?

John: No thank you. No sugar. I'm trying to lose weight.

Waiter: Would you care for a ginger biscuit?

John: Not just at the moment, thank you, but I'd like another piece of Angel cake, if I may.

Waiter: Certainly. Please help yourself.

John: You're most kind.

Waiter: Not at all.

R 9.2

When it comes to what it takes to be a good citizen, the public has a long list of traits and behaviours that it says are important. It is important that you understand the rules of good citizenship. These rules help you at school, at home, and everywhere you go. You should use these rules in your everyday life because they deal with sharing, helping people, and being a good person. The rules to being a good citizen no matter where you live or who you are with. Good citizens always share their things if someone

needs something. If you are able to offer a helping hand by carrying something for a friend who has their hands full or offering a pencil for example to the person sitting next to you then you should do it. Sharing involves taking turns, asking nicely before borrowing someone's things, and doing what you can to help. Sometimes it is not okay to share and you do not have to.

Unit 10

R 10.1

1. What's the time?

Where do you live?

2. Are you going to the party tonight?

Have you got a pen?

3. You're French, aren't you?

He's very tall, isn't he?

4. You're French, aren't you?

Your train leaves at six, doesn't it?)

5. Do you prefer reading poetry or prose?

Would you rather be a doctor, psychologist or an engineer?

R 10.2

1. Do you like pop music?

2. Would you like to walk or to take the bus?

3. The movie was great, wasn't it?

4. What time does the museum open?

5. People use first name here, don't they?

R 10.3

Paul: Jack's got a new job.

Carla: A new job?! Good for him.

Paul: Apparently, he's promoted.

Carla: Is he? **How amazing!**

Paul: Yes. He told me that last week. He's going to work in the main office.

Carla: **In the main office?** That's interesting!

Paul: Yes. He's travelling to Spain tomorrow.

Carla: **Oh, that's incredible!** What about his family?

Paul: They're travelling with him, too.

Carla: **Are you serious?**

Paul: Sure. They'll have a flat in the centre of Madrid.

Carla: **You're kidding!** I'll call him now.

R 10.4

Our show today is about different customs around the world.

In the United States, as a way of showing gratitude for waiters' service, it is expected that people leave between 10-20 percent of the bill in tips. In South Korea, employees in the food service industry are given fair wages, and it is insulting to attempt to tip them.

In many cultures, it is all right to ask for salt to add to your food. But if you are dining with friends in Egypt, keep in mind to avoid asking for salt. It is taken as an insult to the host, as Egyptians take it to mean that you don't like the taste of the food.

Don't show up on time in Venezuela. Looks like Venezuelans are not like British people who are very punctual and make

a great effort to arrive on time. Reaching on time is considered rude in Venezuela and it is recommended to reach at least 15 minutes later than the scheduled time. Early or on time guests are viewed as being too eager and even greedy.

Avoiding using red ink in South Korea is based on their history and customs, red ink was used to write down names of dead people on the family register. Whereas in Mexico, it's better to stick to a traditional red rose rather than a yellow rose, which means death in Mexican culture.

Unit 11

R 1.11.

1. He's my best teacher.
2. Do they play any sport?
3. She was late.
4. Yes, we have.
5. Have you ever seen it?
6. Yes, there are.
7. Does she speak French?
8. She has decorated the room, hasn't she? - Yes, she has.

R 11.2

Santiago is an old fisherman who has gone 84 days without fishing. He has now been termed as "salao" by the local people, which means that he is suffering from the worst form of unluckiness.

Once a strong and healthy man, he was great at his job and would always catch the best fish. Now, he is an old and poor man with nothing much to keep his days and mind busy.

Even the boy whom he loves dearly and had trained well is now not allowed by his parents to work with the old man because of his unlucky strike.

Manolin, the young boy, however, loves Santiago and cares for him. He often brings him food and tea and they talk about all things under the sun especially Santiago's favourite - the American baseball.

Determined to change his luck and bring home a catch big enough to get the town talking, the old man sets out on the sea on the 85th day. He goes out into the Gulf Stream and his bait soon gets taken by a big fish which might be a Marlin.

But, the fish will not relent so easily. The old man is also determined and won't let go easily. What follows is a fight for life with both sides being equally brave and determined.

"But man is not made for defeat," he said. "A man can be destroyed but not defeated."

Unit 12

R 12.1

1. at eight o'clock
2. an interesting film
3. as soon as possible
4. a car accident at night.

R 12.2

1. First of all, I'm going to book a ticket.
2. My father is an old man.
3. Ted is using a computer at the moment.
4. I'm interested in art and music.

R 12.3

Son: Dad, can I go out tonight?

Father: It's a school night! I'm afraid that's not possible.

Son: Dad, all my friends are going to the game!

Father: I'm sorry, son. Your grades haven't

been the best recently. I'm going to say no.

Son: Ah, Dad, come on! Let me go!

Father: Sorry son, I said no!

Son: What if I promise to finish all my duties tomorrow?

Father: You're always nagging on me!

Ok, son. But be sure I'll check your job tomorrow.

Son: Thanks dad.

R 12.4

Pablo Picasso was a Spanish painter, sculptor, plastic artist and one of the most famous artists of the twentieth century. He is considered the founder of Cubism movement in art.

Picasso was born in 1881 in the southern Spanish city of Malaga, into a middle-class family. Picasso was the first child in the family. His mother was Maria Picasso, and his father was the artist Jose Ruiz, who was a professor of drawing and painting in a painting school. In 1901, Picasso's first trip was to Paris, and there, he met the poet and journalist Max Jacob, who helped him learn French.

Picasso returned to Madrid and with his friend Francesco Soler founded a magazine, in which Soler used to write articles in it, while Picasso witnessed the cartoons, which were mostly caricatures, through which he portrayed the suffering of the poor. In 1907, Picasso participated in an exhibition inaugurated in Paris by Daniel Henry Canfellier, a German historian and collector, and one of the first supporters of the cubist school.

Picasso defined art, saying: "Art is the lie that makes us discover facts."

Audio Scripts - Workbook

Unit 1

R 1.1

Emily

I'd been working as a math teacher in a primary school for about four years and I was getting really fed up. The kids were really badly behaved and rude, and it was really hard to control them. Every day was really stressed and awful. I was working every evening making homework and preparing lessons and I just went to bed exhausted and really depressed every night. It just wasn't the right job for me.

Then one day I read in the newspaper that there aren't enough plumbers in the country. Too many people are going to university and not enough people are training to be plumbers! And I said jokingly to my friend, "I'll be a plumber. I'll earn more money and I won't have to deal with those kids every day"!

At first, it was just a joke, but then I started thinking about it seriously and well here I am, and so far I'm really enjoying it. You have practical problems to solve every day, which I like. You start work early, which I don't like I must say, but when you go home at four or five o'clock that's it, you can forget about it until the next day. No more nights lying awake worrying about it!

I'm the only woman on the course. My colleagues are all male, but they're fine. They make a few jokes, mostly because I used to be a teacher, but it's all very friendly. Sometimes you meet older people who think you can't do the job

because you're a woman, and that's a real pain, but compared to my classes at the school where I used to work it's really no problem at all!

Robert

I lost my job when the company where closed down, and it was terrible. All these men unemployed and no jobs for them anywhere. And so my wife, Kathrin decided to go back to work. She's an engineer and has to work long hours.

So basically we changed places. I look after the baby and take the other two to school, and do the shopping and the cooking and the housework. And I must say it's the hardest work I've ever done! Before I used to think my wife had an easy time while I was working. Now I see mums and housewives in a different way! At first, I hated it. I was desperate to get back to work, but now I've started to enjoy it. I never used to see much of the kids and now I'm watching them grow up, and I'm part of everything they do. I still feel a bit lonely sometimes. Em, I miss the people I worked with, but at least the other mothers at school talk to me now, and I've even met some other "house-husbands" at school gate. But I don't want to do it forever. I'm still looking for another job.

Unit 2

R 2.1

Michael Jordan is the greatest basketball player of all time. Although, a summary of his basketball career and influence

on the game inevitably fails to do it justice, as a phenomenal athlete with a unique combination of fundamental soundness, grace, speed, power, artistry, improvisational ability and an unquenchable competitive desire, Jordan single-handedly redefined the NBA superstar.

He was a short-height boy early in childhood due to which he often uses to get rejected during the selection processes. After being grown up and started playing like a basketball player, he even failed to hit over nine thousand shots and ultimately lost over three hundred games for twenty-six times. He got frustrated a lot but his dedication and consistency paved his way towards success.

Here's what he said about failure:

"I have missed more than 9,000 shots in my career. I have lost almost 300 games. On 26 occasions I have been entrusted to take the game winning shot, and I missed. I have failed over and over and over again in my life. And that is why I succeed."

Unit 3

R 3.1

1. Did Frank buy a motorbike yesterday?
➤ No, Frank bought a car yesterday.
2. Did David teach at London University for ten years?
➤ No, David taught at London University for three years.

R 3.2

Thomas Stearns Eliot is one of the giants of modern literature, highly distinguished as a poet, critic, dramatist, editor and publisher. T. S. Eliot was born in St. Louis,

Missouri in 1888. He moved to England to settle, work, and marry there. In 1910 and 1911, he wrote "The Love Song of J. Alfred Prufrock" and other poems that are landmarks in the history of literature. Within a few years he had composed another landmark poem, "Gerontion" in 1920, and in 1922 he wrote The Waste Land.

In 1948 he received England's most exclusive and prestigious civilian prize, the Order of Merit, and, in the same year, the Nobel Prize in Literature. An important event in Eliot's later life was his second marriage at age 68. T.S. Eliot's last years, though happy, were darkened by illness. He died of emphysema in London on January 4, 1965. The London Times obituary was titled "The Most Influential English Poet of His Time".

Unit 4

R 4.1

1. My neighbour asked me over for dinner.
2. My best friend let me borrow his car.
3. I don't t know when it is the best time to call you.
4. They went fishing on a boat.
5. Don't hold back - say what you mean.
6. Can you lend me some money?

R 4.2

After the King of Denmark dies, his wife marries Claudius, the king's brother. The king's son, Prince Hamlet, feels sorry about his father's death and is also against his mother's marriage. The ghost of Hamlet's father appears and tells the prince that he was murdered by Claudius.

Hamlet doesn't know whether to believe the ghost or not. When the king shows his guilt at a play Hamlet is convinced he is the murderer. Polonius, the king's advisor, listens in to a conversation between Hamlet and his mother. He hides behind the curtain. Hamlet feels that someone is in the room and stabs him.

Claudius sends Hamlet to England. He gives orders to execute him when he arrives there. But Hamlet finds out about this and comes back to Denmark. When he arrives he finds out that Ophelia, the daughter of Polonius and a girl that Hamlet loved, is dead.

Laertes, Ophelia's brother blames Hamlet for the death of his father and sister. During a fencing match with Hamlet he uses a poisoned sword to kill him. Hamlet is hurt by the sword and Laertes wounds himself too. Hamlet's mother drinks from a poisoned cup of wine that Claudius prepares for the prince.

At the end of the play Hamlet, his mother, Claudius and Laertes all lie dead on the floor.

Unit 5

R 5.1

tʃ	dʒ	s	z
church	John	sister	zoo
child	gentle	Simon	zigzag
chair	January	see	zone

R 5.2

Joe: Hey, Tom, have you got a minute?

Tom: Yes, go on.

Joe: I've got a small favour to ask you.

Tom: Right.

Joe: So ... how would you feel about DJing at the school party next week?

Tom: School party? I don't usually do such parties.

Joe: Oh, right. So where do you usually DJ then?

Tom: No, I mean I don't usually go to school parties, let alone DJ at them.

Joe: Come on, I think you'd be brilliant at it!

Tom: Oh, I don't know ...

Joe: Look, I wouldn't usually ask, but you are the only DJ I know.

Tom: I'm not a very good one though. My music taste is ... quite strange. Everyone will probably hate it.

Joe: Come on! These guys will dance to anything when they are at a party! Why don't you give it a go? You'll be great!

Tom: ... I think I'm probably busy that day anyway.

Joe: Come on! There's nothing to lose!

Tom: OK, I'll think about it.

Joe: Great! Thanks, Tom!

Unit 6

R 6.1

1. We need to **inCREASE** our sales figures. (*verb*)
2. He's showed an **inCREASED** interest in the project. (*adjective*)
3. They **imPORT** their goods from the UK. (*verb*)
4. This is a cheap **IMport**. (*noun*)
5. The **PREsent** city was founded in 944. (*noun*)
6. He's going to **preSENT** his friend, Maher. (*verb*)

7. This is one of the **REJECTS** from the factory. (*noun*)
8. He **reJECTEd** her advice. (*verb*)

R 6.2

The Berlin Wall was a guarded concrete barrier that physically and ideologically divided Berlin from 1961 to 1989. The Wall cut off West Berlin from surrounding East Germany, including East Berlin. The western powers of the USA, Germany and France controlled life in West Berlin, while communist East Germany controlled the rest. The barrier included guard towers placed along large concrete walls. Anyone attempting to cross to the west was either shot or arrested by the East German border police. The wall came to symbolize the "Iron Curtain" that separated Western Europe and the Eastern Bloc during the Cold War. In 1989, a series of radical political changes occurred in the Eastern Bloc, which led to the Wall coming down and Germany being reunified in October 1990.

Unit 7

R 7.1

- | | |
|---------|---------|
| 1. cute | 4. hate |
| 2. kite | 5. note |
| 3. rate | 6. Bite |

R 7.2

1. In my country, most rain falls in autumn and winter.
2. We visited the church and the castle when we went to the ancient city.
3. Who wants to be a millionaire is a general knowledge quiz.
4. Excuse me! Your answer isn't right, it's wrong.

R 7.3

Operator: Hello, Frank and Brothers. How can I help you?

Peter: This is Peter Jackson. Can I have extension 3421?

Operator: Certainly, hold on a minute, I'll put you through.

Frank: Bob's Office, Frank speaking.

Peter: This is Peter Jackson calling. Is Bob in?

Frank: I'm afraid he's out at the moment. Can I take a message?

Peter: Yes, could you ask him to call me at 025567896? I need to talk to him about the line. It's urgent.

Frank: Could you repeat the number please?

Peter: Yes, that's 025567896, and this is Peter Jackson.

Frank: Thank you Mr. Jackson, I'll make sure Bob gets this A.S.A.P.

Peter: Thanks, bye.

Frank: Bye.

R 7.4

1. My name is Ahmad. I studied English literature at Damascus University and graduated in 2001. I have always wanted to be an important writer like uncle Mazen, my father's best friend. I have written dozens of literary articles. I like reading about author's lives: William Shakespeare, Christopher Marlowe, Earnest Hemingway, Naguib Mahfouz, Gibran Khalil Gibran and many others. For the time being, I am reading works of Victor Hugo; in fact, his book "Les Miserables" is a real masterpiece. It is about poor peoples' lives which makes me more sensitive

and a better person in society.

2. Hi, this is Ghazal from Homs. Studying in Britain makes one see the world differently. I studied my basic level at Al-Baath University. I had taught there for three years before I got my scholarship to carry on my Master and PHD degrees abroad. I am so interested in poetry, English poetry to be more specific. I'm working on my own study about nature and its relation to poetry. Through my study I can show those who cares how much our nature affects poets' impressions and writings. Nature can be seen in between the words and lines of a poem if the poet who writes it can touch the sense of beauty around him.
3. This is Zeina and I have always loved reading books. I feel that reading can take anyone beyond the borders, you can see places and meet people you would never have been able to see or meet unless you hold a book and start reading. I sometimes see films about what I read as literature. Some of these films are good and they are exactly alike but this is not always true if we come to other works. Frankly, I prefer reading a big-sized novel to watching a short film about it. Reading is my passion.

Unit 8

R 8.1

1. DANgerous unbelLIEVable
 iLLEGal
2. imPROBable aCCOUNTable
 reSPECTable
3. preDICTable suGGESTible

imPOSSible

4. suPERlative diSTINCTive
 interACTive

5. unSAFE misbeHAVE reUSE

6. incoRRECT indePENDent
 insuFFicient

R 8.2

The legend of Aladdin's lamp is one of the most famous Arabian legends of all the times. It is the legend of Aladdin's lamp, as well as one of the most prominent folk tales from Arabia. The legend of Aladdin's lamp has captured the imaginations of the young and old and from all over the world, as it is part of the collection of legends in the "Bank of One Thousand and One Nights". This story tells of a poor young man named Aladdin, who goes through a series of adventures after being deceived by an evil wizard. That young man found a small lamp, which came out for him from one of the magical places, which helps him to win the love of the princess.

Unit 9

R 9.1

Respecting the law can mean many different things for many different people. For some, Respecting the law means that people should obey laws, whether they like them or not, but for others, it means that laws are protecting, not punishing. For example, the law of not being able to purchase tobacco under the age of 18 is not obeyed by some people although it is for their protection. The prohibition of texting while driving is a local law. Yet, so many people break this law with the

result that at least 6,000 deaths happen every year, and half a million injuries occur. This law restricts us from texting, while it is mainly for our safety.

Furthermore, not all laws are directly stated for safety; tax laws don't say anything about protection. But if you think about it, where do the taxes go? The money goes toward firemen, the military, and police officers---all people who protect us. Some of our money also goes toward schools, which fund places for our children to be educated. Despite the fact that it may or may not be strictly for the sake of safety, everything is for our benefit. Without laws, everything would be chaotic.

Unit 10

R 10.1

In Russia, birthday parties are a popular tradition. Some Russians enjoy cake on birthdays, but doubled-crusts pies are extremely common. These pies are generally sweet and filled with fruit. The pie says "happy birthday" on it.

In the Philippines, people eat birthday cake. They also eat pasta on their birthday, traditionally in the Philippines you should always have a long noodle dish called pancit during a person's birthday because it is supposed to be lucky and it signifies a long life for the celebrant.

In Korea, all people have two separate celebrations for their birthday: their date of birth, and Korean New Year's Day. Tteokguk, a soup with sliced rice cakes, is a traditional Korean food that is eaten for the New Year. Once you finish eating your Tteokguk, you are one year older!

Unit 11

R 11.1

1. I'm tired. (*weak*)
2. "The girls **are** beautiful, aren't they?" - "Yes, they are." (*strong*)
3. "Where **is** John?" - "John's here." (*weak*)
4. "**Does** he earn a good living?" - "Yes, he does." (*weak*)
5. This watch **is** mine. (*weak*)
6. "Can I help you?" - "Sure, you **can**." (*strong*)
7. The men **have** eaten. (*weak*)
8. "Has he paid the bill?" - "Yes, he **has**." (*strong*)

R 11.2

Prince Ali, Prince Ahmed, and Prince Hussain are the sons of the long-suffering Sultan of Yemen. Their parents believe that when the Sultan dies, the sons will fight each other for the throne and will destroy the kingdom. Their father challenges each of his sons to bring him what they believe is the most precious object in the world, giving them one year to complete their quest.

Ali heads north to a brazen kingdom, and finds a powerful telescope. Ahmed travels east to a mountain Buddhist monastery which possesses a mystic apple (the Apple of Life). The last brother, Hussain, travels west to the underground city of Petra and finds a flying carpet.

The journeys of the brothers take up the given year, and all three meet at the Traveller's Rest. Ali's telescope reveals that their father is on his deathbed. The brothers race back to Yemen on Hussain's carpet to save their father with Ahmed's apple of life. Scheherazade explains that

as a result of their adventures, when the brothers eventually succeed their father, they rule the kingdom together in peace and harmony.

Unit 12

R 12.1

1. Galileo was a famous astronomer in the 17th century.
2. Astronomers need a lot of math and physics courses.
3. I've just received a present for the good work I do.
4. If the weather improves, we'll have dinner out.
5. I have always enjoyed watching sports on TV.
6. We bought a big flat in the center of the city.

R 12.2

1. If I had enough money, I would travel around the world.
2. I read a story about a poor man who suddenly became rich.
3. My mother is afraid of travelling by air, so we had to travel by train.
4. Can I have a box of chocolate please?
5. Jane and Mary need a lot of experience to get a job.
6. The plane to London will take off at eleven o'clock.

R 12.3

Music is one of the nine types of art. The origin of the word comes from the Greek "mousike techne", the art of Muse. Music is respected because it has suggestive power which enables people to think deeply. The great power of music is that it has an influence upon the characters of

people and their behavior. Evidence of the use of music in the ancient legends and epics insures that music has a deep impact to accompany people through life. Old cultures did not consider music just as a form of art and entertainment like we do today. As example of understanding music highlights the importance of music for stability of society. Music seems to create strong reactions from people, especially infants. Those who spend some time with infants and small children have probably noticed that music attracts their attention very easily. Music often has physical reactions such as rhythmic movements accompanied with positive emotional behaviour.

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