

- 6 Elicit the explanation for the first sentence in open class to get students started, then ask them to match the rest of the sentences to the explanations.
- They can then check their answers using the Grammar reference on page 169.
 - With some classes you may prefer to elicit answers from the class and clarify any issues, giving further explanations as necessary.

Answers

- a sentence 3 – *It opens at ten.* (the present simple)
 b sentence 6 – *I'll go and get you a glass of water.*
 c sentence 4 – *I'm going to go down there tomorrow morning and have a look at that.*
 d sentence 2 – *The kids will smash it.*
 e sentence 1 – *This year we're opening a new wing ...* (the present continuous)
 f sentence 5 – *I think I'm going to faint.*

G Students complete Exercise 1 in the Grammar reference on page 169.

Answers to Exercise 1, Grammar reference

- 1 do you finish, 'll meet
 2 'm meeting, 'm going to do
 3 'm meeting, does ... end, 'll text
 4 is going to be, are you leaving, 'll drive
 5 'm going to be, 'll survive

- 7 Read through the information box as a class.
- Elicit the incorrect options in the first set in open class to get students started.
 - Ask students to work in pairs to discuss the sentences. Remind them that speakers can often choose which form to use depending on their point of view (e.g. depending on whether they see a prediction as a personal opinion or based on what they can see or feel).
 - Let students check their answers in pairs before going through the answers in feedback.

Answers

- 1 a and c are both correct and both mean basically the same thing. b is wrong. We can't use the present continuous to make predictions about the future.
 2 a and b are both correct and both mean basically the same thing. c is wrong. We can't use the present simple to talk about future arrangements with other people.
 3 Only b is correct. For predictions about the immediate future based on present evidence, we don't generally use *will*. The present continuous would be incorrect as fainting would be too sudden to use a continuous form.
 4 a and c are both correct and both mean basically the same thing. We can't use the present simple to make predictions about the future.
 5 a and c are both correct and both mean basically the same thing. We don't use *will* to ask about future plans / arrangements.
 6 Only a is correct. We don't use the present simple or *be going to* + verb to make offers.

Background language notes for teachers: future forms

- Students often have problems with future forms because there are no clear-cut rules. English speakers choose which future form to use based on their understanding and interpretations, e.g. how definite they may consider an event, whether they see it as pre-arranged, or how much evidence there is that it will happen.
- Errors will depend to some extent on speakers' L1. Speakers of romance languages often misuse the present simple to express the future (note the contrast between 6a and 6b in Exercise 7). German speakers, and others, may overuse *will* (see 3a and 3b, and 5a and 5b).
- One problem students have is that choosing the wrong tense rarely affects understanding, so native speakers often let errors go, e.g. *I will go to the theatre tomorrow evening* is wrong because it's probably an arrangement rather than a promise or a decision made at the time of speaking, but the meaning is clear. It's important not just to establish when students should use each form, but also to correct or feedback on their use in fluency activities.
- Note that, in spoken English, *'ll* /aɪl/ and *we'll* /wi:l/ are much more common than *I will* or *we will*, so make sure your students are not pronouncing the full form. Similarly, *going to* is pronounced /'gəʊntə/ or even /'gəne/ in natural speech. Drill some of the sentences in Exercise 7 if you think your students are mispronouncing these forms.

- 8 Read through the information box as a class.
- Elicit the example to match the first explanation in open class to get students started, then ask students to match the rest of the sentences to the explanations.
 - They can then check their answers using the Grammar reference on page 169.
 - With some classes you may prefer to elicit answers from the class and clarify any issues, giving further explanations as necessary.

Answers

- 1 b 2 c 3 a

G For further practice, see Exercise 2 in the Grammar reference on page 169.

Answers to Exercise 2, Grammar reference

- 1 I'm working OR I'm quite likely to, I'll call
 2 I'm going to go
 3 is going to burn
 4 It's going to OR It's bound to
 5 I don't think he'll OR He's highly unlikely to
 6 I'll give
 7 going to OR bound to
 8 are having
 9 I'm due to fly OR I'm flying

Background language notes for teachers

- Note that *bound to* is more certain than *likely to*. The first expresses a strong certainty, an inevitability, whereas the second expresses a probability.
 - *Due to*, to express an expectation, is quite a formal, impersonal use.
- 9 Ask students to choose the correct options. Let them compare their answers in pairs before doing Exercise 10.

Answers

- 1 bound to 5 bound to
 2 due to 6 due to
 3 bound to 7 not likely to
 4 due to

PRONUNCIATION**Aim**

to practise the pronunciation of adjectives for talking about the future

- 10 ● 13 Ask students to listen and check their answers to Exercise 9, then play the recording.
- In feedback, point out the pronunciation of *due to*, *bound to* and *likely to*, and briefly drill each phrase in isolation.
 - Play the recording again. Ask students to practise saying the sentences.

● 13

- 1 There are bound to be problems when the new system is introduced.
 2 I think we're due to arrive at something like twenty to ten.
 3 If he keeps doing things like that, something bad is bound to happen sooner or later.
 4 He is due to appear in court on the 31st of the month.
 5 Your mum's bound to worry about you while you're away. It's only natural.
 6 She can't travel at the moment as she's due to give birth any day now.
 7 It is technically possible to get a visa to travel there, but it's not likely to be easy.

Pronunciation notes

Note the /dʒ/ sound in *due*, the silent /d/ in *bound*, and the weak /ə/ sound in *to*: (*due to* /'dju:tə/, *bound to* /'baʊntə/, *likely to* /'laɪkɪlə/).

Optional extra activity 1 Use a prompt drill to practise meaning and pronunciation here. Write the following on the board:

The regular bus / arrive at eight
The bright students / pass their exams
Spain / win the World Cup
Everybody in the world / study English one day

- Point to different prompts and ask individuals to produce sentences with *due to*, *bound to* or *likely to*. Correct use and pronunciation.

Optional extra activity 2 Provide personalised practice by asking students to think of something that is bound to happen, something that is likely to happen, and an event that is due to happen in the next week. Once students have ideas, ask them to share them in pairs or small groups.

- Alternatively, write the following sentences on the board and ask students in small groups to discuss whether they agree with them.
It's bound to rain next weekend.
My country is likely to do well in the next World Cup / Olympics.
The government is bound to raise taxes before Christmas.
My classmates are due to take examinations soon.

SPEAKING**Aim**

to practise language from the lesson in a free, communicative, personalised speaking activity

- 11 Organise the class into pairs. Ask if students understand *affordable housing* and elicit possible explanations (= houses that are not too expensive for ordinary people to buy).
- Give students five minutes to discuss the importance of the different factors.

- 12 Students work in pairs to prepare ideas. You could start students off with one or two ideas (e.g. *It's bound to create jobs for young people; it won't be good for the environment*). Monitor and help with ideas and vocabulary. Use the opportunity to remind students of useful language from the lesson, or to rephrase things they want to say in better English.
- When students are ready, divide the class into groups to discuss their ideas.
 - Monitor and listen to students as they speak. Note errors and examples of good language use by the students.
 - In feedback, look at good language that students used, and language students didn't quite use correctly. Show them how to say what they were trying to say better.

Optional extra activity Students work in groups of four. Tell them that they are members of the local government. A benefactor has promised to invest \$1 million in their town. Tell them to come up with a five-point plan about what they will spend the money on, bearing in mind the factors they prioritised in Exercise 11.

- Ask groups to present their plans to the class.

VIDEO 1: A CHINESE ARTIST IN HARLEM

Student's Book page 22

Aim

to provide insight into the relationship between art and personal development; to improve students' ability to follow and understand fast speech in a video extract; to practise fast speech using strong stresses and pausing

1 Start by asking students to discuss the questions in pairs.

- In feedback, encourage students to share their ideas, and find out to what extent your students find art a useful subject to study, or a pointless one.

2 **1.02** Ask students to watch and listen, and remember information rather than taking notes (which can distract students from listening). Play the first part of the video (up to 2.08, *practise in the field that they have been trained for*).

- Let students compare what they understood in pairs. Emphasise that no particular answers are expected. Then elicit ideas from the whole class, accepting or reformulating correct comments and explaining anything that students have misunderstood.

3 Ask students to discuss ideas in pairs. Then elicit ideas from the whole class and list their ideas on the board. Students then watch the second part of the video (from 2.08) and see which of their ideas on the board are mentioned.

- After watching, round up by letting students compare which of their ideas were mentioned with a partner before checking and clarifying answers with the whole class.

Answers

- Ming Liang Lu's current work is important to the children in Harlem because:
- it helps them understand more about Chinese art
 - it encourages involvement
 - it gives them first-hand experience of someone from a different background and thus (and this is implied) helps them understand their own ethnicity and culture too
 - it hopefully makes them more tolerant of others, and less ignorant of what others bring to the city and the country
 - it may open up new worlds for them in the future.

4 **1.03** Ask students to work in pairs to remember what they can of what was said and complete the phrases. Play the whole video again for them to check and complete their answers.

- In feedback, it doesn't matter if students didn't get the whole expression. The aim is just to check that they got the gist and were paying attention and noticed the chunks of language. See what students come up with and then add information or clarify and correct the phrases students heard on the board.

Answers

- Other times positive outcomes result (from the merging of backgrounds and traditions).
- and has continued to paint (through the more difficult times in his life).
- But even for professional artists, drawing on the street is not the easiest way to make a living.
- Through them he brought his skills to Harlem (and the children of Public School 36).
- They have to become involved.
- He just sees students who want to learn how to paint a tiger.
- programmes like the Chinese Cultural Centre's still make a considerable difference.
- make them ignorant to others (and what others can bring).
- In the long run, Ming's art may open the door to a whole different world for these children.

5 Organise the class into small groups to discuss the questions, or have a whole-class discussion.

UNDERSTANDING FAST SPEECH

6 Ask students to read the sentences, noticing the strong stresses and pauses marked. Then ask them to have a go at saying the sentences in pairs.

Optional extra activity After students have finished listening to the extract and practising their second versions, you could select a few students to come to the front of the class and repeat their versions. The class could vote on which version they like best. You could also ask students to discuss if they like the accent of the speaker they heard, and to explain why, or why not.

7 **1.04** Play the video extract. Encourage students to practise saying the extract lots of times.

Teacher development: understanding fast speech

Students often find it easier to understand listenings they hear in class than they do natural speech used in authentic contexts. This is because coursebook listenings are often written in language students mostly understand, and are also delivered at speeds they can deal with. In the world away from the classroom, spoken English can be heard in an incredibly wide range of accents and is often delivered at far faster speeds. The *Understanding fast speech* feature in the video sections of *Outcomes* aims to provide strategies to help students with this.

In this section, students hear how in spoken English words are grouped in chunks, rather than in sentences. Fluent speakers tend to run all the words in chunks together, which often means unstressed syllables almost disappear. They also include pauses or 'rests' between the phrases.

First, students are shown the transcript of a short extract from the video. They see where the stresses and pauses are and practise saying the extract using this

visual information as a guide. They then watch the video and hear the extract at normal speed, then at a slower speed and finally at normal speed again. The slowed-down version allows them to notice how the words run together, how unstressed syllables sound and so on. Finally, they practise again, this time trying to say the extract as quickly as they can, whilst still following the pausing and stresses.

No explicit correction or focus on any specific aspect of connected speech is required from the teacher during these exercises.

Video script **1.02**

Narrator: With a population of approximately eight million, the huge cosmopolitan city of New York is a melting pot of immigrant communities. Sometimes, this diversity results in clashes between cultures. Other times, positive outcomes result from the merging of backgrounds and traditions. Artists, in particular, often use their cultural differences to learn from each other. One such artist, Ming Liang Lu, has taken his skills to Harlem, to enable others to learn about and understand Chinese art. Born in Shanghai, Ming has studied Chinese art for the majority of his life. At a very young age, he learned about calligraphy and painting from his father and has continued to paint through the more difficult times in his life. Ming moved to the US in 1990 and today lives in New York, where he continues to create beautiful landscapes, flowers, animals and even the symbol of the United States, the eagle.

Ming (translation): When I first came to America, my only skills were art. I didn't have other skills. I used my art to make a living.

Narrator: When he first arrived in the US, Ming set up his easel and drew and painted portraits of tourists in order to survive. But even for professional artists, drawing on the street is not the easiest way to make a living.

So Ming eventually stopped painting on the street and began to work for the New York Chinese Cultural Center. Through them, he brought his skills to Harlem and the children of Public School 36.

Ming: What's this?

Children: A circle.

Ming: It is a circle, right. OK. I changed the colour. What colour this?

Children: Yellow.

Ming: OK. I just put – you see this – for the ear.

Amy Chin: As we all know, a lot of artists are not employed being artists, so I am hoping that what we do is to provide them this opportunity to really practise in the field that they have been trained for.

Part 2 (2.08)

Ming: OK, this time I take it this way. Little circle one. Yeah, you very good job. Good.

Narrator: Teaching at the public school, though, is more than just an opportunity for Ming. The programme benefits the children as well. Head teacher Cynthia Mullen Simons says the programme is important to her year four pupils.

Cynthia Mullen Simons: You cannot teach solely by the book, paper and pencil. They have to become involved. We need our students to hear, first hand, people from various cultures talk about their ethnicity. **Ming:** Too much water, I show you this, not too much water, you see.

Narrator: From time to time, Ming stops to help each child get his or her painting just right.

The kids view Ming as their teacher from China, but Ming sees beyond ethnicity. He just sees pupils who want to learn how to paint a tiger.

Ming (translation): Chinese children, American children, Hispanic children and black children, they are all the same, no difference.

Narrator: Even though New York is already established as a diverse, international city, programmes like the Chinese Cultural Center's still make a considerable difference.

Amy Chin: When we bring these programmes in, the kids get to see real people from another culture and to relate to them on many different levels.

Cynthia Mullen Simons: What we don't want to do to our students is to make them ignorant to others and what others can bring. Our students need to understand that we're all human beings but we all have different backgrounds, different experiences and that's what makes it so interesting.

Narrator: These days, in addition to being an artist, Ming is also serving as a kind of cultural ambassador for his country. In the long run, Ming's art may open the door to a whole different world for these children.

Ming (translation): I feel like I'm doing very important work and it makes me really happy to teach calligraphy and painting to the children. I'm introducing them to a wider world of Chinese culture, giving them a greater understanding of Chinese people and the world, and broadening their horizons.

Narrator: Ming is not only good in his role as a teacher, he is also excellent in his role of cultural ambassador. In Harlem, this Chinese artist has found a job that makes more than just a living: it makes a difference.

REVIEW 1

Student's Book page 23

Aim
to consolidate vocabulary and grammar from Units 1 and 2

1

- 1 used
- 2 who
- 3 would
- 4 then / again (both possible)
- 5 on
- 6 Sadly / Unfortunately (both possible)
- 7 have
- 8 I
- 9 time
- 10 will / would (both possible)
- 11 which
- 12 to
- 13 of
- 14 likely
- 15 which

2

- 1 a few of whom
- 2 he might be
- 3 has changed gradually / has gradually changed (both possible)
- 4 are bound to change
- 5 As a rule, I stay

3

- 1 I'll
- 2 Apparently
- 3 painted
- 4 strangely, uncomfortable
- 5 weird
- 6 by which time
- 7 I might
- 8 whose

5

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

6

- catchy – a song
disturbing – a film
grand – a building
gripping – a film
high-rise – a building
residential – an area
up-and-coming – an area
uplifting – a film OR a song

7

- 1 deprived
- 2 renovated (though, arguably, *redecorated* also possible)
- 3 soared

- 4 parade
 - 5 costumes
 - 6 floats
 - 7 shape
 - 8 set
- 8
- 1 poverty
 - 2 dramatic
 - 3 interpretation
 - 4 upsetting
 - 5 amusement
 - 6 proposal
 - 7 transformation
 - 8 fattening

14 and answers to Exercise 4

- 1 It's going to boost the club's income.
- 2 I'd listen to his stuff all the time when I was younger.
- 3 I'm sure it'll be worth it in the end.
- 4 It's likely to present a huge challenge in the coming years.
- 5 It's due to be completed in 2020.
- 6 It might take years to repair the damage.

3 THINGS YOU NEED

SPEAKING

Aim

to set the scene and introduce the theme with a photo; to get students talking about tools and how to fix things; to preview students' ability to describe what things are for and how to use them

1 Start by telling the class that they're going to learn how to describe what things are for.

- Ask students to look at the picture on pages 24–25 and answer the first question. (The photo was taken in Indonesia. The man is a mechanic repairing the tail wheel of a crash-landed Vimy aircraft.) Pre-teach *fix* (= make something good again when it is broken or not working) and *tools* (= things you use to do a job or to make or fix something).
- Brainstorm problems connected with cars, computer, bicycles and homes and write them on the board.
- Organise the class into pairs. Ask students to discuss the questions. Set a time limit of five to ten minutes.
- As students speak, listen for errors, new or difficult language that students try to use, or any interesting ideas or experiences that you could use in feedback.
- After the activity give some feedback by sharing ideas you have heard with the whole class. Look at good pieces of language that students used, and pieces of language students didn't quite use correctly during the activity.

Possible answers

Cars: I can change a flat tyre; I can check the oil level and top it up if I need to; I can charge the battery; I can repair a scratch on the paint.

Computers: I can install software; I can reboot the computer.

Bicycles: I can change the inner tube or tyre if I get a puncture; I can change the brake pads / the chain.

House or flat: I can fix a leak; I can change a light bulb; I can change a fuse in a plug.

Teacher development:
brainstorming and using the board

- *Outcomes* aims to encourage students to use what they already know, and to recall and recycle language they have. Brainstorming during a lead-in is a positive way of getting students to recall language.
- To write up language in a memorable diagrammatic form, write up headings in web diagrams, e.g. write *cars*, *computers*, *bicycles* and *homes* on the board, put a circle round each word, and draw short lines from each circle. Then ask students to give you ideas. Encourage lots of different ideas from around the class. Write up anything relevant or interesting, and correct or rephrase inaccurate language.

MAKING DO

Student's Book pages 26–27

Communicative outcomes

In this two-page spread, students will talk about a wide range of objects, and will practise explaining and checking the purpose of common objects.

Preparation Optionally, bring in useful objects from home, e.g. small objects that are on page 188, (a nail, a screw, a peg, etc.), or other small objects that are difficult to describe (e.g. a tin opener, an adjustable spanner, a spirit level, nail clippers, etc.). Use these in extra activities after Exercises 3 and 7 (see below).

VOCABULARY Useful things

Aim

to introduce words for common tools and explanations of their purpose

- 1 Lead in briefly by writing *Useful things* on the board and asking students to tell you the names of as many useful objects as they can that they can see in the room.
 - Ask students to look at the pictures on page 188. Organise them into small groups of three to five to discuss the questions.
 - In feedback, ask students which words they didn't know before. Point out the strong stress on the new words.

Background language notes for teachers

- Note that all these nouns have a strong stress on the first syllable.
- Note the difficult pronunciation in the following words: *glue* /glu:/, *scissors* /'sɪzəz/, *iron* /'aɪən/, *saw* /sɔ:/, *cloth* /klɒθ/, *bandage* /'bændɪdʒ/.

- 2 Ask students to categorise the words, working in the same groups. Tell them not to look at the pictures in the file. Point out that some words can go in more than one group.
 - Explain that *DIY* stands for *do-it-yourself*. It means work that you do in the house mending and making things, e.g. painting, putting up shelves, etc.
 - As you monitor, if students are struggling to remember some words, use mime to prompt them. In feedback, find out which group remembered the most.

Answers

the office / study: glue, a charger, a lighter, a rubber, correction fluid, a stapler, scissors, clips, Sellotape

the kitchen: a torch, a cloth, a dustpan and brush, a mop and bucket, washing powder, a corkscrew, a tin opener, a lighter

clothes: a bucket, a needle and thread, washing powder, an iron, clothes pegs