

in unit three ...

life with Agrippine

cartoon perfect day
natural English *me too / me neither*

reading a perfect day

natural English *on my / your own, by myself / yourself, alone, lonely*

listening song: *Perfect Day*

vocabulary music

reading Lives of the great songs

natural English *like, such as, and that sort of thing*

listening what's happened to you?

grammar present perfect and past simple with *for* and *since*

natural English imprecise periods of time

listening actors talk about their work

natural English *fun* (n), *funny* (adj)

wordbooster

likes and dislikes

verb + noun collocation

how to talk about your past

natural English phrases for talking about memories

grammar past simple and *used to* + verb

vocabulary stages in your life

natural English *never used to*

extended speaking musical tastes

collect ideas read about music in someone's life

prepare for an interview create a questionnaire

interview talk to a partner

writing write a music profile

test yourself!

revision and progress check

life with Agrippine

25 – 30 mins

read for pleasure

nE *me too / me neither*

Want to know more about using life with Agrippine? Go to the **introduction** p.5.

- Before starting the personalization activity at the beginning of p.33, you could teach these lexical items which might be useful in the activity:
to sing out loud *to sing something in your head*
to hum a tune *to whistle a tune* *to sing out of tune*
- You could teach these by writing the phrases on the board, then demonstrate each action randomly and ask learners to say which one you are doing. Focus on the pronunciation of *loud* /laʊd/, *whistle* /'wɪsəl/, *tune* /tʃu:n/, and *hum* /hʌm/.
- The song Byron is singing is called *Perfect Day*, and the recording is in the next section.

language point *me too / me neither*

We have focused on *me too / me neither* as they are very common in spoken English. However, you may want to take this opportunity to feed in and practise *so do I / neither do I* where the opinion of both speakers is the same. If you do this, you will also need to point out that the auxiliary changes according to the stimulus:

example

A I can't swim very well. B Neither can I.

reading a perfect day

70 – 80 mins

describe a perfect day spent alone, using **natural English** phrases

listen to the words of a song

read a magazine article about great songs

talk about music using vocabulary and **natural English** phrases

glossary

chunks phrases of varying length where the words naturally appear together, e.g. in her mid twenties

lead-in

- This is a good example of a warmer activity which would benefit from a model by you. Tell them briefly what your perfect day would be like, using the framework in **exercise 1**. This will give learners a clear idea of what you expect them to do.
- Before you do **exercise 4**, find out what learners know about Lou Reed and his song *Perfect Day*, which has already appeared briefly in **life with Agrippine**. Before you listen to the song, you could explain the last line of the song: *You're going to reap what you sow* = what you get from life depends on what you put into it. (Lou Reed is an American singer / songwriter who first came to fame in the late 1960s as a member of the rock band *Velvet Underground*, before becoming a solo artist in the early 70s. He is an unconventional figure, and many of his songs have non-conformist lyrics. Possibly his most famous song is *Walk on the Wild Side*.)

vocabulary music

- As a lead-in to **exercise 1**, you could have a brainstorming competition in small groups. How many words related to music can learners think of in two minutes? See which group has the highest number, then ask them to read out the list. Explain any items other groups don't know or ask learners to explain unknown words.
- **Exercise 1** can be done alone or in pairs; be sure to check learners' pronunciation of the words and phrases.
- If you like, you could turn **exercises 3** and **4** into a team competition.

read on

- With a strong class, you could put **exercises 1** and **2** together. With a weaker group, you may want them to read the article to get an overview, complete the glossary, and go over the answers before going on to exercise 2.
- If you want to exploit the text for more discussion, you could ask learners to think and talk about songs in their own culture which are / have been used for TV advertisements, national / sporting events, political / election campaigns, charity events, etc. What do learners think about these songs?

exercise 4

Just a perfect day, drink lemonade in the park.
And then later when it gets dark, we go home.
Just a perfect day, feed animals in the zoo.
Then later a movie too, and then home.

(chorus)

Oh! it's such a perfect day.

I'm glad I spent it with you.

Oh! such a perfect day.

You just keep me hanging on.

Just a perfect day, problems all left alone.

Weekenders on our own, it's such fun.

Just a perfect day, you made me forget myself.

I thought I was someone else, someone good.

ideas plus using songs

Songs are often hugely popular as learning activities with people of all ages.

The Internet is a wonderful source of lyrics. You could use this website as a source: <http://music.yahoo.com/launch/lyrics.html>

Two particularly useful books on songs are:

Heinemann ELT Hits by Karen Ludlow and Patricia Reilly. This includes a cassette of songs with a booklet of photocopiable worksheets.

Music and song by Tim Murphey, OUP Resource Books for Teachers, 1992

Here is one simple idea from this book for using songs (p.73):

Choose a suitable song for the level, and give each learner a piece of paper with a word, expression, or line of the song to listen for. Ask the group to stand up. When you play the song, learners have to listen for their bit and arrange themselves physically (in a line across the class) in the order in which they hear their word, expression, etc.

exercise 1**rock and pop**

lead singer, songwriter, solo artist, drummer, group / band, keyboard player, bass guitarist
(The words *group* and *band* are more or less synonymous.)

classical music and opera

composer, choir, orchestra, soloist, violinist, conductor

(We generally use the word *composer* for people who write serious music which is respected or considered classic of its type. For example, it is now possible to describe Paul McCartney as a composer, but when he wrote pop music in the 1960s, he would have been called a songwriter.)

exercise 2 possible order

- | | |
|-----------------------------|--------------------------|
| 1 write the music | 4 record the song |
| 2 write the lyrics | 5 release the song |
| 3 choose a recording artist | 6 the song becomes a hit |

ideas plus sequencing activities

Sets of phrases (as in **exercise 2**) form part of a chronological sequence of events which are familiar to learners. If you jumble the order of phrases, you have a ready-made vocabulary comprehension activity, and you are also teaching useful **chunks** of language. After putting them in a logical order, learners can write down the phrases and memorize them. See also the sequencing activity in unit six **wordbooster** on p.73. Here are other sequences for intermediate level learners. Make up your own scripts to suit your class.

examples

- cooking or preparing a dish
- buying something to wear
- planning and giving a party
- applying for and getting a job
- going to / staying at a hotel
- early morning routine from waking up to leaving the house

In many cases, there is no definitive correct order, but differences can promote more interesting language practice. You can ask learners to order the phrases alone, then compare with a partner. Don't number the phrases, otherwise learners will say the numbers rather than use the phrases.

Want to know more? Go to **how to** activate vocabulary p.140.

glossary

1c 2d 3b 4a

exercise 2

- 1 *Perfect Day* was used in the film *Trainspotting*, by the BBC as an advertisement for themselves, and then released as a record for charity.
- 2 *Candle in the Wind* was rewritten, used at Princess Diana's funeral, and released as a record.
- 3 *Nessun Dorma* was used as the theme tune for the 1990 football World Cup in Italy.

natural English

line 10: **such as** David Bowie, etc. line 32: the works of classical composers **like** Beethoven and Vivaldi ...

language point vague language

In communication, speakers sometimes find they don't have the exact words they want, or there is no need for them to be exact or precise. For these reasons, a common characteristic of spoken language is the use of 'vague language'. A good example of this is the last phrase in the **natural English** box: *and that sort of thing*. Similar examples would be *and that kind of thing*, *and that kind of stuff*, *and things / stuff like that*.

You will find another example of vague language in the **natural English** box on p.37: imprecise periods of time, e.g. *for a couple of years / several years / quite a while / ages*.

listening what's happened to you?

80 – 90 mins

describe life experiences using
 – present perfect and past simple
 – *for* and *since*
 – **natural English** phrases of imprecise time

listen to actors talking about their life experience

talk about the life and work of a famous actor

lead-in

- **Exercise 1** will work best if you can demonstrate this yourself by giving learners three sentences about your own life. If you like, let them ask questions about the three experiences to try and catch you out. This will make the activity interactive.

grammar present perfect and past simple (2)

- Make sure that learners take time to look at the pictures of Paul at different stages in his life; this will help them with **exercise 1**. You could encourage learners to work together, or work alone and compare answers.
- As there is quite a lot of grammar practice on *p.36* to *p.37*, we would recommend that you ask learners to do the **cover & check** exercises in the **language reference** on *p.157* at home. Only use them in class if your learners are having a particular problem with a concept.
- **Exercise 6** could be done in pairs, and learners could then find a new partner for **exercise 7** to ask the questions. Before you begin exercise 7, demonstrate with one question and answer exchange in front of the class.

Want to know more? Go to **how to** introduce new language *p.143*.

listen to this

- If learners don't understand the first part of the recording in **exercise 1**, i.e. in **tune in**, don't go on to **listen carefully**. Replay the recording to give them another chance, then if necessary, let them listen with the tapescript. (See **troubleshooting** on the right).
- Make sure learners read the table first to familiarize themselves with the vocabulary. After the listening you could also highlight *slot-machine* = a machine you put money into and if particular pictures appear together on the screen, you win more money back, *stunt driver* = a person who takes the place of an actor to do dangerous things while driving a car.
- In **exercises 2** and **3**, the actors mention certain names / plays / films, etc. which are generally well-known, but if they are not familiar to learners in your teaching context, don't worry.


wordbooster

25 – 30 mins

This wordbooster is best done before the **how to** section because the vocabulary selected here will be useful, particularly in the grammar section, as well as in the **extended speaking** activity.

likes and dislikes

- For **exercise 1**, you could bring in postcards of works of art and give them to small groups of learners to react to. If you circulate the pictures every few minutes, learners can get a lot of personalized practice.
- **Exercise 3** could be done as a mingling activity for variety. (The painting on the left is a Rothko, the top right-hand corner one is a Goya, and the one below that is a Picasso.)

verb + noun collocation

- To speak and write naturally, learners need to focus on collocations like these. Suggest that your learners keep a record of words that often go together in their notebooks.
- In **exercise 2**, highlight the question form *Would you prefer to + verb?* and elicit *I'd prefer to + verb*. It would be a good idea to practise the pronunciation with the group before learners work in pairs.

troubleshooting revision

Notice that the examples given in **exercise 1** include both the present perfect and past simple. This activity is intended as a brief revision of the use of the difference between these tenses as illustrated in unit one, i.e. general experience versus events at a specific time in the past. Monitor the learners' tense use, and provide feedback at the end of **exercise 2** if necessary.

exercise 1

1 studied 2 hasn't played 3 took up 4 studied 5 was
6 became 7 has worked 8 joined 9 has been

exercise 2

past simple: sentences 1, 3, 4, 5, 6, and 8

present perfect: sentences 7 and 9

negative sentence: 2

for is used with a period of time; *since* to say when something started

exercise 3 possible answers

He joined the choir three years ago.

He's played the guitar for 20 years / since he was 15.

He's had his present job for 12 years / since he was 23.

He hasn't been out of work for 12 years / since he was 23.

He has been in a band for 8 years / since he was 27.

exercise 4 nE

1d 2a 3b 4c

exercise 5

How long did he study ...? We use the past simple because the period of studying the piano is finished.

How long has he sung ...? We use the present perfect because he started singing in the past, and still sings now.

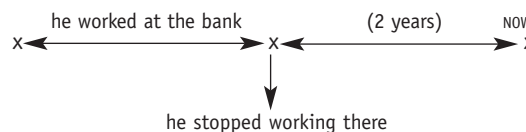
language point *He's worked / hasn't worked there for ...*

For many learners, this use of the present perfect (unfinished past) is translated in their own language by the present simple tense, and the concept therefore may be difficult to grasp, particularly in the negative form, i.e. the idea that something has continued not to happen.

He hasn't worked at the bank for two years.

This means *It's two years since he worked at the bank.*

This paraphrase (along with a timeline) can make the concept more accessible.



You can put the timelines in **language reference** on the board to clarify concepts.

exercise 1

- 1 They are both actors.
- 2 Lorelei: 20 years; Chris: 12 years
- 3 Lorelei mentions radio, Chris mentions (short) films

exercise 2

Lorelei: acting on TV and film, radio, voice-overs

Chris: acting on film and in the theatre, writing plays, writing for TV, commercials

exercise 3

Julia has worked in radio, TV, theatre, films, and advertising. She's met Alan Rickman (a British actor, famous for his roles as the Sheriff of Nottingham in *Robin Hood*, Hans Grüber in *Die Hard*, and Severus Snape in *Harry Potter*) and Bob Hoskins.

troubleshooting tune in

Tune in is there to help learners connect with the context, so that they find **listen carefully** easier. But it is also useful diagnostically; if learners are struggling at this stage, you will see whether you need to give them more help, e.g. by clarifying the context, or helping them with a specific stumbling block such as a phrase or name.

Want to know more? Go to **how to** teach listening p.151

exercise 1

- | | | |
|----------------------|-----------------------|---------------------|
| 1 really love; great | 3 don't mind; not bad | 5 at all; awful |
| 2 nice | 4 keen on; mad | 6 can't stand; hate |

exercise 1

join a university; play skiing; give up breathing; practise sport; take up chocolate

talk about your past (your childhood and interests) using:

- past simple and *used to*
- vocabulary (stages in your life)
- **natural English** phrases

do you remember?

- For an alternative lead-in to the lesson, see **ideas plus** on the right.
- Once learners have filled the gaps in the phrases in the **natural English** box, point out the following: firstly, that here, *remember* is followed by *-ing*; that *just* here means 'only a little', i.e. it is a vague memory; and the **natural English** phrase *I can't remember ... at all*. Check that learners are using the forms accurately in the practice stage.
- At the end of **exercise 2**, you could ask learners to think about other things they can remember learning to do in the past, e.g. read, write, rollerskate, ski, etc. Give them a minute to think, then tell their partner or the class.
- If you want to develop the conversations in **exercise 2**, learners could talk about when and where they learnt the skill, who taught them, whether they found it easy, boring, fun, etc.

vocabulary stages in your life

- This vocabulary brings together useful lexical chunks describing life stages. Deal with the meaning of any unfamiliar items, and highlight the pattern in the 'ages & stages' table using the board:

in	my	early	teens
	your	mid	twenties
	his / her	late	thirties
- If necessary, do controlled practice of these. See **ideas plus** on the right.
- If there are other items that need checking, e.g. *out of work*, *retired*, do so before learners tick the phrases relevant to themselves. You could demonstrate the ticking activity by showing them some things you would tick for yourself. If you want to double-check after the ticking exercise, ask one learner that the others know well to read out the ones they ticked, and ask if they think it is correct; then ask other learners to tell you anything else they ticked.

grammar past simple and *used to* + verb

- We have used a diagnostic approach to this grammar point as we feel it will be familiar for some learners at this level. If you think none of your learners will know this construction, you could do **exercises 1** and **2**, and then use the sentences to explain the concept to your class. You could pause the recording between the sentences in exercise 1 if you think the learners will find it too fast. You may also want to make more extensive use of the **cover & check** exercises in the **language reference** on p.158, and / or the exercises in the **workbook** on p.21.
- In **exercise 4**, give learners time to think up sentences. You may wish to ask them to write them down so that you can monitor and correct as necessary before they compare their answers in small groups.

it's your turn!

- You could begin by telling learners how your tastes have changed and relate it to the table of interests. This activity is a useful preparation for the **extended speaking** activity. If you like, you could change some of the ideas in the list of interests to make it particularly relevant to your class, but avoid the topic of music, or learners will simply be repeating themselves when they do the extended speaking.
- Make sure learners write something for each of the six interests. While you are monitoring, check that learners are not using *used to* + verb for present interests (see **language point**).

Want to know more? Go to **how to** monitor and give feedback p.156.

nE

I can remember learning to swim very clearly.
 I can just remember learning to ride a bike.
 I can't remember learning to tie my shoelaces at all.

ideas plus memory game

This is a game which links with the theme of memory and practises vocabulary. Bring in about 15 common items, e.g. ruler, stapler, sellotape, biro etc. Put these on a tray or table where they can be seen by everyone, and let learners ask you any words they don't know. Then give the learners one minute to study and memorize the items. Cover them up and either alone or in pairs, they have to write down as many as they can remember. Alternatively, you could ask learners to study and memorize things in a picture from earlier in the book (e.g. the hotel room in unit two, on p.26, or the photos of forms of transport on p.22 to p.24). This would serve both as vocabulary revision and an introduction to the topic of memory. From this, you can lead in to the questions in **exercise 1**.

ideas plus ages and stages

Learners could use the phrases to describe members of their families. Alternatively, learners could put the phrases in a logical order, highlighting the ones which could be placed in different positions.

exercise 2

See **listening booklet** p.12.

exercise 3

- 1 The speakers say *used to* to describe past habits and states which are now finished. You can't use *used to* with a specific past time or period of time (see **language point** on the right for examples).
- 2 In sentence 3 *used to* is not possible, because the speaker is talking about single actions in the past. In sentence 4 *I used to draw* is possible. In sentence 5 *used to* is not possible, because the period of time is stated (for six months).

language point *used to* + verb

In some languages there is no literal equivalent for *used to* + verb, and there are a number of typical problems with this structure. It is important to clarify that *used to* is only used to describe **past** habits which have changed or are discontinued. It cannot be used to describe how long or how many times something happened.

I used to live in California for three years.

My sister used to go to the hospital three times.

1 Learners need to be clear that this form cannot be used to talk about the present, e.g. *These days, we use to go everywhere by car.*

Instead, they should use *usually* + present simple.

2 A common form error is to use *be used to* + verb. Normally, learners don't encounter *be used to +ing* until later, and the error is more likely to be one of form than of meaning. You should highlight and correct these errors in the lesson.

3 Pronunciation: *I used to go* /aɪ 'ju:st ə ɡəʊ/: Notice the weak form *to* /tə/ and the pronunciation of *used* /ju:st/. Learners may confuse this with *used* /ju:zd/ meaning *make use of*, e.g. *I used a knife to open it.*

Want to know more? Go to **Practical English Usage** by Michael Swan, pp.604–605.

extended speaking musical tastes

45 – 60 mins

read about music in someone's life

create a questionnaire

interview a partner

write a music profile of oneself or a partner

- It is important at the beginning of this activity to let learners read the left-hand column or tell them what they are going to do in the lesson, or put it on the board. This will enable them to get the whole picture. You should also give them time to look back at the blue **extended speaking** boxes which occur at the end of each section in the unit.

collect ideas

- The text is there for two reasons: it serves as a model for the later speaking and writing activities, but it also contextualizes some useful time phrases which learners will be able to use in the activity to structure their discourse. You could, if you wish, prepare a parallel text of your own musical profile, in which you could include factors which are culturally relevant to your teaching context. It could be a written or an informal spoken model.

collect ideas

- 1 paragraph 1: childhood
paragraph 2: growing up and late teens
paragraph 3: nowadays
- 2 First she liked pop music, then pop and rock music, and then classical music and opera. Now she listens to everything but isn't very keen on noisy rock music.

prepare for an interview

- During the early stages of piloting this activity, we found that learners were quite effective in talking about music in their lives, but less effective at asking a wide range of questions to elicit interesting information from their partner. We therefore decided to structure the interview and give learners time to prepare questions. The first three questions in **exercise 2** are provided to ensure that learners talk about past and present, but the prompts for the other questions give them choice and enable them to generate their own ideas.
- Equally important is the need for learners to plan what they intend to say in **exercise 3**. Our experience with these activities is that learners really do want and benefit from time to think, so don't be nervous of silence. They may want to take the opportunity to consult you or ask for help.

interview

- These interviews will take varying amounts of time; some learners will have more to say than others. Monitor the pairs, and if one pair has finished early (and you are happy that they have fulfilled the brief), you could split them up and ask them to listen in on another pair who are still talking.
- Bring the activity to a close when most pairs have finished. If you wait for everyone to finish, you may find that some learners have nothing to do. If you like, give the class a two-minute warning before they have to bring the activity to an end.
- Give learners feedback on the activity, using any notes you made while monitoring.

write a music profile

- Learners may need to use the **natural English** phrases on *p.37* on imprecise periods of time when writing their profiles, and of course, **how to talk about your past** on *p.40* contains very useful language for the writing activity.

