

- G** determiners: articles and quantifiers  
**V** research language  
**P** verb / noun word stress; stressed and unstressed articles

## Lesson plan

The main topic of the lesson is age.

The first half of the lesson begins with Sts reading a newspaper article, *The Perfect Age for Everything*, which covers research into the best age for things such as being happy, running a marathon, etc. Sts then discuss what they think about this information and whether it fits with their own experiences. This leads into a lexical focus on formal terminology used to describe research, e.g. *rise, rank, claim, analyse*, etc., and this is consolidated in Pronunciation, where Sts focus on two-syllable words where the stress is different in the verb and noun forms (i.e. on the second syllable in the verb form, but sometimes moving to the first syllable in the noun form), e.g. *decrease* (verb) and *decrease* (noun).

The second half starts with Sts listening to a podcast about young people who have appeared in the *Time* magazine list of influential teenagers. This leads to a short writing task in which Sts choose one of the teenagers and write a biographical paragraph about them, covering where they are from, what inspired them, what they have achieved, etc. The grammar focus is on determiners that are articles and quantifiers, revising what Sts should already know and introducing advanced points such as the use of double determiners before a noun, e.g. *The boss was watching my every move*. This is followed by a pronunciation focus on stressed and unstressed articles. The lesson ends with an oral grammar practice activity, *Just a minute*, named after the popular radio programme on BBC Radio 4. In small groups, Sts choose a topic and have to try and speak about it for one minute as accurately and fluently as possible. If the other Sts think the speaker has made a mistake, they discuss it between them, correct it, and carry on.

### More materials for speakers of Spanish

#### For teachers on Oxford Premium

##### Photocopiables

*Grammar* Determiners: articles and quantifiers p.124  
*Communicative* A life graph p.162 (instructions p.156)

##### For students

Workbook 3A

Online Practice 3A

Plus extra Vocabulary, Pronunciation, and Listening for speakers of Spanish: life stages; pronunciation of *the*

### OPTIONAL LEAD-IN – THE QUOTE

Write the quote at the top of p.26 on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it.

You could tell Sts that Andy Rooney (1919–2011) was a radio and television writer, well known for his CBS News programme *A few minutes with Andy Rooney*.

Get Sts to discuss what they think it means. Do they agree with the quote?

## 1 READING & SPEAKING

can summarize long, complex texts

- a** Focus on the task, making sure Sts realize that they should be thinking of a general age, e.g. a decade or part of a decade (e.g. *early thirties*).

**EXTRA SUPPORT** Quickly review age-related terms such as *in your (early / mid / late) thirties, middle-aged, elderly, etc.*, and then do the first photo as a whole-class activity.

The prompts are in the infinitive form, *Be happy, etc.*, so you might want to check Sts are aware of the use of the infinitive or the gerund, i.e. *being happy / be happy*, depending on the structure they're using.

Put Sts in pairs and give them time to discuss each photo.

Get some feedback from various pairs. Find out if any pairs disagreed with each other.

- b** Focus on the task and point out to Sts that the ages in the list are now specific, and that each is from a different decade.

Give Sts time in pairs to discuss and match each age to a photo in **a**.

Find out if any pairs thought of the same ages when discussing **a**.

- c** Tell Sts to read the article to check their answers to **b**. Point out that if an age-range is given, rather than a specific age, the correct answer is given as the average age.

Point out the **Glossary** and give Sts time to read the article.

Get Sts to compare with a partner, and then check answers. Remind them to write the ages beside each heading.

1 69 2 31 3 28 4 40 5 17 6 50

- d** Focus on the task and give Sts time to complete it individually. To encourage Sts to scan effectively, the names are not in the order they occur in the text.

Get Sts to compare with a partner, and then check answers.

- 1 **Researchers in Canada:** The best academic papers are written after people have been in a job for 12 years.
- 2 **A study at the London School of Economics:** People are happiest at the age of 69, with another peak when they're 23; the unhappiest people are those between 45 and 54.
- 3 **The US National Bureau of Economic Research:** Most Nobel Prize winners did their prize-winning work when they were 40, also true of people with normal jobs.
- 4 **Edmund King:** 17-year-olds are more open to learning new things than 26-year-olds.
- 5 **John Brewer:** To run a marathon, you need strength, speed, and endurance and the experience of managing a long run.
- 6 **John Mirowsky:** Having a baby at 29/30 correlates with women who are fitter later in life; having a baby at 34 correlates with women who have less pain / disease; the average age is therefore 31.

- 7 Meik Wiking:** Happiness over your lifetime looks like a U-curve; when we're older, we're better at choosing what will make us happy.
- 8 Professor Stuart-Hamilton:** Doing maths in your head – people of 50 learned mental arithmetic at school, which explains why they are the best at it.

Deal with any new vocabulary and elicit the pronunciation of any tricky words throughout.

**EXTRA CHALLENGE** To practise summarizing skills, get Sts to summarize what they have learned from each paragraph in one sentence.

- e** Do this as a whole-class activity, or put Sts in pairs and then get some feedback. If you didn't do the **Extra support** in **a**, you might want to remind Sts how to express *early-* / *mid-* / *late-* + *thirties* / *forties*, etc.

Don't tell Sts if they are correct at this stage.

**f MEDIATION ACTIVITY**

Put Sts in pairs, **A** and **B**, and tell them to go to **Communication The perfect age, A** on p.87 and **B** on p.87. Here they each read two more paragraphs from the article about the perfect age for the items they discussed in **e**, and tell each other about the research.

Go through the instructions and make sure Sts understand what they have to do.

Monitor and help where necessary.

When they have finished, find out if any Sts predicted the correct decades.

Tell Sts to go back to the main lesson **3A**.

- g** Now get Sts to note the correct ages from **Communication** next to the topics in **e**, in order to remind them when they discuss the 'best ages' in this activity. Sts then discuss what they read in each paragraph from the article.

Do this as a whole-class activity, or put Sts in pairs and then get some feedback.

**2 VOCABULARY** research language

**Vocabulary notes**

At this level, we are encouraging Sts to make and to notice precise choices about vocabulary. Even with synonyms, they should also be thinking about formality and connotation. You may want to highlight the following information:

- 2** *Decline* is intransitive; however, *decrease* can be both transitive and intransitive. The transitive use is quite formal, e.g. *The government has decreased spending on defence projects.*
- 3** *Examine* (but not *analyse*) often refers to a visual examination, e.g. a doctor examines a person but doesn't analyse them.
- 4** *Reveal* implies something that was previously hidden, whereas *show* could have been there all the time, etc.
- 8** *State* is more neutral, whereas *claim* implies doubt.

- a** Focus on the task and give Sts time to complete it individually. Point out that they must put the verbs into the correct form. You might want to elicit / explain the meaning of the informal idiom *to be over the hill* (= be old and therefore no longer useful or attractive).

Get Sts to compare with a partner, and then check answers. You could tell Sts that *resistance training* is more commonly referred to by gym-goers as *weight training*, but the term refers to any form of exercise where you lift or pull against resistance.

- 1 peaks 2 declines 3 analysing 4 revealed 5 increase

- b** Put Sts in pairs and give them time to discuss the difference between each verb in 1–8. To get the most out of the activity, try to encourage Sts to be as clear and detailed as they can when explaining the differences between the words.


Check answers. You may want to give Sts some information from the **Vocabulary notes** at this point, and to elicit the pronunciation of some of these words, e.g. *prioritize*.

- 1 **rise** = go up; **peak** = reach the highest point
- 2 **decline** = become smaller or weaker; **decrease** = become or make sth smaller in size or number
- 3 **examine** = consider or study sth very carefully or look at sth closely; **analyse** = study the nature or structure of sth, especially by separating it into parts, in order to understand or explain it
- 4 **show** = to make sth clear to sb; **reveal** = to make sth known to sb which was previously unknown
- 5 **increase** = become greater in amount, number, or value; **accelerate** = get faster
- 6 **conclude** = to decide or believe sth as a result of what you've heard or seen; **prove** = to show that sth is true
- 7 **prioritize** = to put tasks, problems, etc., in order of importance so that you can deal with the most important first; **rank** = put things on a scale of importance
- 8 **claim** = say sth is true, although it hasn't been proven; **state** = formally write or say sth

**c MEDIATION ACTIVITY**

Focus on the task, making sure Sts understand all the lexis, e.g. *streaming services*, etc. Remind Sts to put the verbs into the correct form and that sometimes there is more than one possible answer.

Get Sts to compare with a partner.

- d**  **3.1** Play the audio for Sts to listen and check. They will hear sentences twice where there is more than one answer.

Check answers.

- 1 prioritize 2 revealed / showed 3 claims / claimed  
4 decreased 5 concluded 6 peaked 7 rise / increase  
8 analyse

 **3.1**

- 1 I think we need to prioritize discussing the budget, as it's currently more urgent.
- 2 To scientists' surprise, the 30-year study revealed no correlation between a vegan diet and good health.  
To scientists' surprise, the 30-year study showed no correlation between a vegan diet and good health.
- 3 The writer claims to be the first to investigate this connection.
- 4 The popularity of live TV has significantly decreased over the last five years, as people move to streaming services.
- 5 The study has concluded, to many people's surprise, that women's brains are larger than men's.
- 6 After years of steady improvement, driving test pass rates peaked at 60%, and have been dropping over the past few years.
- 7 We are expecting house prices to rise by approximately 7%, but then to fall again.

We are expecting house prices to increase by approximately 7%, but then to fall again.

- 8 Before we publish the results in our paper, we will need to analyse our research in detail.

Now tell Sts to look at the 16 verbs in **b** and circle the ones that are also nouns. Then they must write the noun forms of the verbs they haven't circled.

**EXTRA SUPPORT** Elicit which verbs Sts have circled before getting them to write the noun forms of the other verbs.

Get Sts to compare with a partner, and then check answers. Point out that *show* and *state* are nouns with an unrelated meaning to the verb. Point out also that some of the nouns have a more specific non-abstract meaning, e.g. *a pay rise, a mountain peak, a theatre show, a police state*.

**Verbs Sts should have circled**

rise, peak, decline, decrease, increase, rank, claim

**Noun forms of the other verbs**

examination, analysis, showing, revelation, acceleration, conclusion, proof, priority, statement

**FOR SPEAKERS OF SPANISH Online Practice**

Vocabulary: life stages

**3 PRONUNCIATION** verb / noun word stress

**Pronunciation notes**

Sts should be aware of some of the verbs in which the stress changes where it is a noun, e.g. *record* (v) and *record* (n). Here they focus on more of these. It is worth pointing out that the change in stress can also affect the vowel sound, e.g. *survey* (v) /sə'veɪ/ and *survey* (n) /'sɜ:vɪ/, *extract* (v) /ɪk'strækt/ and *extract* (n) /'ekstrækt/.

- a Focus on the task and then put Sts in pairs to answer the question.

**EXTRA CHALLENGE** Check the answer before playing the audio.

- b **3.2** Play the audio for Sts to listen and check. Check the answer.

1 (verb) *decrease* 2 (noun) *decrease*

**3.2**

See sentences in Student's Book on p.27

**EXTRA SUPPORT** Play the audio again. Then give Sts time, in pairs, to practise saying the sentences.

- c Focus on the task and make sure Sts understand what they have to do. Then put Sts in pairs to answer the question. Tell Sts that this kind of exercise is easier if they say the words aloud to themselves.

**EXTRA CHALLENGE** Elicit answers before playing the audio.

- d **3.3** Play the audio for Sts to listen and check. Check answers.

**Nouns where the stress changes to the first syllable**

increase, survey, produce, record, conflict, protest, update, contract, extract, process

**3.3**

to decline – the decline  
to increase – the increase  
to research – the research  
to survey – the survey  
to produce – the produce  
to record – the record  
to conflict – the conflict  
to protest – the protest  
to update – the update  
to contract – the contract  
to advance – the advance  
to control – the control  
to address – the address  
to extract – the extract

**4 LISTENING & WRITING** can make decisions about what to note down and what to omit

- a Do this as a whole-class activity, or put Sts in pairs and then get some feedback. You might want to elicit the meaning and pronunciation of *influential* (= having a lot of influence on sb /sth).

- b **3.4** Focus on the task. You might want to check that Sts know what an *algorithm* is (= set of rules that must be followed, especially by a computer when solving a particular problem). Elicit or model its pronunciation. Now play the audio for Sts to listen and answer the questions. You might want to pause the audio after each person / pair has been mentioned, to give Sts time to make notes.

Get Sts to compare with a partner, and then check answers.

**EXTRA SUPPORT** Write or project the following on the board:

HE / SHE / THEY

- ORGANIZED A CAMPAIGN TO REDUCE THE USE OF PLASTIC.
- DEVELOPED SOFTWARE TO HELP DOCTORS IMPROVE CANCER TREATMENT.
- WAS AN AMBASSADOR FOR UNICEF AND FOR UEFA'S CAMPAIGN TO PROMOTE WOMEN'S FOOTBALL.
- CAMPAIGNED TO INCLUDE BLACK GIRLS AS MAIN CHARACTERS IN BOOKS.

Tell Sts to listen to the audio and to match the photos in **a** to what the people have done. Play the audio and then check answers.

Melati and Isabel Wijsen (9) organized a campaign to reduce the use of plastic.

Rishab Jain (1) developed software to help doctors improve cancer treatment.

Millie Bobby Brown (2) was an ambassador for UNICEF and for UEFA's campaign to promote women's football.

Marley Dias (5) campaigned to include black girls as main characters in books.

**Marley Dias:** She campaigned to include black girls as main characters in books.

**Rishab Jain:** He developed software to help doctors improve cancer treatment.

**Millie Bobby Brown:** She was an ambassador for UNICEF and for UEFA's campaign to promote women's football.

**Melati and Isabel Wijsen:** They organized a campaign to reduce the use of plastic.

### 3.4

1

Marley Dias, who was named after the reggae singer Bob Marley, was born in Philadelphia in the USA, to parents of Caribbean descent, and grew up in New Jersey. She was only 13 years old when she was nominated as one of the world's most influential teenagers. At the age of 11, when she was in sixth grade, she complained to her mother that in all the books she was asked to read at school, the protagonists were always white boys, or dogs. Instead of just complaining, her mother encouraged her to do something about it, and she decided to launch a campaign called #1000BlackGirlBooks, in order to call public attention to the lack of diversity in children's literature and to promote featuring black girls as the main characters. Her goal was to collect 1,000 books and donate them to different communities. Dias's project became a global sensation, and since the launch of the campaign, more than 11,000 books with black girls as the main character have been donated to libraries, schools, and community organizations around the world. Dias has now written and published her own book, *Marley Dias Gets It Done: And So Can You!* Her aim, she says, is to ensure that kids know that changing the world should not be something that feels imaginary, but something that they have the power to do today and always.

2

One of the most difficult cancers to treat is pancreatic cancer. This is partly because it involves doctors trying to kill all the diseased cells, while sparing as many healthy ones as possible, and the pancreas, rather than being in a fixed position, moves around the abdominal area, and sometimes gets obscured by other organs. Rishab Jain, an American boy from Portland, Oregon in the USA, was only 13 when he developed an algorithm that uses artificial intelligence to accurately locate and track the pancreas. He was inspired by the death of a family friend to cancer, and when he heard about the low survival rate for patients with pancreatic cancer, he decided he wanted to do something about it. His algorithm won the top prize in a competition called the Discovery Education 3M Young Scientist Challenge. Aged only 14, he was named America's top young scientist, and was included in the *Time* magazine influential teens list. With the money he won from the competition, he set up a non-profit organization to promote STEM subjects among disadvantaged children and raise awareness of pancreatic cancer. He says he'll also put some of the money towards a college fund, so he can study to become either a biomedical engineer or a doctor.

3

Millie Bobby Brown is the youngest person ever to be included in the *Time* magazine influential teens list (at the age of 13), and was appointed as a UNICEF ambassador at the age of 14. She was born in Malaga, Spain, to British parents, and lived in Spain and the UK until she was eight, when the family moved to Florida. She suffered hearing problems as a child, which gradually led to her becoming completely deaf in one ear. Despite this, she had always wanted to act, inspired by her love of Disney films, and made her debut aged nine in the ABC fantasy drama series *Once Upon a Time in Wonderland*. Three years later, she got the role of Eleven in the Netflix science-fiction horror series *Stranger Things*, and has won several awards for her performance, including two Emmys. Since then, as well as her acting, she has worked as a model and in music videos, and, in March 2019, became an ambassador of UEFA's 'Together We Play Strong' campaign, which promotes women's football.

4

Bali in Indonesia may be a dream holiday destination, with its beautiful beaches and clear water. However, a less glamorous fact exists: a serious problem with plastic pollution. Less than 5 per cent of its plastic bags get recycled, and when sisters Melati and Isabel Wijsen were swimming one day, they found themselves surrounded by them. Then aged just 10 and 12, they wanted to change things. Their heroes were people who had done things to change the world – Nelson Mandela, Princess Diana, and Gandhi – so, inspired by them, they set up a campaign called Bye Bye Plastic Bags, which has been instrumental in the fight to ban plastic bags on the island. They hope Bali can follow in the footsteps of Hawaii and Rwanda in making the plastic bag a thing of the past. From petitioning both online and offline to distributing environmentally friendly bags with fellow teens, the sisters' campaign has gained international attention and counted the United Nations and conservationist Jane Goodall among its collaborators. Their single-minded determination earned them a place in the influential teenagers list when they were 15 and 17 years old, and they have spoken at several international conferences. What the sisters say motivates them is seeing how they can mobilize and activate young people.

- c Focus on the task and give Sts time, in pairs, to see if they can remember any of the biographical information. Play the audio again, pausing after each person has been mentioned.
- d Get Sts to compare with their partner and add to their own notes, then play again if necessary. Check answers.

See script 3.4

Finally, tell Sts to choose one of the teenagers and, using the information in their notes, to write a biographical paragraph. When they have finished, they should exchange their paragraphs with other students, and finally give them in to be corrected.

**EXTRA SUPPORT** Get Sts to agree on a person and write their paragraph with a partner.

**EXTRA CHALLENGE** Tell Sts to choose one of the other teenagers from 4a and do their own research to find out their main achievements. They should then write another biographical paragraph to present in the next class.

### FOR SPEAKERS OF SPANISH Online Practice

Listening

### 5 GRAMMAR

 determiners: articles and quantifiers

- a Focus on the task and then give Sts time to complete the four extracts.

Get Sts to compare with a partner.

**EXTRA CHALLENGE** Elicit answers before playing the audio.

- b **3.5** Play the audio for Sts to listen and check.

Check answers, eliciting rules and reasons where appropriate.

1 a 2 – 3 the 4 – 5 – 6 the 7 some 8 a 9 a  
10 a 11 a 12 – 13 – 14 – 15 – 16 – 17 the 18 a



### 3.5

She decided to launch a campaign called #1000BlackGirlBooks, in order to call public attention to the lack of diversity in children's literature and to promote featuring black girls as the main characters.

He says he'll also put some of the money towards a college fund, so he can study to become either a biomedical engineer or a doctor. Since then, as well as her acting, she has worked as a model and in music videos, and, in March 2019, became an ambassador of UEFA's 'Together We Play Strong' campaign, which promotes women's football.

They hope Bali can follow in the footsteps of Hawaii and Rwanda in making the plastic bag a thing of the past.

c Tell Sts to go to **Grammar Bank 3A** on p.116.

#### Grammar notes

Articles are a complex area for Sts even at this level, and one where they may still be making errors. The first two sections on generalizing and other uses of articles should be partly revision, although some of the rules will probably be new uses. The third section focuses mainly on determiners that are articles and quantifiers; Sts at this level should be confident with the rules for possessive adjectives and demonstratives.

#### Quantifiers

##### • Rule 1

Remind Sts of the positive / negative meanings and uses of *some* / *any* and the use with *if*, and in requests. *Any* is completely open (*Is there any milk?*), whereas *some* means a more restricted quantity (*Is there some milk left over?*).

##### • Rule 2

*No* in this context is usually more emphatic, e.g. *I've got no money* versus *I haven't got any money*.

##### • Rule 5

Remind Sts of the difference between *many more* and *much more* + countable / uncountable. The same difference applies to double determiners *a few more* and *a little more*.

Focus on the example sentences for **articles: making a generalization** and go through the rules with the class. Repeat for **articles: other uses** and **quantifiers**.

Direct Sts to the practice exercises on p.118 and get Sts to do them individually or in pairs. If they do them individually, get them to compare with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

#### a

- 1 *education*: For a generalization with an uncountable noun, we don't use an article.
- 2 *Spanish*: For nationalities ending *-ish*, we don't use an article.
- 3 *money*: Money is not a unique phenomenon, global institution, or invention.
- 4 *supermarket*: For a singular noun like *supermarket*, we use an article or another determiner.
- 5 *St James's Park*: With a specific place name, we don't normally use an article.
- 6 *breakfast*: We don't use an article for meals when used without an adjective.
- 7 *birds*: For a generalization with a plural noun, we don't use an article.
- 8 *station*: *Station* is not one of the group of places we use without an article in a non-specific sense.

#### b

My grandfather became **a** successful doctor, but life was not always easy for him. He was born in the Great Depression of **the** 1930s, and his father struggled to earn enough money to support his many children. ~~The~~ Unemployment was a big problem at that time, and the few jobs that were available were badly paid. His father had to take any job he could find, and **the** little money he earned went on food and basic necessities, so that there was ~~any~~ **no** money left over for books or school uniforms. However, my grandfather was **a** bright student, and he and his best friend Joe Perkins studied so hard that they were both awarded scholarships to study medicine at **the** university. My grandfather did his degree in London and Joe studied abroad, and they lost touch. After graduating, my grandfather spent ~~more than~~ **three more** years doing **a** doctorate. He funded himself – he told me he took some part-time job in a café, I think – and spent ~~other every~~ **every other** weekend cleaning people's houses, so there wasn't a great deal of time to study. Eventually, he got his doctorate and found **a** job in a London hospital. He worked there for several more years. One day, as he was preparing to go home, his secretary said, 'There's ~~the~~ **a** Joe Perkins to see you'. It was his old childhood friend, who was now working as **a** surgeon in London. It made my grandfather so happy to see that they had both succeeded in their careers, despite the huge ~~amount~~ **number** of obstacles they had had to overcome. My grandfather has taught me that **the** success in life is down to hard work and determination.

Tell Sts to go back to the main lesson **3A**.

**EXTRA SUPPORT** If you think Sts need more practice, you may want to give them the **Grammar** photocopiable activity at this point.

## 6 PRONUNCIATION

 stressed and unstressed articles

#### Pronunciation notes

Sts will be well aware by now of unstressed (non-content) words such as articles, prepositions, etc., but practising and getting the schwa sound correct is a way in which they can refine and improve their pronunciation. Here they are also made aware of some less common contexts in which articles are stressed, and the resulting vowel sounds.

- a 3.6 Focus on the task and tell Sts that the Lake District is a national park in the north-west of England. Then play the audio for Sts to listen to the conversation and answer the questions.

Get Sts to compare with a partner, and then play again if necessary.

Check answers.

*a, the, and some:* The vowel sound is /ə/ and they are unstressed. *The* can also be pronounced /ði:/ when the next word begins with a vowel sound, e.g. *the end*.

### 3.6

See conversation in Student's Book on p.29

**EXTRA CHALLENGE** Get Sts to read the conversation and answer the questions in pairs. Then elicit answers before playing the audio to check.

**b** Focus on the task and then play the audio again for Sts to listen and underline all the schwas.

Get Sts to compare with a partner, and then play again if necessary.

Check answers.

- A** Are you having a holiday this summer?
- B** Yes, we've got some time off in July, so we're going to the Lake District.
- A** Don't you usually go abroad?
- B** Yes, but we've decided to stay in the UK and rent a cottage. We're trying to cut down on air travel, you know, to save the planet. We're big fans of Greta...

**EXTRA SUPPORT** Play the audio again, pausing after each line for Sts to listen and repeat. Then give Sts time, in pairs, to practise the conversation. Make sure they swap roles.

**c** **3.7** Focus on the task and then play the audio for Sts to listen and answer the questions. Check answers. You could tell Sts that in written English, a stressed article of the type modelled in the conversations is normally written in italics or underlined.

**Conversation 1** The speaker wants to explain that although she found something to wear, it wasn't her ideal choice. *a* is stressed to mean that it was a possible option, but not the perfect one.

**Conversation 2** The speaker wants to explain that the person she met was her ideal choice. *the* is stressed to mean that he was the only or perfect one.

### 3.7

See conversations in Student's Book on p.29

**EXTRA CHALLENGE** Get Sts to read the conversations and answer the questions in pairs. Then elicit answers before playing the audio to check.

**d** **3.8** Focus on the task and then play the audio for Sts to listen and answer the questions.

Check answers. In conversation 2, point out that although the article *the* is stressed, it can have the /ði:/ or /ðə/ sound, because the speaker is hesitating and doesn't know which word is going to come next.

**Conversation 1** It's stressed before a proper name, to mean 'the famous...'

**Conversation 2** It's stressed because the person is trying to think of the next word.

### 3.8

1

**A** You'll never guess who I saw at the theatre last night.

**B** Who?

**A** Harry Kane.

**B** The Harry Kane? The footballer?

**A** Yes, he was sitting in the row behind me. I couldn't believe my eyes.

2

**A** What do we need to add first, the sugar or the flour?

**B** Er...hold on a minute while I check. You add the...the...the sugar.

**EXTRA IDEA** Play the audio and get Sts to try to read along to themselves (at low volume) at the same speed and same rhythm. They could follow this up with **Listen and record** on *Online Practice*.

### FOR SPEAKERS OF SPANISH Online Practice

Pronunciation: pronunciation of *the*

## 7 SPEAKING

**a** Focus on the task and make sure Sts understand all the lexis in topics 1–10, e.g. *the device I rely on*, etc.

Give Sts a few minutes to think about all the topics.

**b** Put Sts in small groups of three, **A**, **B**, and **C**. If you don't have the right number of Sts for groups of three, put two Sts in a pair and tell them that the timekeeper is also the person listening.

Now give Sts time to read the rules. You might want to elicit / explain what a *round* is here (= a stage in a competition or sports event).

### c MEDIATION ACTIVITY

Focus on the **Language for restarting after an interruption** box and go through it with the class.

Now focus on the task and give Sts time to play three or more rounds.

Monitor and help if necessary.

When the time is up, find out if anyone managed to talk for a minute without being stopped.

- G** word order
- V** idioms from Shakespeare
- P** reading aloud

## Lesson plan

The main topic of the lesson is classic literature, with a special focus on Shakespeare.

The first half of the lesson begins with a short quiz on Shakespeare, which Sts do in small groups. This is followed by Sts reading and listening to a complete, famous scene from *Macbeth*. This leads to a Vocabulary focus on idioms from Shakespeare which are commonly used today, such as *to come full circle*, *to eat sb out of house and home*, etc.

The second half allows Sts to discuss the relevance of Shakespeare and classic literature today. It starts with the grammar focus on word order, such as in inversion, cleft sentences, and fronting. In Pronunciation, with the focus on techniques for reading aloud, Sts first listen to a poem by Wendy Cope about Shakespeare, and then read it aloud themselves. There is then a listening, in which playwright Diane Samuels is interviewed about whether she believes Shakespeare should be taught in secondary schools and how she feels about the area of gender swapping (women playing male roles and vice versa) in the theatre today. This is followed by a writing task on reviews, which includes a focus on using expressive language. Finally, in The Conversation, Sts watch three people discussing whether they think young people should be made to study classic literature at school. Sts then discuss this question, as well as two other questions related to the topic, focusing on phrases the speaker uses to signal a point he / she is about to make.

### More materials for speakers of Spanish

#### For teachers on Oxford Premium

##### Photocopiables

*Grammar* Word order p.125

*Communicative* Three poems p.163 (instructions p.156)

*Vocabulary* Idioms from Shakespeare p.194 (instructions p.187)

##### For students

Workbook 3B

Online Practice 3B

Plus extra Vocabulary and Pronunciation for speakers of Spanish: idioms related to the theatre; intonation in cleft sentences

**OPTIONAL LEAD-IN – THE QUOTE** Write the quote at the top of p.30 on the board (books closed) and the name of the person who said it, or get Sts to open their books and read it. You could tell Sts that Ben Jonson (1572–1637) was an English playwright, poet, and literary critic. He was a contemporary of Shakespeare, and is regarded as the second most important and successful dramatist of the time. Among his major plays are the comedies *Every Man in His*

*Humour* (1598), *Volpone* (1605), *The Alchemist* (1610), and *Bartholomew Fair* (1614).

Get Sts to discuss what they think the quote means.

## 1 SPEAKING

**a** Focus on the task and put Sts in groups of three.

**I** Don't ask Sts what they know about Shakespeare at this stage, as they will be doing this later, in **b**.

Set a time limit for Sts to discuss and mark each statement *T* (true) or *F* (false). Tell them to work together, pooling their general knowledge to try to decide on the most likely answer if they don't know.

**EXTRA IDEA** To make this into a competition, tell each group to write their names and answers on a piece of paper. When the time limit is up, collect all the pieces of paper and redistribute them.

## b MEDIATION ACTIVITY

In their groups, assign each student a letter, **A**, **B**, and **C**. Tell them to go to **Communication Shakespeare – true or false?**, **A** on p.86, **B** on p.86, and **C** on p.87. Here they each read the answers to three of the quiz questions, and then tell each other.

Go through the instructions and make sure Sts understand what they have to do.

Monitor and help where necessary.

When Sts have finished marking the quiz, they should tell each other what else they know about Shakespeare.

Check answers to **a** and find out if any Sts already knew any of the facts in the quiz. Then ask if any groups got all the answers correct.

Now elicit any other information Sts know about Shakespeare and his work. Here are some facts Sts might like to know:

- Shakespeare (1564–1616) never edited his own writing. Ben Jonson (see quote on Student's Book p.30) said, 'Whatsoever he penned, he never blotted out a line.'
- His wife was eight years older than him. Within one month of signing his will, Shakespeare died, even though he described himself as being in 'perfect health', and no one knows for sure how he died. The only thing he left his wife in his will was their bed. There are no direct descendants of Shakespeare alive today. Shakespeare's last descendant, his granddaughter Elizabeth, died in 1670.
- Nobody knows how his last name was spelled. It comes up in history spelled over 80 different ways, such as 'Shappere' and 'Shaxberd'. In his own signatures, he would write variations such as 'Willm Shakp'.
- A fun fact: 'William Shakespeare' is an anagram of 'I am a weakish speller'!

Tell Sts to go back to the main lesson **3B**.

## 2 READING & LISTENING

can outline his / her interpretation of a character in literature

- a Focus on the task and give Sts time to read the three paragraphs about *Macbeth* which give context to the scene they are going to read.

Get Sts to answer the questions individually or in pairs. If they do them individually, get them to compare with a partner.

Check answers.

**EXTRA CHALLENGE** If you think your Sts may have some knowledge of Shakespeare's plays, try to elicit as much of the plot as possible before they read.

- 1 Political ambition
- 2 To murder the King of Scotland, in order to become king himself
- 3 She's in her castle, sleepwalking.

**EXTRA SUPPORT** Read the paragraphs with the class, to make sure they understand all the lexis, e.g. *spellbound*, *prophecy*, *urged on*, etc.

- b **3.9** Tell Sts that they are now going to read and listen to a complete scene from *Macbeth* (Act 5, Scene 1). Highlight that the language is 17th-century English, and will have a lot of language which is unfamiliar to them (and to many native speakers), but this should not stop them from understanding the gist of the scene. If you have access to a video performance, you could show it to Sts after the first reading.

Focus on the task and tell Sts that *Macbeth*, Shakespeare's shortest tragedy, was written in 1606. Explain that *Gentlewoman* means 'Lady-in-waiting' (= a woman who goes to places with, and helps, a queen or princess). Go through the **Glossary** with the class.

Give Sts time to read events A–G.

Now play the audio for Sts to listen and read at the same time.

Give Sts time to number the events in the correct order.

Get Sts to compare with a partner, and then check answers.

- A **2** The gentlewoman explains to the doctor what Lady Macbeth has been doing when she is sleepwalking.
- B **5** Lady Macbeth talks to herself as she tries to wash away the imaginary blood on her hands.
- C **1** The doctor asks about Lady Macbeth's strange behaviour.
- D **4** The gentlewoman and the doctor watch Lady Macbeth rubbing her hands.
- E **7** The doctor leaves, and the gentlewoman continues to watch over Lady Macbeth.
- F **3** They see Lady Macbeth appear, carrying a candle.
- G **6** The doctor realizes that Lady Macbeth has a terrible secret.

### **3.9**

See Act 5, Scene 1 of *Macbeth* in Student's Book on pp.30–31

- c Focus on the task and give Sts time to match the highlighted words and phrases in the play to their modern equivalent in the list.

**EXTRA SUPPORT** Get Sts to work in pairs.

Check answers.

- 1 see 2 take out 3 disturbed sleep 4 it's absolutely right  
5 look 6 listen 7 afraid 8 deeply troubled 9 outside my knowledge 10 evil rumours 11 confused

Now focus on the **dare** box and go through it with the class. You may want to point out that the question form can be either *dare you* or *do you dare*.

**EXTRA CHALLENGE** You may want to focus on the following aspects of Shakespearean English:

- different word order, e.g. *I have two nights watched with you* rather than *I have watched with you for two nights*
- not using *do / did* in questions, e.g. *How came she by that light?* rather than *How did she come by that light?*
- 'tis rather than *it's*
- use of *yet* (= *but*, *however* in *Yet here's a spot*; = *once* in *I tell you yet again*)

**EXTRA SUPPORT** You could tell Sts that there are modern English translations of Shakespeare's plays available on the internet. If Sts are interested, they could find a modern version of this scene, and look at the modern meanings of some of the old-fashioned expressions, e.g. *Fie, my lord, fie!* = 'Nonsense, my lord, nonsense!'

### d MEDIATION ACTIVITY

Focus on the task and play the audio again.

Do the questions as a whole-class activity, or put Sts in pairs and then get some feedback.

## 3 VOCABULARY

idioms from Shakespeare

- a Do this as a whole-class activity, or put Sts in pairs and then check the answer. You could tell Sts that although this idiom is still in use today, it has been adapted to *What's done is done*, which is more common.

You cannot change **things that have already happened**.

- b Tell Sts to go to **Vocabulary Bank Idioms from Shakespeare** on p.131.

### Vocabulary notes

Learning some common idioms from Shakespeare which they will then be able to recognize and even incorporate into their English is often motivating for Sts.

All the idioms here are attributed to Shakespeare; however, it is not always known if an idiom was already in existence in Shakespeare's lifetime, or if he invented it. Nevertheless, his plays often provide us with the earliest use.

You may want to explain the origin of some of the idioms, e.g. *a fell swoop* is a savage blow inflicted when a bird of prey flies down from a height; *a wild goose chase* was a horse race in which the horses ran in a V-formation, mimicking how geese fly; *wear your heart on your sleeve* may come from medieval jousting, where a 'sleeve' was a piece of armour which protected your arm.

### 3 Expressions

In the expression *mum's the word*, *mum* doesn't mean *mother*; it comes from the Old English word *momme*, which meant 'be silent'. This may also link to the sound *Mmm*, which is made by pressing the lips together and not speaking.



Focus on **The influence of Shakespeare** and elicit / explain that a *sonnet* is a poem that has 14 lines, each containing ten syllables, and a fixed pattern of rhyme.

Now focus on **1 Noun phrases** and point out that the information in brackets is the name of the play that the idiom has been taken from and that the dialogues show the idiom used in a modern English context. Get Sts to do **a** individually or in pairs.

🔊 **3.10** Now focus on **b**. Play the audio for Sts to listen and check.

Check answers.

### 🔊 3.10

#### Idioms from Shakespeare

##### 1 Noun phrases

1 B

The **be-all and end-all** means **the most important thing**.

2 F

In **one fell swoop** means **all at once, in one go**.

3 D

A **sorry sight** means **in a bad state, a mess**.

4 A

**Elbow room** means **space to move**.

5 C

A **wild goose chase** means **a useless search for something**.

6 E

**Good riddance!** means **I'm so glad they've gone**.

7 G

**His own flesh and blood** means **family**.

Focus on **Activation** and put Sts in pairs, **A** and **B**.

Sts **A** (book open) read the first sentence of the mini-conversations, and Sts **B** (book closed) try to remember the idiom in the response. Sts then swap roles.

Focus on **2 Verb phrases** and get Sts to do **a** individually or in pairs.

🔊 **3.11** Now focus on **b**. Play the audio for Sts to listen and check.

Check answers.

### 🔊 3.11

#### 2 Verb phrases

1 B

Fashion has **come full circle**, and long skirts are now back, like in the 70s.

2 A

Our dog needs a ridiculous amount of food. He's **eating us out of house and home**.

3 G

I could tell immediately that Jackie was upset. She **wears her heart on her sleeve**.

4 C

I thought it was best that I told Matt what I knew about his new girlfriend. Sometimes you have to **be cruel to be kind**.

5 I

The boss is furious with you about yesterday's meeting. I think you should **lie low** this morning and keep out of his way.

6 F

A man turned up at the door pretending to be a policeman and tried to convince my grandmother to give him her credit card details. Luckily, I was there, and I **sent him packing**.

7 H

Telling a joke is a good way to **break the ice** at the start of a presentation.

8 D

I drank far too much coffee yesterday, and as a result I **didn't sleep a wink**.

9 E

Nobody knows what happened to the missing walkers. They seem to have **vanished into thin air**.

Put Sts in pairs and get them to say what they think the idioms mean.

Elicit the meaning of each phrase from various pairs.

1 **come full circle** = to return to the situation in which you started, after a series of events or experiences

2 **eat sb out of house and home** (informal and is often used humorously) = to eat a lot of sb else's food

3 **wear your heart on your sleeve** = to allow your feelings to be seen by other people

4 **be cruel to be kind** = make sb suffer because it will be good for them later

5 **lie low** (informal) = to try not to attract attention to yourself

6 **send sb packing** (informal) = to tell sb firmly or rudely to go away

7 **break the ice** = to say or do sth that makes people feel more relaxed, especially at the beginning of a meeting, party, etc.

8 **not sleep a wink** = to not be able to sleep

9 **vanish into thin air** = to disappear suddenly in a mysterious way

Focus on **Activation** and get Sts to choose three idioms and think of a sentence for each one. Point out that Sts have to change the verb forms and *sb / your* to fit the sentences.

Elicit some sentences from the class.

Focus on **3 Expressions** and get Sts to do **a** and **b** individually or in pairs.

🔊 **3.12** Now focus on **c**. Play the audio for Sts to listen and check.

Check answers.

### 🔊 3.12

#### 3 Expressions

1 D

**Neither here nor there** means **irrelevant, unimportant**.

2 B

**Too much of a good thing** means **more than you need of something, even when it's something you like**.

3 H

**Mum's the word** means **don't say anything to anyone**.

4 A

**The world's your oyster** means **you can achieve anything or go anywhere**.

5 E

**Had me in stitches** means **laughing**.

6 C

**Come what may** means **whatever happens**.

7 F

**In a pickle** means **in a difficult situation**.

8 G

**In my heart of hearts** means **deep down**.

Focus on **Activation** and get Sts to cover 1–8 in **a** and look at definitions A–H in **b**. Can they remember the sentences?

**EXTRA SUPPORT** Get Sts to work in pairs, **A** and **B**. Sts **A** cover 1–8 and try to remember the sentences, while Sts **B** look at sentences 1–8 and help if necessary. They then swap roles.

Tell Sts to go back to the main lesson **3B**.

**EXTRA SUPPORT** If you think Sts need more practice, you may want to give them the **Vocabulary** photocopiable activity at this point.

#### FOR SPEAKERS OF SPANISH Online Practice

Vocabulary: idioms related to the theatre

### 4 GRAMMAR word order

**a** Do this as a whole-class activity, or put Sts in pairs and then check answers.

- 1 positive 2 negative 3 positive 4 negative
- 5 slightly negative

**b** Focus on the task, making sure Sts understand what they have to do.

Put Sts in pairs and give them time to rewrite extracts 1–5.

**EXTRA SUPPORT** Do the first one as a class.

Check answers, and then ask Sts what difference word order makes.

- 1 I have **rarely** seen Juliet played more sensitively.
- 2 I just couldn't **make myself like such a modern production of King Lear**, although I tried very hard.
- 3 The extraordinary costume design is **what sets this production of The Tempest apart**.
- 4 The plot of *Cymbeline* is so **complex that it's impossible to remember who's doing what and why**.
- 5 The pace doesn't **really begin to pick up until Act 2 of Hamlet**.

The effect of changing the word order is to make the sentences less emphatic.

**EXTRA SUPPORT** Check answers first. Then get Sts, in their pairs, to discuss what difference they think word order makes.

**c** Tell Sts to go to **Grammar Bank 3B** on p.117.

#### Grammar notes

##### Fronting

Other examples you may want to point out:

- 1 with emphatic adjectives  
*Far more important are the conditions than the salary.*
- 2 with certain question-word clauses  
*Why she didn't take the job I'll never understand.*
- 3 certain fixed expressions, e.g. *Try as I might...*

Focus on the example sentences for **inversion** and go through the rules with the class.

Repeat for **cleft sentences** and **fronting**.

Direct Sts to the practice exercises on p.118 and get Sts to do them individually or in pairs. If they do them individually, get them to compare with a partner.

Check answers after each exercise, getting Sts to read the full sentences.

**a**

- 1 will I eat 2 had we left, it started 3 will you discover
- 4 was my astonishment 5 did she arrive, she also forgot
- 6 everybody agreed, would I accept 7 lived 8 really meant

**b**

- 1 Only after queuing / we had queued / having queued for half an hour were we given a table.
- 2 Under no circumstances should this door be opened.
- 3 Little did he know what was going to happen.
- 4 Much as I would like to take a holiday, I can't afford to right now.
- 5 Standing on the doorstep was a complete stranger.
- 6 Hard though we tried to persuade her, she refused to change her mind.
- 7 So engrossed were we in the film that we didn't notice the time.
- 8 It was only Mark who / that thought it was a good idea.
- 9 Out of the hole scampered a tiny mouse.
- 10 What Anna recommended was to visit the castle / that we visit the castle.
- 11 Included in the price are five nights' accommodation, all meals, and guided tours.
- 12 No sooner had she recovered from her cold than she went down with measles.


Tell Sts to go back to the main lesson **3B**.

**EXTRA SUPPORT** If you think Sts need more practice, you may want to give them the **Grammar** photocopiable activity at this point.

### 5 PRONUNCIATION reading aloud

#### Pronunciation notes

Reading aloud can help Sts refine their pronunciation in many ways. When reading aloud, Sts are focusing less on what to say and more on how to say it. It can help them to become familiar with natural stress and rhythm, learn when to pause, phonetically sound out unfamiliar words, and even improve their spelling though noticing sound-spelling correlations. Frequent practice improves muscle memory, making it more likely that Sts will internalize good habits. Sts should be encouraged to read texts aloud in their own time, including excerpts from literature and poetry.

**a**  **3.13** Focus on the **Tips for reading aloud** box and go through it with the class. Elicit reasons why you might read aloud, e.g. *a poem, to children, to practise your English, when you're reading an article to somebody.*

Focus on the task and tell Sts that Wendy Cope is an English poet who is known for her humour and wit.

Focus on the **Glossary** and go through it with the class.

Play the audio once the whole way through for Sts to listen and read at the same time.

Give Sts time to complete the summary, individually or in pairs.

**EXTRA CHALLENGE** Get Sts to cover the poem and play the audio for them to listen and complete the summary.

Check answers.

The poet is imagining Shakespeare as a **boy** at school, behaving **badly** and annoying the **teacher**.

### 3.13

See poem in Student's Book on p.32

Deal with any new vocabulary. Model and drill the pronunciation of any tricky words.

- b** Play the audio again for Sts to listen, underline the stressed words, and mark where the reader pauses. Get Sts to compare with a partner, and then play the audio again if necessary. Check answers.

Forty boys on benches with their quills, /  
Six days a week through almost all the year /  
Long hours of Latin with relentless drills /  
And repetition, / all enforced by fear. /  
I picture Shakespeare sitting near the back, /  
Indulging in a risky bit of fun /  
By exercising his prodigious knack /  
Of thinking up an idiotic pun, /  
And whispering his gem to other boys, /  
Some of whom could not suppress their mirth – /  
Behaviour that unfailingly annoys /  
Any teacher anywhere on earth. /  
The fun was over when the master spoke: /  
Will Shakespeare, / come up here and share the joke.

- c** Put Sts in pairs and give them time to practise reading the poem aloud.

### FOR SPEAKERS OF SPANISH Online Practice

Pronunciation: intonation in cleft sentences

### 6 LISTENING

can follow extended speech on abstract and complex topics

- a** Focus on the task and tell Sts that Helen Mirren is a British actress who has won many awards for her roles in films (e.g. *The Queen*), on TV, and on the stage. Do the questions as a whole-class activity, or put Sts in pairs and then check answers. Tell them the extra information below about the film and play.

The film in A was a 2010 American production in which the male role of the sorcerer Prospero is changed to Prospera, played by Mirren. The film won an Academy Award nomination for Best Costume Design. The play in B was a classic 1998 production at the National Theatre in London, with actor Alan Rickman (Professor Snape in the Harry Potter films) as Mark Anthony.

- b** Focus on the task and tell Sts that a *bard* is a literary term for a person who writes poems. Shakespeare is often called *The Bard*, *the Bard of Avon*, or *England's national poet*. Do the question as a whole-class activity, or put Sts in pairs and then elicit opinions.
- c** 3.14 Focus on the task and then play the audio once the whole way through for Sts to listen and check their idea in **b** and answer the question about Diane Samuels. Get Sts to compare with a partner, and then check answers.

**b** Helen Mirren thinks that it's a waste of time for children to read Shakespeare plays at school, because Shakespeare is supposed to be performed; they should watch his plays or see film adaptations.

**c** Diane is positive about both.

### 3.14

(script in Student's Book on p.106)

I = interviewer, D = Diane Samuels

**Interviewer** Today I'm talking to acclaimed playwright Diane Samuels, whose play *Kindertransport* is widely considered a modern classic, and is now a set exam text for secondary school students.

**Diane** Hello.

**Interviewer** Diane, you were formerly a drama teacher, is that right?

**Diane** Yes, that's right.

**Interviewer** Earlier this week, you may have heard one of our most respected Shakespearean actresses, Dame Helen Mirren, announce somewhat controversially in a TV interview that it's a waste of time for children to read Shakespeare plays at school, that Shakespeare must be brought alive through watching plays or films. At the same time, some recently published research carried out in four large London secondary schools tells a different story. It concludes that, even though, inevitably, some students think Shakespeare is boring and irrelevant, many others say that they really enjoy reading and studying Shakespeare – and these students don't see the complexity of his language as a barrier, more as an interesting challenge. Diane, can I ask you, first of all, did you study Shakespeare at school? Did you have a good or bad experience?

**Diane** I remember studying Macbeth when I was about 15, and I studied *Hamlet* for A level, and *King Lear*. It was in the 1970s, in a Jewish comprehensive school in Liverpool, and we would read the play aloud and talk about it a bit. We didn't act any of it out really, but I just... I did enjoy reading it aloud together in class. It's a very simple thing to do, but you know that feeling of just reading something and airing it together. I mean, there's always the issue, isn't there, of who gets which roles to read, and some people were more confident readers than others. So, it was enjoyable, and I also... one of the other things that I remember was, for exams, you obviously needed to remember the play, and I did enjoy – maybe I enjoyed this more than anything – learning soliloquies or learning quotes and kind of walking around my bedroom or walking to school saying them over to myself.

**Interviewer** And did you teach Shakespeare when you were a drama teacher?

**Diane** When I was a drama teacher, I wasn't required to teach Shakespeare at all. I taught in inner London secondary schools in the 1980s and Shakespeare wasn't on the GCSE syllabus, as it was just coming in in those days. So you weren't required to teach Shakespeare at all in drama. But I wanted to bring it to the students. I taught for three years in a school called Hackney Downs, which was a boys' school in Hackney – it doesn't exist anymore – and... I'm always exploring the dynamics of it. I like choosing a very particular scenario and then letting the whole play come alive through that scenario. So, what I did was, I went into role as Desdemona, and I didn't tell them anything about *Othello*, about the play, and I just sat in front of these 15-year-old boys and I put them in role and I said, 'I want you to come to... to give advice. I want you to be like counsellors or advisers for this young woman who's got a problem.' And I didn't tell them any more than that, and then I told them about how my handkerchief had gone missing, and what would I do if my husband had given it to me, and we just got into the play by this very little thing.

**Interviewer** How did your students respond?

**Diane** They just came to all these conclusions, and they ended up actually voicing the things Othello voiced, like, 'Are you having an affair with Cassio?' and they became really suspicious, and I didn't do anything but ask their advice about the handkerchief, and it was very interesting, the way the dynamic of the play, just through this one character with this problem, sort of came alive in the role-play, and I really enjoyed doing that. And they then wanted to know a lot more about the play, but they were not coming at it as a text. They were coming at it as a kind of living thing that was about people with struggles, and it was very enjoyable and they really completely got it, it was brilliant, on an emotional level. So they went at it, if you like, emotionally and physically rather than intellectually.

**Interviewer** So what do you think about Helen Mirren's opinion, that reading Shakespeare in the classroom is a waste of time?

**Diane** I'm always cautious, in terms of learning, to say anything is a waste of time, cos it depends how you do it. I'm sure Helen

Mirren, coming at it as an actress, is in a way not saying it's a waste of time, but there's better things you could be doing with your time. And I have to say, in teaching Shakespeare, I do think what you want to do is get to the drama. It is live theatre and I would always err on the side of going for it on the floor, if you like, first, and I tend to start a session, personally, working with Shakespeare, getting people standing up in a space. But then, I was trained as a drama teacher, and I make theatre, and in my writing workshops that I run for all ages, I tend to get people playing and moving around, or if they're sitting around I get them into active-mode writing. So, yeah, I think bringing it alive, getting into...the characters are great, you know... getting into the language as it lives is probably more exciting and multidimensional than reading it off the page. But then there are moments when just sitting quietly and sitting with the language and looking at it can be fruitful too, so I think there's probably a place for everything. I wouldn't write it off completely.

- d Put Sts in pairs to discuss what they heard about Othello on the audio.

**EXTRA SUPPORT** Elicit what Sts know about *Othello* from the class.

Tell Sts to go to **Communication Othello** on p.86 to read a summary of the play.

Elicit as much information as possible from the class.

Tell Sts to go back to the main lesson **3B**.

- e Give Sts time to read statements 1–7. You could put Sts in pairs to see if they can remember any of the information. Play the audio again for Sts to listen and mark each statement *T* (true) or *F* (false).

Get Sts to compare with a partner, and then play again if necessary.

Check answers.

- 1 T
- 2 F (Even though some students think Shakespeare is boring and irrelevant, many others say that they really enjoy reading and studying Shakespeare.)
- 3 F (She says, 'We didn't act any of it out.')
- 4 T
- 5 T
- 6 F (Her students really enjoyed it.)
- 7 F (She doesn't like saying that anything is a waste of time. However, she does think that Shakespeare needs to be brought alive by more than just reading it.)

**EXTRA SUPPORT** If there's time, you could get Sts to listen again with the script on p.106, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

- f **3.15** Focus on the **Glossary** and go through it with the class. You could tell Sts that the word *Kindertransport* is German and means 'children's transport'. You don't need to give them any more information about the play, as they will be reading a review of it in **Writing** later in the lesson. Give Sts time to read the two questions, and then play the audio once the whole way through. Get Sts to compare with a partner, and then check answers.

**EXTRA SUPPORT** Read through the script and decide if you need to pre-teach any new lexis before Sts listen.

Women playing male roles and vice versa  
To perform it

### **3.15**

(script in Student's Book on p.107)

**Interviewer** When was the last time you saw a production of a Shakespeare play yourself?

**Diane** I have to confess that I haven't been to see a Shakespeare play recently, actually. Well, the most recent one was – I went to see some students at Central School for Speech and Drama, actually, so I did go and see *Macbeth* recently. So, really, you know, they were really into it and really relishing it...they did a bit of gender-blind performing, where they had a lot of the women playing male roles; they actually didn't have any of the men playing female roles, which I thought was an interesting choice, that that was weighted in one direction.

**Interviewer** What do you think in general about the trend in modern productions for male roles to be played by women, for example, Glenda Jackson as King Lear?

**Diane** I think, you know, theatre needs to be kept alive and fresh, you need to keep experimenting. The thing that concerns me is, if you're doing it a) because it's a gimmick, or b) because it's kind of trendy. At the same time, I sympathize with, you know, strong, experienced women actors, because they don't have the choice of powerful roles that men do if you're playing according to gender, so I think it's great to give women actors the opportunity to play these hefty roles that Shakespeare – that are written for male characters in Shakespeare.

**Interviewer** What about male actors playing female roles?

**Diane** I think it's all about the actor, isn't it, and whether the role suits them, so... You know, there is a slight political agenda there, of, well, why have men taking even more roles away from women – question mark – when women are struggling enough?

**Interviewer** How would you feel about a male actor playing a female role in one of your plays, or vice versa?

**Diane** I have no problem with men playing women or women playing men in any of my plays. One of my plays, *Poppy and George*, is all about a woman who lives her life as a man because she feels too limited to live her life, if you like, in women's clothes in the world in 1919 just after the First World War. So in a way it's a theme of my work that, you know, the theme of the roles we play in the world, and do they restrict us or do they liberate us? In terms of, yeah, theatre, I mean, the things that I've found difficult when I've seen productions are usually around feeling that an actor isn't right for the role. That isn't about... You know, you can have a person of the gender the character is, or what the character is, and they – and yet, they're just not the right person. So, I think what makes a person be able to bring a role alive fully is about, I suppose, their empathy, their connection with the character and the themes of the play, and their skill probably, if we're talking about professional work. So it's those things that matters most, I reckon.

**Interviewer** Your play *Kindertransport* is a set text in schools. Do you think students can enjoy it just from reading it, or do they need to see a performance?

**Diane** I have talked to many students and visited many schools who study *Kindertransport* and the thing I find I do when I go in that often teachers aren't doing – if it's in an English literature context, this is, cos it's also studied in a drama context, where of course their approach to it is to perform it. So there's loads of students who study *Kindertransport* to actually mount a production of it, or to mount a, you know, a series of performances of extracts. So, in a sense, that feels to me to be the most rewarding way to study the play. It isn't – *Kindertransport* isn't really, in itself, if you like, a work of literature. So you only touch the tip of the iceberg, just reading it, and I guess that's true of Shakespeare, you know, in answer to the earlier questions. You're not getting everything out of the play, which is maybe what Helen Mirren means.

**Interviewer** Diane Samuels, thank you very much, it's been a pleasure.

- g Focus on the questions and make sure Sts understand all the lexis, e.g. *gimmick*, etc. Elicit or model pronunciation. Play the audio again, pausing every so often to give Sts time to write.

Get Sts to compare with a partner, and then play again if necessary.



Check answers.

- 1 Women playing male roles (or vice versa)
- 2 Doing gender-blind casting because it's trendy
- 3 Referring to men playing women's roles – why allow men to take strong roles away from women when there aren't that many anyway?
- 4 This is the main character in one of her plays, *Poppy and George*, which is an example of how she feels about gender-swapping in her own plays.
- 5 She has had problems in certain productions, when she thought the actor wasn't right for the role.

**EXTRA SUPPORT** If there's time, you could get Sts to listen again with the script on p.107, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

- h** Put Sts in pairs and give them time to discuss the questions. If your Sts attend the same school, you could do the second question as a whole-class activity. Get some feedback from various pairs.

## 7 WRITING a review

In this lesson, the focus is on writing a review. The model text is a play review, but all the information could equally apply to writing a review of a film, book, or even a concert. The writing skills focus on using precise and expressive language and using discourse markers.

Tell Sts to go to **Writing A review** on p.92.

### ANALYSING A MODEL TEXT

- a** Focus on the text type (*a review*) and highlight that nowadays many people write reviews of books, films, plays, etc., and post them on the internet. Sts may also be asked to write a review in an international or final-year school exam. The structure of reviews tends to be broadly similar, and you would normally include factual information, your opinion, and a recommendation. Focus on the **Key success factors** and go through them with the class.

You could find out if your Sts like going to the theatre. If they don't and prefer going to the cinema, you could tell them a play review is similar to a film review.

Now focus on the task and give Sts time to discuss the questions in pairs. Elicit or model pronunciation of any words you think your Sts might find tricky, e.g. *cinematography* /sɪnəmə'tɒɡrəfi/.

**EXTRA SUPPORT** Do the questions as a whole-class activity.

Ask for responses to the first question, making sure Sts understand the meaning of all the words, and then elicit opinions to the second.

- b** Focus on the task and the play review. Make sure Sts understand all the lexis in question 3, e.g. *timely*, *fractured*, *assured*, etc. You could remind Sts that Diane Samuels, whom they heard talk about Shakespeare, wrote the play. Set a time limit for Sts to read the review and answer the questions. Get them to compare with a partner, and then check answers. Also elicit whether Sts now want to see the play.

- 1 Paragraph 1: themes, direction  
Paragraph 2: plot  
Paragraph 3: set, sound, themes  
Paragraph 4: acting, cast  
Paragraph 5: themes, emotional impact

#### 2 Paragraph 1

Historical context (The Kindertransport was an organized initiative to evacuate predominantly Jewish children from Nazi-occupied Germany just before the outbreak of World War Two.)

The name of the author (Diane Samuels)

Where the play is currently being performed (Nottingham Playhouse)

#### Paragraph 2

Key details of the story (The play tells the story of Eva, a German refugee child who is placed with a foster family in England; she adopts the English name Evelyn; she rejects her birth-mother who has come to take her home.)

#### Paragraph 3

Brief description of the set design (The ... set design, with its mountain of jumble)

Key cast members (Cate Hamer plays Evelyn. Jenny Walser plays Eva, Denise Black plays the foster mother.)

- 3 **The play is timely:** 'in the context of today's refugee crisis which again sees anguished parents sending their children out into unknown futures.'

**Eva's evolving identity crisis is emotional:** 'in her adopting of the English name Evelyn, and above all ... her heartbreaking rejection of her birth mother, who has come to take her home.'

**There is a weakness in the production:** 'the acting occasionally descends into a shouting match.'

**The set echoes the theme of fractured identity:** 'its mountain of jumble that evokes abandoned possessions.'

**The performances are assured and convincing:** 'Jenny Walser brings vulnerability to the role of young Eva, while Denise Black gives a rounded performance. ... Cate Hamer in particular is compelling as the older Evelyn.'

**The play raises important questions:** 'How can I come to terms with my past? Who am I? Who can I be?'

- 4 Probably four stars. All the comments are positive apart from one: 'If there is a weakness in the production, it is that the acting occasionally descends into a shouting match.' (para 4).

**EXTRA IDEA** Ask Sts what else would be included if this were a film review, i.e. the cinematography and special effects in paragraph 2.

Tell Sts that when writing a book or film review, they should give the reader a brief idea of the plot, as in paragraph 2 of this review. Now tell them that they are going to look at a specific way of making the review more interesting.

- c** Focus on the first question and elicit the answer.

- 1 Predominantly the present simple, some present perfect in the plot

Focus on the second question and give Sts time to decide which phrases are for generalizing and which are for emphasis.

Check answers. Now focus on the **Discourse markers** box, which gives more examples both for generalizing and emphasizing.

- 2 **Generalizing:** overall  
**Emphasis:** above all, in particular, ultimately

## USEFUL LANGUAGE

- d** Focus on the task and give Sts time to match the underlined words and phrases in 1–12 to their alternatives A–L.

Get Sts to compare with a partner, and then check answers. You could point out that most of the sentences relate to the theatre (as they are drawn from the model text), but they could also refer to a film, although some would need adapting, e.g. in 9 *the audience* would become *viewers*, in 10 *the versatile set design* could be *the opening shots*, etc.

1 I 2 D 3 H 4 J 5 E 6 C 7 L 8 F 9 G 10 K  
11 A 12 B

**EXTRA SUPPORT** Get Sts to work in pairs.

- e** Focus on the task and give Sts time to choose five of the words and phrases and then write their own sentences about films and / or plays they have seen.  
Put Sts in small groups of three and get them to read their sentences to each other.  
Elicit some sentences from the class.

## PLANNING WHAT TO WRITE

- a** Focus on the task. Tell Sts to choose either a play or a film they have seen recently, or one that they have seen several times and know well. Tell them not to worry if they can't remember, e.g. the names of actors or characters, as they can research this on the internet when they come to write their full review.  
Set a time limit of about ten minutes for Sts to make notes on background information and the plot. Monitor and help with vocabulary.

**EXTRA SUPPORT** Get Sts, in pairs, to choose a play or film that they have both seen and do the task together.

- b** Now set a time limit for Sts to make notes on their personal views and reactions. Monitor and help with vocabulary. If Sts worked in pairs in **a**, they might want to do this individually.
- c** Put Sts in pairs, **A** and **B**. Using their notes from **b**, Sts **A** tell their partner about the film or play they chose.
- d** Sts swap roles and now Sts **B** use their notes from **b** and tell Sts **A** about the film or play they chose.  
Finally, Sts tell their partner whether they agree with the description of the play / film if they have seen it, and if they haven't, whether they would like to.  
Finally, go through the **Tips** with Sts.

## WRITING

Go through the instructions and set the writing for homework.

## 8 THE CONVERSATION

- a** Focus on the photo and tell Sts they are going to watch these three people discuss a question. Focus on the task and play the video, pausing after the title screen to give Sts time to read the question.  
Then play the rest of the video once the whole way through.  
Check the answer.

They agree that the most important thing is to get children reading, and when and how the classics are introduced is also very important.

Do you think children should be made to study classic literature at school?

**Emma** I don't know about the classic literature bit. I kind of think it's been similar for a long time, hasn't it, the kind of texts that you have to study at school? I think it's far more important to get children into reading. And I think there's such a diverse range out there now of young adult books and all kinds of things that children might be interested in that I think is more relative to kind of what they are going through and I think might inspire them to get reading and then maybe progress to some classics if they wanted to.

**Joanne** So perhaps the more important thing is actually just to get children reading, whatever type of literature that takes.

**Emma** Yeah.

**Joanne** Rather than what it is that they read. I mean arguably if the child is given Shakespeare, Shakespeare can be really hard to access, can't it? Really hard to read, and a child that doesn't find it easy to read actually just might find that really difficult, it might just put them off reading.

**Sean** I think that's the important thing, it's all about when it's introduced.

**Joanne** Yes, and how, actually

**Sean** Yes, and how, definitely. I remember being a 14 / 15-year-old in class reading Shakespeare and ...

**Joanne** Thinking what?

**Sean** Why on earth are we doing this? I couldn't think of anything more useless, I think, and then I remember a turning point at about 16, thinking, hang on, this is actually quite interesting, you know, this is someone who wrote something 500 years ago and I'm sort of getting what they mean, and I think there was something really quite magical in that, that there was that continuity.

**Joanne** And maybe if you hadn't been made to read that, you would probably never have picked that book up off the shelves.

**Sean** That's the thing, if you don't do it at school, when will you see the classics? Yeah.

**Joanne** When would you?

**Emma** And I guess it's how it's taught to you as well. If you see it as a boring text that kind of doesn't mean anything to you then, with Shakespeare for example, all the idioms and all the language that he created, that makes it more related to everyday life, doesn't it?

**Joanne** Yes.

**Emma** But then, I think, some classics, I read my first Jane Austen recently and just the dialogue, and it's quite long-winded, and they're all obsessed with marriage and stuff, and that just kind of...

**Joanne** You can't relate to it.

**Emma** Turns you off, doesn't it? So I think, it depends on the books.

**Joanne** Yes, I think it does. And how they're put across, I think, is really important too. And maybe classical, but also being part of a much wider curriculum.

**Emma** Yeah definitely.

- b** Focus on the task and give Sts time to read the sentence stems. Elicit that Jane Austen (1775–1817) was a writer whose six novels, *Pride and Prejudice*, *Emma*, etc., are globally famous and have all been adapted for film or TV. Play the video again the whole way through, pausing if necessary to give Sts time to write.  
Put Sts in pairs to compare how they have completed 1–5. Check answers.

- 1 Emma thinks that the most important thing is to **get children into reading**. She thinks that before reading **classics** they should read **young adult books**.
- 2 Joanne agrees that for a child who struggles with reading, Shakespeare might be **really hard**, which might **put them off reading**.
- 3 Sean explains how when he was 14 or 15, he thought reading Shakespeare was **useless**. However, when he was 16, he **found it quite interesting**.
- 4 Emma thinks that young people might relate more to Shakespeare if the teacher focused on **the language he created which is still in use**.
- 5 Emma didn't enjoy a Jane Austen book recently because **the dialogues were very long** and **the characters were obsessed with marriage**.

**EXTRA SUPPORT** If there's time, you could get Sts to watch again with subtitles, so they can see exactly what they understood, didn't understand. Translate / Explain any new words or phrases.

- c Do the questions as a whole-class activity, or put Sts in pairs and then get some feedback.
- d This exercise focuses on how the speakers signal a point they are about to make. Focus on the extracts and give Sts time to read them.  
Play the video, pausing after the first extract and replaying it as necessary. Repeat for the other six extracts.  
Check answers.

- 1 kind of think
- 2 So perhaps
- 3 I mean arguably
- 4 it's all about
- 5 hang on
- 6 That's the thing
- 7 I guess

- 1 I kind of think it's been similar for a long time, hasn't it, the kind of texts that you have to study at school.
- 2 So perhaps the more important thing is actually just to get children reading...
- 3 Rather than what it is that they read. I mean arguably if the child is given Shakespeare...
- 4 I think that's the important thing, it's all about when it's introduced.
- 5 And then I remember a turning point at about 16 thinking, hang on, this is actually quite interesting...
- 6 That's the thing, if you don't do it at school, when will you see the classics? Yeah.
- 7 And I guess it's how it's taught to you as well.

#### e MEDIATION ACTIVITY

Put Sts in small groups of three if possible. Focus on the questions and then give Sts time to discuss them.  
Monitor and help, and encourage them to use the different strategies focused on in **d** to signal a point they are making.  
Get feedback from various groups. You could also tell the class what you think.

# 3

## Revise and Check

There are two pages of revision and consolidation after every File. These exercises can be done individually or in pairs, in class or at home, depending on the needs of your Sts and the class time available. At Advanced Plus level, the Revise and Check exercises are designed specifically to reflect the types of tasks commonly used in Advanced level exams, offering additional exam preparation to those Sts planning to sit one.

The first section revises the **grammar** and **vocabulary** of the Files, whilst also practising task types common in the **Use of English** section of exams.

The second section presents Sts with a series of skills-based tasks. First, there is a **reading** text which is of a slightly higher level than those in the File, and generally more academic to reflect the nature of the texts used in exams. It is related to the topic of the File and offers the chance to practise common exam reading tasks. The **listening** section consists of some unscripted interviews and conversations, related to the topic of the File, and offers the chance to practise common exam listening tasks.

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### USE OF ENGLISH

a

1 little 2 such 3 no 4 Much 5 a 6 only 7 but  
8 the 9 unless / until 10 under 11 come 12 end

b

1 when they started / once they had started work did  
2 has been claimed  
3 vanished into thin air  
4 No sooner had they started  
5 have begun to accelerate  
6 have / 've come full circle

### READING

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