

global

pre-intermediate teacher's book

Frances Watkins & Lindsay Clandfield

Teaching notes, extra ideas, background information,
language notes, answer keys, tapescripts

Essays by

Lindsay Clandfield

Why Global?

David Crystal

The future of Englishes: going local

Amanda Jeffries

Developing study skills and encouraging learner autonomy

Pete Sharma

Blended learning

Duncan Foord

How we can develop as teachers

Jim Scrivener

Pre-intermediate – a very teachable level

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Winner


MACMILLAN

with Teacher's Resource Disc

global

pre-intermediate teacher's book

Frances Watkins & Lindsay Clandfield



MACMILLAN

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Teacher's Resource Disc

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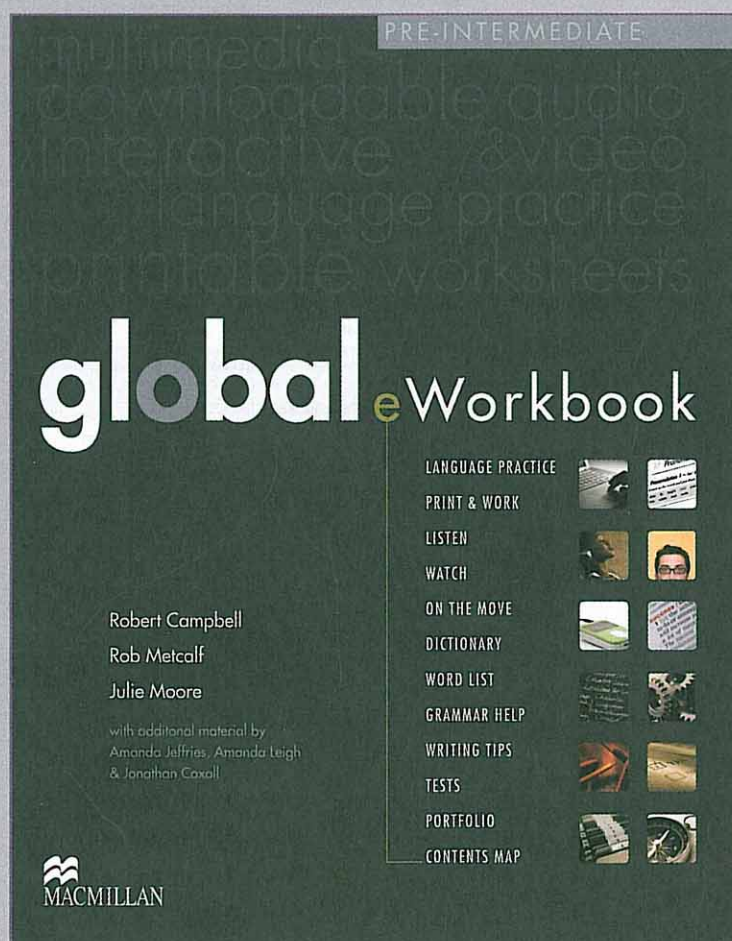
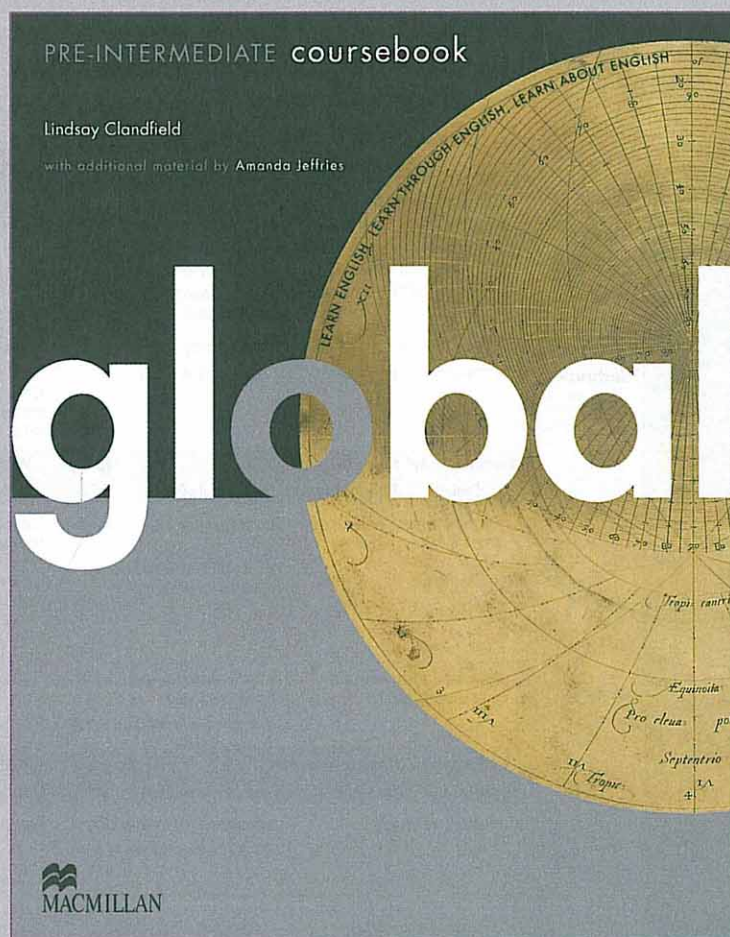
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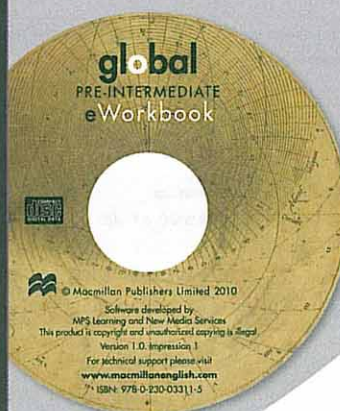
Course overview

Components for the learner

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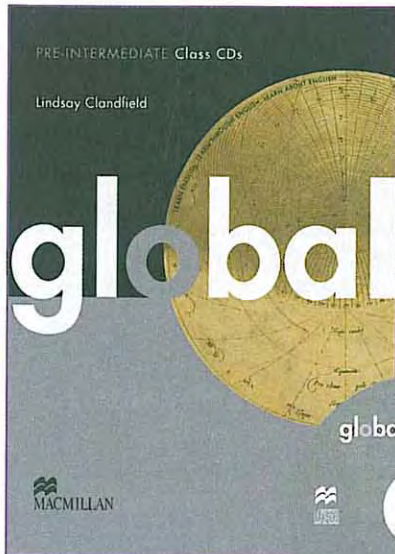


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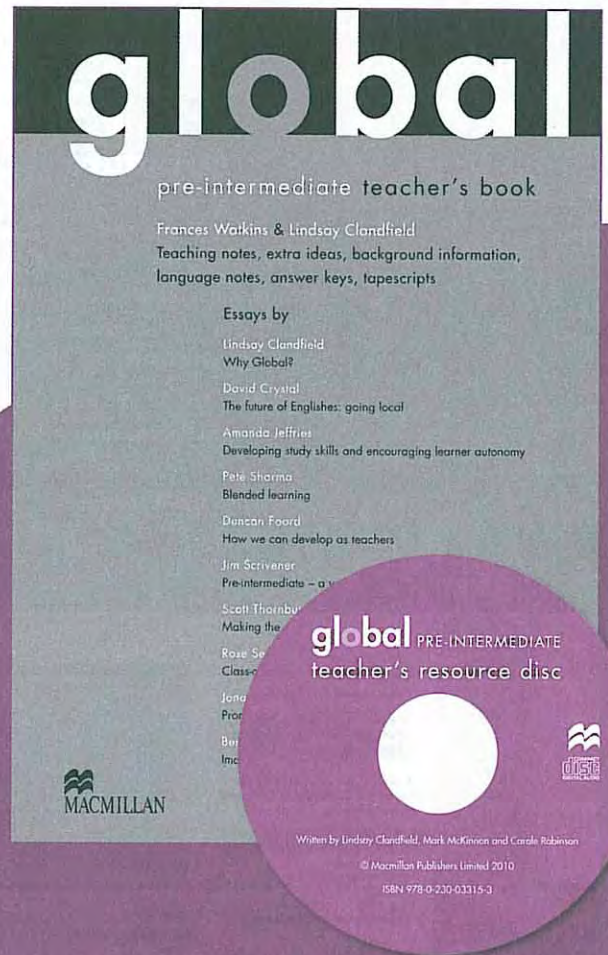


Components for the teacher

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Global Digital See pages xviii-xix



Coursebook: lessons 1 and 2 of a unit

Unit structure

Each unit is divided in six two-page lessons. The first four lessons are the CORE part of the unit. The last two lessons include additional material (e.g. Study skills, Review). In this unit, the first two lessons are about Art, the next two spreads are about Music.

Headings

Clear headings throughout the book show what you are teaching at each stage of the lesson.

Unit 3 Art & Music

Part 1

Vocabulary & Speaking

1 Match the words to the pictures a-h.

cave art old manuscript painting
photograph sculpture self-portrait
sketch statue

2 Work in pairs and describe the pictures. Use the words in exercise 1 and the useful phrases to help you.

Useful phrases

- This picture shows ...
- I think this is a picture of ...
- It looks as if + clause ...
- This is from + time / place ...
- I (really) like / don't like this picture ...

Reading

1 Listen to the audio and match each text to a picture. There are four pictures that you do not need.

2 Read the texts again and complete the sentences with one or more words.

- The Venus de Milo is a statue of ...
- The Venus de Milo is now in ...
- Some Mexican workers discovered a sculpture while they were installing ...
- The sculpture is now in ...
- The couple from Milwaukee thought their Van Gogh painting was ...
- Van Gogh's Flowers sold for ...
- The man found the Declaration of Independence while he was shopping at ...
- The manuscript was inside a ...

Speaking

Work in pairs and choose one of the tasks below.

A Tell your partner about an object that is important in your family. Use these questions to help you prepare.

- What is the object?
- How old is it?
- Where did it come from?
- Why is it important to you?

B Ask each other these questions.

- Do you like art?
- What kind of art do you like?
- Do you have any art in your house?
- What is it? Who is it by?
- Have you ever been to an art gallery?
- Which one?

Extend your vocabulary - discover

Words in the same family:

discover - verb
discovery - noun
discovered - adjective
undiscovered - adjective

Complete the sentences with the correct form of discover.

- The archaeologists made an important discovery near the town castle.
- We only want to discover the truth.
- Never flash! Picasso sketches in church basement.
- The painting was hidden until the dealer noticed it on the wall.

Discovered!
True stories of how valuable works of art were found in unexpected places

In a field
In 1820 a Greek peasant named Yorgos was working in his field on the island of Milo when he found several blocks of stone. Under the stones were four statues: three figures of the God Hermes and one of Aphrodite, the goddess of love. Three weeks later a group of French archaeologists arrived by ship. They bought the Aphrodite and took it to France. The king, Louis XVIII, called it Venus de Milo and gave it to the Louvre. It is now one of the most famous works of art in the world.

Under a street
On February 21, 1978, workers were putting down electrical cables on a busy street corner in Mexico City when they discovered a huge sculpture of the Aztec moon goddess Coyotlauhqui. It was more than four hundred years old and is now in the Museum of the Great Temple in Mexico.

On a wall
A man and his wife from Milwaukee, US, asked an art dealer to look at a painting they had in their home. While he was walking through the house, the dealer saw a different painting. The couple thought this was a reproduction of a Vincent Van Gogh, but it was in fact the original. On March 10, 1991, the painting *Vase with Flowers* sold for \$1.4 million.

At a market
A man from Philadelphia was shopping at a flea market when he saw a wooden picture frame he liked. He paid \$4 for it. When he got home he took the old picture out of the frame and found an old document behind it. It was a copy from 1776 of the American Declaration of Independence. The copy sold for \$2.4 million in New York in 1991.

Glossary

archaeologist (noun) - a person who studies ancient societies
dealer (noun) - a person who sells a particular product
flea market (noun) - a market where old things are sold at low prices
peasant (noun) - a poor person who works on another person's farm
reproduction (noun) - a copy of something

Contents sidebar

Content is summarised on every spread so you can see at a glance what the lesson is about.

Balance of skills

Each lesson has a balance of skills work and language work.

Texts and Topics

Topics and texts are chosen to appeal to the learners' intellectual curiosity. Texts are authentic, with information about the real world. Attractive and stylish design makes the text more attractive and motivating to read.

Grammar explanations

Short grammar explanations are provided on the page, with a cross reference to further explanation and practice at the back of the book.

Texts

Texts are either information rich or excerpts from literary texts, modern and classic, with background information about the book and the author provided to give students extra cultural information. All the literary texts are also on the class audio, so students can read and listen to them.

Unit 3 Art & Music

Part 2

Speaking

1 Work in pairs. Tell each other what you remember about the works of art from page 31. Use the phrases below to help you.

A Greek peasant was working in his field when ...

In 1978 a group of Mexican workers were putting down electrical cables when ...

One day an art dealer went to visit a man and is sitting in Milwaukee. While he was walking through the house ...

A man from Philadelphia was shopping at a flea market when ...

2 Check your answers in the texts.

Grammar

1 Write the past simple form of the verbs in the box. All the verbs are in the text on page 31.

arrive ask buy discover find
get pay see sell take

2 Put the verbs into two groups, regular and irregular verbs.

Three weeks later a group of French archaeologists arrived by ship. *larger was working in his field. While he was walking through the house, the dealer saw a different painting.*

- use the past simple to talk about completed actions in the past
- use the past continuous to talk about an action in progress in the past
- the past continuous is common with a simple past action when one action interrupts the other

3 Complete the texts with the past simple or past continuous form of the verbs in brackets.

In a hole in the ground

In 1978 workers (dig) behind an old casino in Dawson City, Yukon when they (discover) more than 500 items from 1903 to 1928. The films (be) in perfect condition because of the cold temperatures.

In an attic

In 1990 Barbara Tesla, a librarian, (find) 665 pages of an old book while she (look) through a trunk in her attic. The book (be) the original manuscript of the great American novel *Huckleberry Finn* by Mark Twain.

As a bicycle rack

Every day employees of the Gods House Tower Museum in Southampton, UK (put) their bicycles against a black rock in the basement. In 2000 two Egyptologists (visit) the museum. They (examine) other items when they (see) the black rock. They (identify) it as a 2,700-year-old statue of the Egyptian King Taharqa.

Vocabulary

1 Which of these things can you see in the picture on page 33?

armchair carpet coffee table
curtains lamp mirror shelf
sofa wall window

2 Which things do you have in your house? Where are they?

The Picture of Dorian Gray

Dorian decided to go to bed and went slowly towards his bedroom. He walked along the hall and through the library. Basil's portrait of Dorian was on a wall in the library. Suddenly Dorian stopped and looked at the portrait. He was surprised. The painting looked different. The face in the painting had changed. Yes, it had changed! Quickly, Dorian opened the curtains. Sunlight came into the room. Dorian looked closely at the picture and saw that the face was different. It looked unkind and cruel. A huge mirror hung on another wall. Dorian looked in the mirror at his own face. He saw a beautiful young man. He had not changed. What was happening to the picture?

Suddenly Dorian remembered the day that Basil finished the picture. Dorian remembered his wish. He remembered his own words.

'I wish that I could always be young. I wish that picture could grow old instead of me. I would give anything and everything for this to happen. I would give my soul!'

Why did the face in the picture look cruel and unkind? Was his wish coming true? Was the picture changing?

Reading

1 1.31 Read and listen to an extract from the book *The Picture of Dorian Gray*. What was happening?

2 Work in pairs. Choose two of these questions and then discuss them.

- Have you read this book? Would you like to?
- Dorian makes a wish by saying: 'I wish that I could always be young. I wish that picture could grow old instead of me.' Would you make the same wish as Dorian? Why?
- Do you think people are too concerned with being young in today's society?
- 'Your personality is written on your face.' What does this quote mean? Do you agree with it?

Pronunciation

1 1.35 Listen to some sentences from the text. Tick (✓) the verbs that have an extra syllable in the past tense.

1 decide - decided ____

2 walk - walked ____

3 stop - stopped ____

4 look - looked ____

5 open - opened ____

6 remember - remembered ____

2 Practise saying the verbs and the past tense forms.

3 How do you pronounce the past tense of these verbs?

asked discovered hated finished
listened loved needed started
wanted worked

Writing

1 Read the opening sentences from four short stories.

Mark was sitting in the most uncomfortable armchair when he heard the strange noise again.

I was happy when I received the sculpture, but I didn't know its secret.

As she was looking at the photograph, she was certain she saw the eyes move.

It was the most beautiful painting, and the most dangerous.

2 Choose one of the sentences and continue the story. Write two or three more sentences.

3 Work in pairs. Swap your stories and add another sentence to your partner's story. Then return the story to your partner.

Glossary

cruel (adjective) - causing pain to people

huge (adjective) - extremely large

soul (noun) - the spiritual part of a person

will (noun) - the ability to use words in a clever way that makes people laugh

Oscar Wilde (1854-1900)

Oscar Wilde was an Irish writer of plays, poetry and novels. He was famous for his wit and commentary on the society of Victorian London.

Grammar practice

Grammar practice is highly contextualised and meaningful, often in texts that provide additional information about the topic of the lesson. Many grammar practice exercises are designed in a similar way to the reading texts.

Short writing tasks

Some lessons end with a short writing task to give students the opportunity to develop fluency in writing as well as speaking.

Coursebook: lessons 3 and 4 of a unit

Speaking

A wide variety of speaking tasks are presented in the book. Support is given in the form of vocabulary (useful language) and constructions (useful phrases).

Many speaking tasks include an element of choice (students can choose from different tasks or questions). This gives the teacher and students flexibility and can be used in mixed ability classes.

Vocabulary

Vocabulary is presented in a meaningful context with clear visual support and opportunities for students to begin using the language right away.

Unit 3 Art & Music

Part 3

Speaking
Describing pictures

Vocabulary
Audio & video

Listening & Writing
The history of sound recording

Grammar
Used to

Pronunciation
Used to

Speaking

1 Look at pictures a and b. Make some notes on the differences between them. Use the useful language and phrases to help you.

Useful language

- classical music
- concert hall
- conductor
- drummer
- guitarist
- orchestra
- play
- rock group

Useful phrases

- This looks like ...
- The picture on the right / left shows ...
- Maybe / perhaps it's in ...

2 Work in pairs and describe the differences between the pictures.

3 Work in pairs and ask each other these questions.

- What kind of music do you like?
- Where do you usually listen to music? At home, at work, on the bus etc?
- Do you listen to music while you are working or studying? What kind of music?

Vocabulary

1 Rearrange the letters to make the correct words.

yapl wrend staf wadlor

pots saupe cejet

2 1.36 Listen and check your answers. Then repeat the words.

3 Match the words to the pictures on page 35.

audio cassette _____

CD _____

DVD player _____

headphones _____

MP3 player _____

record player _____

video cassette _____

Do you have any of these things at home?

4 1.37 Complete the instructions with the words in the box. Then listen and check your answers.

button down off on plug up watch

Right, to use this DVD player, first you _____ it in here. To turn it _____ just press this _____ Now press eject and put the disc in the tray. Close the tray and press play to _____ the film. To turn _____ the volume, use this button. If it's too loud, turn _____ the volume with this button. And, to turn it _____, press here.

5 Work in pairs. Make a similar set of instructions for a CD or MP3 player.

Listening and Writing

1 You are going to hear a lecture about the history of sound recording. Before you listen, list the words from vocabulary exercise 3 in order from oldest to newest.

2 1.38 Listen to the lecture and check your answers.

3 Listen again and complete the notes.

History of sound recording

The first: Thomas Edison in _____ Edison produces sound recordings for office dictation, lawmaking, education, talking _____ and music.

1900s: people play _____ on _____ players.

1920s: first films with sound - called _____ Philips introduces audio cassettes.

1962: first _____ opens in Los Angeles.

1970s-1980s: VHS video, cassette walkman and _____ a new era of the record.

Early 1990s: DVD

1996: first digital music player sold in _____

2001: Apple iPod, a popular _____ appears. Current music devices can store _____ songs, video and _____.

Extend your vocabulary - saying and writing decades

In English we can use the phrase *the nineties* to describe the years from 1990 to 1999. I was at university in the nineties.

In informal writing we can write the 90s. The years 2000 to 2010 are sometimes called the noughties.

Complete the sentences with the correct decades.

1 I don't like music from _____ (1980-1989).

2 I was born in _____ (1960-1969).

3 I was at school in _____ (1970-1979).

Grammar

People used to listen to music on vinyl discs. Vinyl records used to be popular. They didn't use to have CD.

- use *used to* to talk about regular actions in the past which don't happen now
- use *used to* to talk about situations in the past which aren't true now
- the negative of *used to* is *didn't use to*

1 Look at the picture below and rewrite the sentences with *used to*.

In those days families were bigger.

In those days families used to be bigger.

1 Most women were housewives.

2 People didn't have lots of things.

3 Most families didn't have a television.

4 Some families had a radio in the living room.

2 Make questions with *did* and *used to*. Add two more questions.

1 What music _____ you _____ listen to?

2 Where _____ you _____ go to school?

3 _____ you _____ have long hair?

3 Work in pairs and ask each other the questions.

Grammar focus - explanation & more practice of *used to* on page 136

Pronunciation

1 1.39 Listen and repeat these sentences. Pay attention to the stressed words.

My brother used to play the guitar. I didn't use to listen to classical music. In connected speech, *used to* is pronounced /ju:stə/.

2 Underline the stressed words in grammar exercise 1.

3 1.40 Listen and check your answers. Then repeat the sentences.

Extend your vocabulary

Regular *Extend your vocabulary* boxes draw on language in the unit and help students gain a deeper word knowledge. Word families, easily confused words and different ways of expressing concepts are covered in these sections throughout the book.

Pronunciation

A focus on sounds, stress and intonation are included at regular intervals in *Global*. Pronunciation is integrated into the language points of the lesson. The aim is for students to achieve international intelligibility.

Listening

Every lesson has a reading or listening text. Listening texts are supported by different tasks for gist and specific listening. The listening texts in *Global* include a variety of genres, including lectures and presentations as well as interviews and dialogues.

Developing critical thinking

Reading tasks and discussion questions for texts encourage reflection and critical thinking.

Literary texts

Short extracts from modern literature are also included, as secondary texts, with information about the author and the book.

Unit 3 Art & Music

Part 4

Vocabulary

Feelings
Music in film & TV
Speaking & Reading
High Fidelity

Vocabulary

1 Match the words in bold to the words in the box with similar meanings.
I was feeling cheerful today because ...
... makes me feel very calm.
Last week I was miserable because ...
I'm frightened of ...
... makes me sleepy.
I'm always anxious when ...

angry bored excited happy
relaxed sad scared tense tired

2 Complete the sentences in exercise 1 so they are true for you.

3 1.41 Listen to four short pieces of music. How do they make you feel?

4 Imagine one of the short pieces of music is part of a scene from a film. Listen again and answer the questions.

- Where is the scene?
- Who is in the scene?
- How do they feel?
- What is happening?

5 Work in pairs and tell each other about the scene you imagined.

Listening

1 1.42 Listen to the composer Andy Price talking about how he uses music in films and TV programmes. Tick (✓) the feelings he mentions.

angry calm excited happy
sad safe scared tense

2 Listen again and choose the correct answers.

Music used to be / has always been an important part of film and television.
If you want an audience to feel scared / angry then use violins, played very quickly and on a high note.

Gentle music on a guitar, piano or violin is good for love scenes / death scenes.

Choral music (people singing) can make an audience feel tense / sad.

When the character of Robin Hood appears in the programme you can hear trumpets / guitars.

The orchestra used to play / usually plays in front of a large screen showing the film.

3 Work in pairs and compare your answers.



Andy Price is a composer for theatre, film, television and advertising. His work includes the music to the BBC programmes *Robin Hood*, *Score* and *The Six Wives of Henry VIII*. He has won many awards for his work.

Extend your vocabulary – Using just

You can use *just* in spoken English in different ways.

For emphasis:

Just turn it off!

To mean only:

It just makes me bored.

To mean exactly:

He is just like his father.

Put *just* into the following sentences. What does *just* mean in each case?

1 Be quiet, please.

2 It was a mistake.

3 Thank you for the CD, it's what I wanted.

Speaking and Reading

1 Work in pairs. Write down the names of all the pop groups you can think of in one minute.

2 Work with another pair and compare your lists. Then answer these questions.

- Is pop music popular in your country?
- Who listens to pop music?
- Do you like pop music?

3 1.43 Read and listen to the extract from Nick Hornby's *High Fidelity*. How does pop music make the writer feel?

4 Work in pairs and discuss these questions.

- Do you think the author is being serious or funny?
- The writer thinks British people are very scared of violence in videos. Do people in your country worry about this? Do you think it is a problem?

High Fidelity

What came first, the music or the misery? Did I listen to music because I was miserable? Or was I miserable because I listened to music? Do all those records turn you into a melancholy person?

People worry about kids playing with guns, and teenagers watching violent videos; we are scared that some sort of culture of violence will take them over. Nobody worries about kids listening to thousands – literally thousands – of songs about broken hearts and rejection and pain and misery and loss. The unhappiest people I know are the ones who like pop music the most ...



Nick Hornby (1967–) Nick Hornby is one of Britain's most popular contemporary authors. He frequently writes about sport and music. Many of the characters in his books have amusing or obsessive personalities.

High Fidelity (1995) is set in London and is about Rob, a man who works in a record shop. His girlfriend has left him. In the rest of the book, Rob examines his past relationships with women and with music. There was a film of the book in 2000 and a Broadway musical in 2007.



Glossary:

melancholy (noun) – a feeling of being very sad and having no hope

miserable (adjective) – extremely unhappy

Real world people

Reading and listening texts in *Global* are about real people and the real world.

Glossary

Many texts include a short glossary of difficult words.

Coursebook: extra material at the end of a unit

Function Globally

Every unit includes a *Function Globally* section. This contains frequent functional and situational language that is immediately useful outside the classroom.

Global English

Every other unit contains an extra reading lesson, called *Global English* featuring a text by David Crystal, which provides interesting information about the English language.

Global voices

Every other unit contains a listening section featuring authentic and unscripted recordings of a wide range of native and non-native speakers of English, which expose learners to real English as it is being used around the world today.

Function globally agreeing and disagreeing



Warm up

1 Work in pairs and look at the pictures from four different films. Match the pictures to the types of film in the box.

action comedy drama horror musical
romantic comedy science-fiction thriller

2 Describe the similarities and differences between the pictures.

3 What kinds of films do you like?

Useful language

• costumes • in black and white
• martial arts

Useful phrases

• I think this one is a / an ...
• I've seen / I've never seen ...
• This could be from India / Germany ...

Listening

1 1.44-1.47 Listen to three conversations about films and match each one to a situation. There is one situation you don't need.

a An interview situation, perhaps on television or on radio.
b A couple deciding what to rent at a DVD shop.
c Two friends chatting out of the cinema.

2 Listen again and answer the questions.

Conversation 1: Did they both like the film?

Conversation 2: What kinds of films do they talk about?

Conversation 3: What kind of film does the woman want to see?

Language focus: agreeing and disagreeing

1 Read the sentences and mark *A* for agreeing, *D* for disagreeing or *I* for in between.

I agree. ---
Absolutely. / Definitely. ---
I don't agree (at all). ---
Well, maybe but ... ---
You're absolutely right. ---
That's what I think too. ---
Oh please! ---
That's right. ---
I sort of agree / disagree but ... ---
Exactly. ---

2 1.47 Listen and check your answers. Then listen and repeat the phrases. Try to copy the intonation.

Speaking

Work in pairs and choose one of the tasks below.

A Complete these sentences with your own ideas.

• Two great films are _____ and _____.
• Two great actors are _____ and _____.
• The best musician from my country is _____.
• The worst kind of music today is _____.

Compare your ideas with your partner. Do you agree or disagree?

B Decide how much you agree or disagree with these statements.

• Music used to be much better.
• Hollywood always produces the same kinds of films.
• There is a lot of exciting new art around today.
• Art galleries and museums are important for society.

Compare your opinions with your partner. Do you agree or disagree?

Global English

The power of music

by David Crystal



Music has the power to engage all the emotions – from excitement to relaxation, from tears to laughter. But why does it have such power over us? The clue lies in babies.

The word *Lullaby* has been in English since the Middle Ages. It's one of several, such as *rockaby* and *hushaby*, which show how generations of mothers have helped their children fall asleep through music.

1 Babies can hear in the womb about two months before they're born. Newborns prefer their mother's voice to that of a stranger. And they show preferences in music too. One research study played the same tune to a group of mothers every day throughout pregnancy; another group of mothers didn't hear the tune. When all the babies were born, their heart-rate was monitored while the tune was played to them. Only the 'musical' babies reacted to the tune.

10 There's something special about the music of the voice. From the moment a baby is born, the mother talks to it in an unusual way. Her voice ascends and descends from very high to very low – almost like singing in speech. And infants soon copy. You can hear them trying to sing from around nine months of age.

Melody, of both speech and music, is especially significant. In another study, infants were shown two pictures of their mother. In one she was singing and in the other she was speaking. They looked far longer at the singing one.

11 Singing also simplifies our vocal behaviour: words are often shorter, sounds are clearer and repeat more often, and they often rhyme. Nursery rhymes work so well because they combine these effects – clear rhythm, repeated sounds and rhyme. In the music of speech lies the foundation of poetry.

Glossary

clue (noun) – a piece of information that helps you to understand something
longer (adjective) – more time
monitor (verb) – to regularly check something
stranger (noun) – someone who you do not know



Warm up

1 Complete the nursery rhyme with the words in the box. Do you know this rhyme?

all blows fall

Rock-a-bye baby on the tree top,
when the wind _____,
the cradle will rock,
when the bough breaks
the cradle will _____,
down will come baby,
cradle and _____.

2 Can you remember any nursery rhymes in your language? What are they?

Reading

1 Read the text. Which sentence is the best summary?

a Music and poetry are linked.
b We are affected by music from a very young age.
c Babies are more sensitive to music than adults.
d Lullabies are an English invention.

2 Read the text again. What do these words refer to?

1 it (line 2) 5 them (line 12)
2 it (line 3) 6 one (line 18)
3 that (line 6) 7 they (line 21)
4 it (line 11) 8 they (line 22)

3 Which of the facts in the text do you think are the most interesting? Compare your ideas with a partner.

Language focus

Look at the words in the box and put them into two groups: *music or babies*. Then translate them into your language.

born infant melody musical nursery
pregnancy rhyme singing tune womb

Speaking

Work in pairs and ask each other these questions.

When you were a child ...
• did your mother or father sing to you? What songs?
• did you have a favourite record or group? What was it?
• did you play an instrument? Which one?
• did you have music class at school? Did you enjoy it?
• did you use to sing? What songs?

Listening

Students hear conversations in various situations which help contextualise the language and provide a model.

Putting it into practice

This is followed by a choice of speaking activity so that students can put the new language to use immediately.

Reading tasks

Each text is accompanied by different kinds of reading activity, which focus not only on comprehension, but also provide typical exam-type tasks that are useful for students preparing for an international exam.

Global review

Revision is crucial for language learning. Each unit contains review activities that cover the main grammar and vocabulary points.

Study skills

Developing effective study skills and strategies is an essential part of language learning. The study skills section in each unit focuses on a particular skill or strategy.

Writing

Each unit focuses on a specific writing skill and a language point, presented within a particular genre. Learners' critical ability is developed by reading, analysing, and correcting one aspect of a model writing text.

Writing a review

Reading

- 1 Read Stefano's review of a concert he went to and answer the questions.
- 2 What sort of singer is he?
- 3 Where was the concert held?
- 4 What happened during the concert?
- 5 Did Stefano enjoy the concert?



- 2 Find 12 more places where Stefano has joined sentences with a comma.
- 3 Join some of the sentences using *and*, *but* or *so*.

Language focus: adjectives

Make your writing more interesting by avoiding words like *nice*, *good* or *great*. Use your dictionary to find different words.

Improve Stefano's writing by using these words in the text.

moving powerful talented tender and expressive

Preparing to write

- 1 Think of a concert you have been to or would like to go to. Make notes about it. Use the useful phrases below to help you.

Paragraph 1: Who was the concert given by? Give some information about the performer.
Paragraph 2: Where did the concert take place? Who was in the audience? What happened during the concert? How did you feel?
Paragraph 3: What happened at the end? How did you feel?

- 2 Work in pairs and share your ideas.

Describing a concert

- The concert was given by ...
- It was a live / open air / set-out concert.
- It took place in a stadium / a concert hall / a field.
- The hall was full / packed / half empty.
- The audience cheered / clapped / shouted.
- The music was brilliant / powerful / moving.
- I felt excited / moved / happy.

Writing

Write a review of a concert. Use your notes to help you.

Grammar

- 1 Complete the sentences with the past simple or past continuous form of the verbs in brackets.
- 1 How much _____ (you / pay) for that painting?
- 2 I _____ (not / pay) anything. It was a present.
- 3 When we _____ (exit) for the cinema, our friends _____ (wait) for us.
- 4 My grandfather _____ (find) a valuable manuscript while he _____ (work) in his attic.
- 5 He _____ (sell) it to the museum for more than half a million dollars.
- 2 Complete the sentences with the correct form of *used to* and the words in brackets.
- 1 What kind of music _____ (you / listen) to when you were a child?
- 2 I _____ (listen) to pop music. I _____ (not / like) classical music then, but I do now.

Vocabulary

- 1 Read the definitions and complete the words.
- 1 a large group of musicians who use instruments to play classical music a _____
- 2 you can listen to live music here c _____
- 3 an image of a person or animal, made of stone, metal or wood h _____
- 4 you usually put books on these s _____
- 5 a comfortable object to sit on a _____
- 2 Complete the sentences with the correct word.
- 1 I used to be *angry / tense / frightened* of horses.
- 2 Sanna always has a happy face – she's a *sad / cheerful / tired* person.
- 3 I hate exams – they make me *anxious / relaxed / sleepy*.
- 4 As a child I used to feel very *miserable / bored / excited* about going on holiday – it was the best week of the year.

Speaking and Writing

- 1 Work in pairs. You are ill in bed and feeling miserable. Tell your partner how to find your favourite music and play it on your music player. Then swap roles and repeat.
- 2 Work in small groups. Write four sentences about your childhood using *used to* or *didn't use to*. One must be false. Take it in turns to read out your sentences and try to guess which one is false.

Conversation partners

- 1 Work in pairs and discuss these questions.
- How often do you speak English outside class every week?
- In what situations do you speak English? For example, with friends or family, at work, in social situations etc.
- What do you talk about?
- How can speaking outside class help to improve your speaking ability?

One way to practise speaking is to meet with a conversation partner between classes. Your partner can be someone from your English class. You can use some of your time together to practise what you have learnt in class.

- 2 Work in pairs. Make arrangements to meet as conversation partners this week.

Decide on a time and place to meet.

In school, before or after the class?
In one person's house at the weekend?
In a bar or café in the evening?

On the phone?

Decide how long you will meet for.

For fifteen minutes?
For half an hour?
Some other length of time?

Decide which of these topics you would like to talk about. Add your own ideas.

Finding out about each other.
Your taste in art, music or books.
Things you used to do in a previous school.
Feelings that you had this week.
Some things that you did this week.
Instructions for using something.

- 3 Make some notes after the meeting.
- What was the most helpful or interesting part of the meeting?
- What was difficult?
- What will you do differently next time?

Preparation

Structured preparation tasks, useful language and paired activities guide students towards production of a final piece of writing.

Writing models

Texts are based on authentic pieces of writing from international students at pre-intermediate level, reflecting the interests of a world-wide audience, and providing a realistic model within their capabilities.

Extra speaking and writing practice

Speaking and writing tasks based on the unit topic provide an extra opportunity to revise and consolidate the language from the unit in a freer and more open-ended format.

eWorkbook

Comprehensive component for self-study

The *Global* eWorkbook represents an evolution in self-study materials for learners. Within a rich multimedia environment it provides a wealth of resources for the learner, enabling them to continue their studies at their own pace, and in their own time.

Language Work

The eWorkbook contains a wide range of activities which allow for extra practice and review of the language presented in the Coursebook. These activities cover all aspects of language learning. Grammar, Vocabulary, Listening and Pronunciation practice activities are available both as fully interactive activities and in a printable pen-and-paper format. There are also worksheets to practise reading and writing skills.

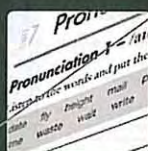
global

PRE-INTERMEDIATE

eWorkbook



LANGUAGE PRACTICE



PRINT AND WORK



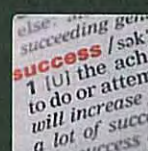
LISTEN



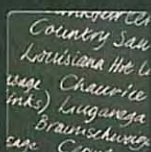
WATCH



ON THE MOVE



DICTIONARY



WORD LISTS



GRAMMAR HELP



WRITING TIPS



TESTS



PORTFOLIO



CONTENT MAP



Tools for reference and support

The eWorkbook offers all the support the learner may need. For instance, links to the Macmillan Dictionary Online, Word lists per unit and grammar help organised by topic. The Writing tips section includes information on general aspects of writing, such as spelling, punctuation, paragraphing, etc.

Learning on the Move

The *Global* eWorkbook provides a wide variety of authentic extra listening and video materials supplied in commonly used file formats, so learners can load them onto their portable music and video players and study and review 'on the go'.

Unit 1 Grammar 4 Frequency adverbs

Put the frequency adverbs/expressions in the correct place in the sentence.

What do you carry around with you?

- I take my keys with me when I go out. **always**
- I carry my wallet with me. **usually**
- I pay for things by credit card, but I have some cash in my wallet for small things. **often** **always**
- My mobile phone is in my pocket. **almost always**
- I go to the gym so my bag is full of my sports stuff. **every morning** **usually**
- I take a bag with me. I just put things in my pockets. **hardly ever** **usually**

Interactive activities

Meaningful practice.

Video

Extracts from BBC programmes as well as original videos that can be downloaded and used on the move.

Print and Work

For those who prefer to work offline.

10 New & Old

Vocabulary 3A Transport

Write the form of transport under the pictures.



1. Which form of transport doesn't have wheels?
a. bicycle
b. motorbike
c. car

2. Which form of transport has a driver?
a. bicycle
b. plane
c. taxi

3. Which form of transport doesn't run on tracks?
a. underground
b. train
c. bus

Vocabulary 4 Transport verbs

Complete the texts with the correct words.

Commuting around the world.

Around the world, more and more people are (1) *getting to / getting on* their bicycles and cycling to work. In New York, for example, the number of people who (2) *drove / rode* to work increased by 35% from 2007 to 2008. Beijing, however, is really the city of bicycles, with more than 10 million bikes. An estimated 38% of Beijingers travel (3) *by bicycle / on bike* every day. However, cars are quickly replacing bikes, with around 3.3 million cars (4) *running / driving* around the city's streets in 2008. The US city with the most taxis per capita is Bethel in Alaska. With no roads going in or out of this remote city, there are almost no private cars. To get to Bethel, you have to (5) *get in / get on* a plane or a boat. But if residents want to get across the city, they (6) *get in / get on* a taxi and (7) *get off / get out* on the other side of town.

Vocabulary 3B Transport

Choose the correct answers.

- Which form of transport doesn't have wheels?
a. bicycle
b. ship
c. bus
- Which form of transport has wings?
a. underground
b. plane
c. boat
- Where do you catch a train?
a. stop
b. track
c. station

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Listening

Comprehensive listening section, with tracks that can be downloaded and used on the move.

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WATCH 6



02:50 / 14:20

50 Questions 15:25

Choose how or what to complete the question.

What How

_____ kind of car do you drive?

Previous Question Next Question Submit Test

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Word List Grammatical Help Writing Tips

LANGUAGE PRACTICE

WORD LISTS

1. When do you not use commas?

- to join sentences
- to separate prepositional phrases
- to separate items in a list

previous next

DICTIONARY CONTENT MAP

Self-assessment

Test generator and Common European Framework checklists for self-assessment.

Tools

Comprehensive tools for self-study.

global PRE-INTERMEDIATE eWorkbook

LISTEN ON THE MOVE

Literary Extracts

In Conversation

Vocabulary Builder

Useful Phrases

- Describing people
- The human body
- Feelings
- Describing people and things
- Work
- Technology
- Time and money
- House and home
- Sports and activities
- New words

Teacher's Book

Scott Thornbury: Making the most of learner-generated content

Learner-generated content is the language – either spoken or written – that learners produce, naturally and often spontaneously, during the course of a lesson, and which constitutes authentic communication. This distinguishes it from the language that is produced in order to answer comprehension questions and display questions (like ‘What is the past of take?’), or to do grammar exercises, or to perform role plays, or to write summaries, and so on.

Why use it?

Using learner output as lesson input is one way of involving learners more directly in the learning-teaching process. And research suggests that when learners have some control of the topic agenda and of the management of classroom talk, the lesson is more likely to match their particular learning needs, as well as being both more meaningful and more memorable.

When?

Learner-generated content can emerge at any stage of the lesson, and is often a by-product of some other activity, such as reading or listening. It can be deliberately prompted by personalisation tasks – that is, tasks that require students to use a pre-taught language item to talk about themselves – or by opinion-seeking tasks, such as when preparing learners to read a text, or by questions eliciting their response to the text they have just read. It can occur in the chat that opens a lesson. It can also be prompted when learners report on group-discussions, or on something they have read or heard prior to the lesson. Asking the learners to come prepared to every lesson with an item of interesting news is one way of formalising this procedure. But learners are more likely to generate original content if the classroom dynamic is conducive to informal, personalised talk, and if initiating such talk is welcomed by the teacher.

How do you make the most of it?

First of all, treat the personalisation stage – not as a test of pre-taught items – but as a potential launch pad for classroom talk. Let's say an individual learner has offered an opinion, or given some personal information, or referred to something going on in the world outside the classroom, and that you feel that this is a comment of general interest, and exploitable for the language ‘opportunities’ (i.e. learning opportunities) that it offers. Use questions to encourage the learner to elaborate. Try to do this in a natural and conversational way as possible. If the learner is stuck for words, prompt them. Avoid correcting errors if this might inhibit the speaker. Instead, rephrase what the speaker is saying in a way that makes it more target-like. Draw on what is said into the conversation. When the topic seems to have run its course, ask the learner to work in pairs or groups, to write a summary of what was talked about, to report on an absent classmate. Collect the texts and use these as the basis for a lesson, e.g. error correction. This could take the form of extracting a model (unattributed) correct and incorrect sentences and asking the learners to correct them, and then to correct the incorrect ones.

Set up writing activities that replicate on-line social networking interactions. Learners can ‘chat’ to one another in small groups using pen and paper. This could then form the basis of a group ‘blog’; these blogs are then passed around, posted on the classroom wall – and commented on, before being returned to the original writers. This material is then available to the teacher for subsequent use and development.

Finally, exploit the texts and the topics in your course book as stimuli for learner comment and opinion. Learners may not always respond to the content of a text, but they never will if they are not invited to!



Specialist essays

The Teacher's Book features a number of specialist essays, each focusing on a different aspect of language teaching. These have been written by a range of well-known and award-winning guest ELT authors and teacher trainers, and will be of interest to teachers of all levels of experience.

Teach Global Think Local

The Teacher's Book includes comprehensive teaching notes with answer keys and audioscripts, and detailed background and language notes.

It also provides ‘Teach Global Think Local’ ideas: extra activities that can be adapted to individual teaching situations.

Unit 8 Art & Music

Part 1

Lead-in

Write out pairs of art and artists, eg Michelangelo + David; Van Gogh + Mona Lisa; Monet + Bridge over a pond of waterlilies; Van Gogh + Vase with Flowers, etc. (one or two can be the same as from Part 1). Put these onto small pieces of paper and give each student either a piece of art or an artist. Students mingle and find their matching partner. At the end, hear the pairs and elicit any information students know about the artist / the work of art. Students remain with their new partner for at least part of the lesson.

Vocabulary and Speaking (SB page 30)

1 Students match the words to pictures, either individually or in small groups, if they need to pool their knowledge.

Early finishers can predict how to say them, marking the word stress: all of them have the stress on the first syllable (except for ‘self’ /ˈpæstɪl/). Drill the new words, chorally and individually.

- a cave art
- b statue
- c sculpture
- d sketch
- e manuscript

note
contain consonant clusters which students, eg manuscript, /ˈskʌlpʃə/; sketch, /sketʃ/.

are going to describe the
th.

before listening to
ation, using one of the pictures,
as if it's been drawn in pencil. It
people. Most of them are girls, apart
one right-hand corner who looks like
look thoughtful, and are not looking
as if this picture was drawn from the
on, but the faces look real. This painting
though one of the faces is Asian. It's probably
century. I quite like this picture as the faces are
and quite peaceful. There's something romantic

Students ... more pictures each.

Extra activity

If your students are particularly interested in art, you could give them some extra fluency practice by asking them to rate the pictures in order of preference, giving reasons, working in threes.

Reading (SB page 30)

The text describes how four well-known pieces of art were discovered in strange and unexpected circumstances.

1 1.23 Write the text heading on the board. Discovered! True stories of how valuable works of art were found in unexpected places. Tell them they are about to read about some very interesting ‘finds’ or ‘discoveries’ of important pieces of art. Elicit the meaning of valuable (adj) /ˈvæljuəbəl/ and unexpected (adj) /ˌʌnɪkˈpektɪd/.

Give them two minutes to complete the skim reading task: matching each text to a picture. Play the recording and check answers as they listen.

- 1 in a field b
- 2 Under a street c
- 3 On a wall f
- 4 At a market e

2 Refer students to the glossary (SB page 31) and check these words as appropriate, eg What can you buy at a flea market? Have you been to one? Where?

Students complete the sentences alone, then compare answers before whole class feedback. At the end, ask students which discovery they are most surprised by, and why. Also ask if students know of similar stories.

- 1 Aphrodite the goddess of love
- 2 the Louvre, France
- 3 electrical cables
- 4 the Museum of the Great Temple in Mexico
- 5 a reproduction of a Vincent Van Gogh
- 6 1.4 million dollars
- 7 a flea market
- 8 wooden picture frame

Teacher's Resource Disc

global

Teacher's Resources

Help

COMMUNICATION ACTIVITIES

TESTS

VIDEO

COMMON EUROPEAN FRAMEWORK

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global

Tests Menu

Help

PLACEMENT & DIAGNOSTIC TESTS

UNIT TESTS

PROGRESS TESTS

END-OF-YEAR TESTS

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Video

Home

right click and leave target as to save the file | Help

Video

Unit 1 His recognition Watch Print worksheet

Unit 2 Test break Watch Print worksheet

Unit 3 Art fraud Watch Print worksheet

Unit 4 The sun (cont.) Watch Print worksheet

Unit 5 Computer games (cont.) Watch Print worksheet

Unit 6 Birth of Horror: Frankenstein (cont.) Watch Print worksheet

Unit 7 The history of money (cont.) Watch Print worksheet

Unit 8 Thomas Cook (cont.) Watch Print worksheet

Unit 9 A history of surgery Watch Print worksheet

Unit 10 New Zealand Watch Print worksheet

Communication activities, tests, videos

The Teacher's Resource Disc includes printable communication activity worksheets that practise areas of language from the Coursebook units and printable communication activity worksheets to do at different stages of the course. In addition, it provides a wide range of tests (diagnostic tests, progress tests, end-of-year test etc) and additional video clips and video worksheets for the teacher.

Audio CDs



The *Global* Pre-intermediate class audio is contained on two CDs. They include the listening material from the Coursebook and recordings of the literary extracts featured in the book.

Website

The *Global* website consists of author blog, teaching tips, extra resources and much more.
www.macmillanenglish.com/global

Global Digital

Enhancing the teaching experience in the classroom

Global Digital is a digital component designed for classroom use. It can be used with an interactive whiteboard or with a computer and projector.

The Digital Book

The Digital Book allows the teacher to access and display an interactive version of any page from the Coursebook in front of the class. All of the relevant audio, video and reference materials are instantly accessible right on the page.

Unit 3 Art & Music

Part 1
Vocabulary & Speaking
Works of art
Reading
Discovering
Speaking
Art

Vocabulary and Speaking
1 Match the words to the pictures a-f.
cave art old manuscript painting
photograph sculpture self-portrait
sketch statue

2 Work in pairs and describe the pictures. Use the words in exercise 1 and the useful phrases to help you.

Useful phrases
• This picture shows ...
• I think this is a picture of ...
• It looks as if + clause ...
• This is from - time / place ...
• I (really) like / don't like this picture ...

Reading
1 Read *Discovering* on page 31 and match each text to a picture. There are four pictures that you do not need.
2 Read the texts again and complete the sentences with one or more words.
1 The *Venus de Milo* is a statue of ...
2 The *Venus de Milo* is now in ...
3 Some Mexican workers discovered a sculpture while they were installing ...
4 The sculpture is now in ...
5 The couple from Milwaukee thought their Van Gogh painting was ...
6 *Van with Flowers* sold for ...
7 The man found the Declaration of Independence while he was shopping at ...
8 The manuscript was inside a ...

Extend your vocabulary - discover
Words in the same family:
discover - verb
discovery - noun
undiscovered - adjective
undiscovered - adjective
Complete the sentences with the correct form of *discover*.
1 The archaeologists made an important _____ near the town castle.
2 We only want to _____ the truth.
3 News Barch: Picasso sketches _____ in church basement.
4 The painting was _____ until the dealer noticed it on the wall.

Speaking
Work in pairs and choose one of the tasks below.
A Tell your partner about an object that is important in your family. Use these questions to help you prepare.
• What is the object?
• How old is it?
• Where did it come from?
• Why is it important to you?
B Ask each other these questions.
• Do you like art?
• What kind of art do you like?
• Do you have any art in your house?
• What is it? Who is it by?
• Have you ever been to an art gallery? Which one?

Navigation pane
The navigation pane allows you to select a page from anywhere in the book.

Zooming in and out
The Zoom tools allow you to zoom in either on pre-defined areas or on any part of the page that YOU choose.

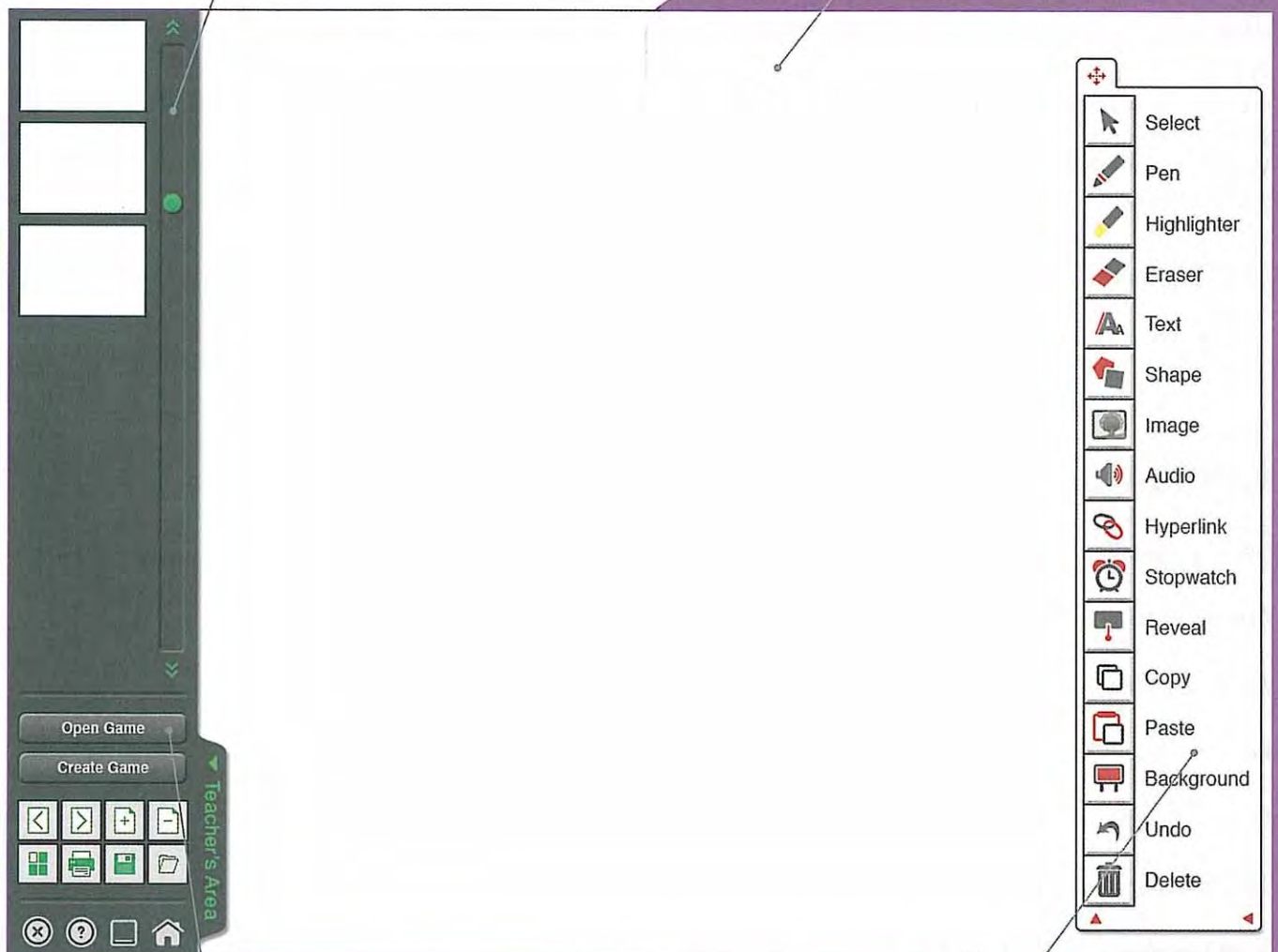
Toolbox
The toolbox provides a number of tools which enable you to interact with the Digital book page.

Navigation pane

The navigation pane displays thumbnails of the pages you have created in the Teacher's area.

The Teacher's Area

The Teacher's Area can be used to create your own material either before or during the class. You can insert and edit text and images, add links to pages from the digital book and insert audio and website links.



Games section

The games section provides interactive game templates to which you can add your own content.

Toolbox

A toolbox which includes some different tools from the ones for the digital book enables you to make annotations and create and edit materials.

Introduction

Ideas about language teaching, like languages themselves, are subject to change. For much of the twentieth century different 'methods' were presented as the best way to learn or acquire a new language. Some argue that we are now 'beyond methods', or in a 'post-method' condition in the twenty-first century. However, suggestions and approaches, useful tips, techniques and advice for good teaching practice are still as important as they ever were.

We know that language teachers often like to be informed of the newest developments in our field. With current technology we know more about the English language than ever before. Additionally, we as teachers are harnessing technology and the internet in new and exciting ways that help us help our students in ways we could not have imagined twenty years ago. And yet, there are some things that remain the same in the classroom.

What follows are a series of short essays, each written by experts in the field. The aim of these essays is to provide you, the language teacher, with up-to-date information about your subject matter. Like the material in *Global* itself, they are thought-provoking pieces. We also believe that learning more about what we do is extremely useful for our ongoing professional development. We hope you find them useful.

Lindsay Clandfield

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Lindsay Clandfield: Why *Global*?

Every book is a product of its times. Nowhere is this truer than in educational materials. Notions of how people learn, of what they learn and of what is important are shaped by the world around us and the period we live through. What then, are the times that have shaped *Global*?

We live in an era of fast communication. More and more people are gaining access to internet and quicker communications technology. This means that we are writing and reading more than before, be it emails, text messages, blogs or web pages. Language learners need to work on quick and unplanned writing (writing for fluency) just as they do for speaking.

We live in an era of information. New technologies enable us to communicate more and with more people, but they have also made more and more information available than ever before – and it is available faster. Much of this information is still in English. Students need to be able to access information and assimilate it quickly.

We live in an era of uncertainty. Precisely because so much information is out there, we are often unsure what is accurate and what is opinion or even misleading. To succeed in an information-rich world one has to learn how to discern, analyse and evaluate what one sees or hears. Fostering critical thinking skills has long been an important goal of education.

We live in an era of global English. One of the most important realisations in the field of English Language Teaching of the past decade or so is that English is an international language, spoken all over the world, by people with different accents and different 'Englishes'. A learner is just as likely, if not more likely, to use his or her English with another non-native speaker as with a native speaker.

Given all this, the goals of *Global* are threefold:

- 1 For your students to **learn English**. This, as for any language course, is the primary goal of *Global*, which reflects modern developments in language teaching and learning. There is a strong lexical focus as well as a complete grammar syllabus, language presentation and practice is highly contextualised with many opportunities for personalisation, and there is plenty of meaningful communicative practice which in *Global* extends to mean writing as well as speaking fluency. *Global* includes a wide variety of reading and listening genres and practises a range of reading and listening skills. With the addition of sections to develop functional language, writing and study skills and review language, we are confident this course provides your students with the tools to become competent users of the language.
- 2 For your students to **learn through English**. The texts and topics of *Global* are selected so that in every lesson you and your students will be learning something new. We have chosen material that is thought-provoking, interesting, intelligent and above all, real. We have also included tasks that encourage students to examine the information they receive critically, and to find out more about a topic if they are interested. Unlike many other courses, texts and topics steer away from the light human interest or celebrity-related story. We use real world information from a wide variety of domains and the power of literature to unlock students' self-expression.
- 3 For your students to **learn about English**. This course also includes a focus, through extra reading and listening activities, on the English language as a subject itself. What is it? How is it changing? What kinds of English are appearing around the world? What are the implications of this? We believe these are important questions, worthy of being touched on in the language class. It is why we asked the foremost world expert author on these matters, David Crystal, to contribute to this new and innovative thread of *Global*.



David Crystal: The future of Englishes: going local



When people talk about 'global English' they are usually referring to the common features which identify the variety we call standard English. Increasingly, however, attention has been drawn to the regional features which differentiate one part of the English-speaking world from another. So today we happily talk about British, American, Australian, South African, Indian, and other 'Englishes', and studies are accumulating of the way these varieties make distinctive use of pronunciation, orthography, grammar, vocabulary, and discourse. Much of the distinctiveness resides in the area of lexicology, the linguistic domain which most closely reflects cultural identity, and dictionaries have been compiled of the distinctive lexicons encountered in these regions.

It does not take long before these lexicons reach many thousands of words. When a country adopts a language as a local alternative means of communication, it immediately starts adapting it, to meet the communicative needs of the region. Words for local plants and animals, food and drink, customs and practices, politics and religion, sports and games, and many other facets of everyday life soon accumulate a local wordstock which is unknown outside the country and its environs. When someone in South Africa says 'The bakkie had to stop at a red robot', we need to know that a bakkie is a truck and a robot is a traffic light. There are thousands of such words in a dictionary of South African English. And other parts of the English-speaking world display the same kind of creativity.

This seems to be the pattern, as English becomes a local alternative language. When a group of people in a country switch into English, for whatever reason, the subject matter of their conversation inevitably incorporates aspects of their local environment. They talk about the shops, streets, suburbs, bus routes, institutions, businesses, television programmes, newspapers, political parties, minority groups, and a great deal more. They make jokes, quote proverbs, bring up childhood linguistic memories (such as nursery rhymes), and recall lyrics of popular songs. All this local knowledge is taken for granted, and used in sentences without gloss. Visitors who hear such sentences, or read them in local newspapers, need to have them explained. Conventional dictionaries will not help, for they do not include such localisms, especially if the expressions are encyclopedic in character (referring to local people, places, institutions, and suchlike).

Every English-speaking location in the world has usages which make the English used there distinctive, expressive of local identity, and a means of creating solidarity. From this point of view, notions such as 'Swedish English' take on a fresh relevance, going well beyond traditional conceptions of English spoken with a Swedish accent, or English displaying interference from Swedish grammar. Swedish English, for example, I define as the kind of English I need to know about when I go to Sweden, otherwise I will be unable to converse efficiently with Swedish speakers in English. It would be amazingly useful to have a glossary of the English equivalents of Swedish cultural references, but I know of none. This seems to be a neglected area for any language.

We need regional cultural dictionaries or glossaries. It is something every region can do, and something to which everyone who learns English can contribute. It takes only an hour or so to accumulate a list of dozens of culturally specific items. And when these are written down, in the style of a glossary, it has an interesting effect upon the participants. They feel they have somehow made the English language their own. I suspect such projects also add greatly to their linguistic confidence and self-esteem, for no-one else in the world knows their home-grown variety of English as well as they do. And they can take pride in the fact that they have added their own small piece to the global jigsaw puzzle that comprises the English language.

David Crystal is honorary professor of linguistics at the University of Bangor, and works from his home in Holyhead, North Wales, as a writer, editor, lecturer, and broadcaster. He read English at University College London, specialised in English language studies, then joined academic life as a lecturer in linguistics, first at Bangor, then at Reading, where he became professor of linguistics. He received an OBE for services to the English language in 1995. His books include *The Cambridge Encyclopedia of the English Language* and *The Stories of English*. *Just a Phrase I'm Going Through: my Life in Language* was published in 2009.

Amanda Jeffries: Developing study skills and encouraging learner autonomy

Learner autonomy can be defined as the ability of a learner to take charge of their own learning, not only by learning specific strategies or study skills but also by developing an entirely new attitude to learning. A truly independent learner of English is aware of their learning needs and goals, can reflect on how they learn, has a positive and proactive attitude to language learning, and can make the most of learning opportunities both in and out of class.

Study skills are strategies and approaches that can lead to more effective learning. The *Global* series follows a comprehensive study skills syllabus covering metacognitive strategies (thinking about, planning, and evaluating learning) and affective and social strategies (monitoring your attitude to learning and working with others) as well as dictionary and reference skills. It also develops specific strategies for learning and practising listening, speaking, reading, writing, vocabulary, and grammar more effectively. All learners are different and research suggests that effective learning depends on choosing the right strategy, or combination of strategies, for the task, the learning context, or the particular individual.



Why deal with learner autonomy in class?

Most teachers recognise the importance of learning effectively, but many have reservations about doing learner training or learning awareness activities in class: 'It wouldn't work with my group'; 'There's already too much to do in class'; or 'I wouldn't know where to start'. It is important to remember, however, that a focused and independent learner is not only more efficient but also more motivated. Moreover, learner autonomy activities provide a valuable extra practice opportunity.

How can I help my learners to develop these skills?

You may find some of the following suggestions useful in your teaching situation.

- Include short regular learner training slots in your timetable, so that your learners get used to the idea of study skills as a key part of their learning.
- Offer students a 'menu' of possible strategies for, say, planning an essay, or memorising vocabulary to help them choose the strategy that works best for them. Comparing ideas in pairs or groups can also suggest new and useful ideas. Suggest they try out a new strategy for a week and report back on how effective they found it.
- When doing class activities, share your aims with your students and suggest useful strategies; for example, explain that you are asking them to read primarily to understand the gist of a passage and offer good gist reading tips.
- Ask students regularly to note down or discuss how well they have learned and what they have enjoyed or found puzzling, and make resolutions for how to improve.
- Find out how your students learn. You could ask them to write you a short letter about their progress and write back with suggestions!
- Make students aware of the range of practice opportunities and materials available – in a library or study centre, online, or in the media. Students can also keep a record of work outside class that they can discuss with you.
- More advanced groups might find writing learner diaries a good way to reflect on their learning styles and preferences.
- Above all, show you are convinced that developing good learning habits is a valuable learning focus – that way, your own attitude is more likely to rub off on your students.

Amanda Jeffries teaches university students and works on teacher development programmes in Oxford. She has contributed to the Macmillan *Straightforward* and *New Inside Out* series. She has written the writing, study skills and review pages for the *Global* series, and is the co-author of *Global Advanced*.

Pete Sharma: Blended learning

The term 'blended learning' is a 'buzz' term, yet one that means different things to different people. The 'classic' definition of blended learning is a course consisting of traditional 'face-to-face' language lessons, combined with 'distance learning' i.e. the opportunity to study 'beyond the classroom'. Such a course can provide many benefits for language learners.

In our book *Blended Learning*, we suggest a broader definition, taking blended learning to mean a combination of classroom teaching and the *appropriate* use of technology. Technology such as an interactive whiteboard can be used inside the classroom to enrich the learning experience. In addition, the students could have 24/7 access to their interactive learning materials, allowing them to study at anytime, anywhere.



Principles

Whichever definition is used, new technology has had a major impact on language teaching and learning. We describe four key principles for successfully integrating technology into language teaching:

- Differentiate the role you play as a teacher, and the role the technology is playing. For example, the teacher can clarify 'fuzzy' areas of grammar. The interactive exercises on a CD-ROM could then offer extra practice in 'crisp' areas of language, with students receiving feedback from the computer.
- Teaching should be principled. In other words, there should be a sound pedagogical reason for using the technology.
- The technology should complement and enhance what the teacher does. It is not a replacement for the teacher.
- 'It's not what it is, but what you do with it'. The interactive whiteboard in itself is just a tool. It is how teachers actually use it, to help provide engaging language lessons, which can lead to better learning outcomes.

Integrating technology into language courses

There are many ways to integrate technology into a language course. A teacher can:

- support their face-to-face teaching with a Virtual Learning Environment, a web-based platform which learners can access at any time. The VLE can be used, for example, to post language feedback for students to study after a class discussion.
- run 'learner training' sessions to show students how to benefit from the digital material in the eWorkbook at the back of their course book. For instance, you can download the audio files to their mp3 players to allow learning 'on the go'; use the 'QuickFind' feature on their electronic dictionary, and download the free interactive version of the phonemic chart from the web.
- use technology before a class. Before a fluency lesson, email students a pre-discussion reading task to get them thinking about the topic.
- use technology during a class. If you use an interactive whiteboard, you can save the electronic flip-charts you create. This allows you to build up a bank of personalised digital materials including photographs and sound files to support each of the course book units.
- use technology after a class. Students focusing on writing can collaborate together to produce an essay using a wiki, a website which contains editable web pages.

If teachers continue to provide pedagogically sound and interesting lessons, and allow the technology to support learning both inside and outside the classroom, then a blended learning approach can certainly enrich the language learning experience of students.

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Duncan Foord: How we can develop as teachers



Development means change and change is inevitable. You are not the same teacher (or person) you were a year ago. Working with a new coursebook, new students and colleagues, taking part in in-service training, preparing classes – all of these challenging elements of your day-to-day routine have changed you. You are always developing, you just have to decide how.

Our choices are framed by the culture we live in, the school we work in, government policy, students' expectations and so on. Some schools may encourage and support teacher development, others less so, but you will always have choices to make about how you teach and how you deal with challenges inside and outside the classroom. Focus on what you can do rather than what you can't.

Guiding principles

Just like a lesson, your working life needs some aims to guide your choice of development activities, your development plan, if you like. Here are six which I like:

- Take an interest in my students.
- Enjoy teaching.
- Take on challenges.
- Manage stress.
- Balance work and home life.
- Share my enthusiasm with others.

Give your teaching a 'developmental twist'

Here are some ideas for practical activities which are easy to integrate into your teaching routine and not time-consuming.

- **Get feedback** from your students. Five minutes before the end of the lesson ask the students to write on a piece of paper three things they liked about the class and one thing they didn't like, or a 'suggestion' if they prefer. Thank your students and collect the papers in. In the next class (or via email) respond to the comments.
- **Make a short video** of your class. For this you need a small hand-held camera or mobile phone with video. Get a colleague or student to video your class for about 5–10 minutes. Watch the video afterwards more than once. The first few times you will be cringing at your appearance and mannerisms! After that you will notice more interesting things about your choice of language, gestures and facial expressions and get a good idea how your students see you.
- **Try activities out first.** Before you use a speaking activity, try it out with a colleague. Afterwards assess how much time you needed, whether the instructions were clear, if you needed preparation time, what language you used, whether your students would find it easy or difficult and what help they might need. Adjust your lesson plan accordingly.
- **Break your routine.** This can be a very good way to help you understand your teaching better and add an element of surprise and fun to your classes. For example, let one of your students become the teacher for ten minutes and you become a student, move the seating arrangement, supplement the coursebook text with one you find which will particularly interest your students...
- **Create a staff 'sharing board'.** This is a place where you can share materials and teaching ideas with your colleagues. Once it catches on, the board will help build staff rapport as well as provide a source of interesting lessons and save you preparation time.

Duncan Foord is the Director of the teacher training institution OxfordTEFL. He is responsible for teacher training and development in the company and teaches on Trinity Certificate and Diploma courses in the Barcelona centre. He is co-author (with Lindsay Clandfield) of *The Language Teacher's Survival Handbook* (IT's Magazines, 2008) and *The Developing Teacher* (Delta Publishing, 2009), winner of the Duke of Edinburgh ESU English Language Award 2009 for Best Entry for Teachers.

Jim Scrivener: Pre-intermediate – a very teachable level



In many ways we can think of **Beginner and Elementary levels** as a necessary foundation. But they can also be quite hard work – to study and to teach. There are so many pieces of essential grammar and core vocabulary that just have to be in place before you can do anything terribly creative with English. The students have relatively little background knowledge or understanding of the language so explanations and tasks can sometimes feel slow or get bogged down – especially if the teacher is trying to only use English in class. Now, as students learn and get confident with these basic items, they can move on and start enjoying a different way of learning the language.

It's good to be a Pre-intermediate learner! And it's an enjoyable level to teach (usually!). Sweeping statements? Maybe – but let me offer a few personal impressions of this level that may or may not persuade you.

The learners now have a good stock of useful basic grammar and vocabulary and, because they do, their language use can suddenly start to blossom. Rather than each new item feeling like something separate and discrete, learners start to glimpse the bigger holistic picture of the language and new grammar or vocabulary can slot into its place alongside already-known language.

Students start to realise that they can actually do something with this strange language. Although they certainly still make lots of mistakes, in general, they can start to rise above the struggle to form a coherent sentence and begin using the language creatively to express what they want to say. They can get their meaning across. They can play with it, they can make jokes, they can start to enjoy it. These are huge steps.

Because of these things, it can be very enjoyable to teach Pre-intermediates. A teacher can talk with them in something much more closely approaching normal English and they will understand a great deal of what you say. Not only instructions and explanations and so on, but all that wonderful pre-lesson, in-lesson and post-lesson chit-chat, banter and gossip that tends to start growing a lot at this level.

Practice activities are liberated from being very form-focused. We can start to make assumptions that students already have other language that they can use and incorporate into the tasks they do. Students will work on form but can be much more creative about it.

And now, I'll stick my neck out and say that one of the best things about Pre-intermediate is that there is so much enjoyable grammar to teach! This may be a politically incorrect comment – as nowadays we do, for the most part, try to be very focused on *learner* needs. But there are teacher needs too! And I have a sneaking suspicion that many teachers really like working with a lot of the grammar items that typically come at this level.

I'm thinking of things like: past simple and past continuous, *used to*, futures, comparatives and superlatives, modals for prediction, conditionals. All nice meaty areas whose inarguable usefulness is immediately apparent to the students. All very 'teachable', lending themselves to interesting presentations, amusing narratives and anecdotes, visual demonstrations and active practice tasks. As students rise on to Intermediate and Upper Intermediate the syllabus of language items becomes more obscure, more fiddly, less obviously everyday. Pressure of exams starts to make students more aware of the need to be accurate and the explosion of joyous language use of Pre-intermediate can start to fade.

So, if you offer me my free choice of level to teach, I think I'll have Pre-int please. I wish you fun with this level too.

Jim Scrivener is Head of Teacher Development for Bell International based at Bedgebury School in Kent, UK, where he developed and runs the Online Delta course. He is the author of *Learning Teaching* (Macmillan), *Oxford Basics Teaching Grammar* (OUP) as well as the Teacher's Books and Portfolios for the *Straightforward* coursebook series (Macmillan).

Scott Thornbury: Making the most of learner-generated content

Learner-generated content is the language – either spoken or written – that learners produce, naturally and often spontaneously, during the course of a lesson, and which constitutes authentic communication. This distinguishes it from the language that is produced in order to answer comprehension questions and display questions (like “What is the past of *take*?”), or to do grammar exercises, or to perform role plays, or to write summaries, and so on.



Why use it?

Using learner output as lesson input is one way of involving learners more directly in the learning–teaching process. Research suggests that when learners have some control of the topic agenda and of the management of classroom talk, the lesson is more likely to match their particular learning needs, as well as being both more meaningful and more memorable.

When?

Learner-generated content can emerge at any stage of the lesson, and is often a by-product of some other activity, such as reading or listening. It can be deliberately prompted by personalisation tasks – that is, tasks that require students to use a pre-taught language item to talk about themselves – or by opinion-seeking tasks, such as when preparing learners to read a text, or by questions eliciting their response to the text they have just read. It can occur in the chat that opens a lesson. It can also be prompted when learners report on group discussions, or on something they have read or heard prior to the lesson. Asking the learners to come prepared to every lesson with an item of interesting news is one way of formalising this procedure. But learners are more likely to generate original content if the classroom dynamic is conducive to informal, personalised talk, and if initiating such talk is welcomed by the teacher.

How do you make the most of it?

First of all, treat the personalisation stage not as a test of pre-taught items but as a potential launch pad for classroom talk. Let's say an individual learner has offered an opinion, or given some personal information, or referred to something going on in the world outside the classroom, and that you feel that this is a comment of general interest, and exploitable for the language ‘affordances’ (i.e. learning opportunities) that it offers. Use questions to encourage the learner to elaborate. Try to do this in as natural and conversational a way as possible. If the learner is stuck for words, supply them. Avoid correcting errors if this might inhibit the speaker. Instead, reformulate what the speaker is saying in a way that makes it more target-like. Draw other learners into the conversation. When the topic seems to have run its course, ask the learners, working in pairs or groups, to write a summary of what was talked about, as if writing to an absent classmate. Collect the texts and use these as the basis for a subsequent lesson, e.g. error correction. This could take the form of extracting a mixture of (unattributed) correct and incorrect sentences and asking the learners first to sort them, and then to correct the incorrect ones.

Set up writing activities that replicate online social networking interactions. Learners can ‘chat’ to one another in small groups using pen and paper. This conversation can then form the basis of a group ‘blog’; these blogs are then passed around the class – or posted on the classroom wall – and commented on, before being returned to their original writers. This material is then available to the teacher for subsequent analysis and development.

Finally, exploit the texts and the topics in your course book as stimuli for learner comment and opinion. Learners may not always respond to the content of a text – but they *never* will if they are not invited to!

Scott Thornbury teaches on an MA TESOL program for the New School, New York, and lives in Spain. He is the author of a number of books on language and methodology, including *Uncovering Grammar*, *Beyond the Sentence* and *An A-Z of ELT* (all published by Macmillan). His latest book, *Teaching Unplugged* (Delta Publishing) was co-written with Luke Meddings. He is currently the series editor for the Cambridge Handbooks for Teachers.

Rose Senior: Class-centred learning

Class-centred teaching is a framework for understanding the behaviour of effective classroom teachers that can help all language teachers to teach more successfully. As its name suggests, class-centred teaching foregrounds the class group and makes the learning and social wellbeing of the class the focal point of the teacher's attention. The holistic notion of class-centred teaching is based on the premise that cohesive classes (characterised by overall feelings of openness, trust, and mutual respect) provide optimum environments for language learning.

The class-centred framework is applicable to all classroom situations, to all teaching contexts, and to all teaching approaches. Although no teacher has a 100% success rate, class-centred teachers have a higher proportion of classes that 'gel' than those who do not. The good news is that all teachers can become class-centred. The starting point involves keeping in mind that each class must sense that it is going on a collective journey towards the achievement of worthwhile learning goals.



How do class-centred teachers behave?

Class-centred teachers:

- develop rapport with their classes, ensuring that their students regard them not only as teachers with a sound knowledge of English but also as integral members of their class groups (who can laugh at themselves or behave spontaneously when something unexpected happens, for example).
- treat all students fairly and with respect, appreciating that learning a new language is a risky business because of the possibility of making mistakes and appearing foolish.
- always maintain their authority while remaining friendly towards their students and establish codes of behaviour that support student learning and enforce them in ways that do not alienate or humiliate individuals.
- understand that once social processes that enhance learning have been set in motion, teachers should find it unnecessary to behave in authoritarian ways that enforce the 'me-versus-them' divide.

How can I teach in class-centred ways?

- Encourage whole-class involvement by engaging your students in a memorable or meaningful way at the start of each new lesson. (At intermediate levels this is particularly important, since the initial excitement of learning English may have worn off.) Think of alternative, engaging ways of having your classes complete mundane tasks such as grammar exercises, remembering that variety is the essence of good teaching and that there are many ways in which learning activities can be 'tweaked'.
- As you move around your class observing students you will find yourself naturally helping small numbers of students on the spot. As the need for additional words or phrases becomes apparent, write these on the board so that other students can benefit from your input. Make a note, too, of what needs to be expanded upon or revised. Then, at a later point, re-teach these items to the class as a whole.
- Remember that although lively behaviour is evidence of student engagement, noisy, fun-filled classrooms may not be reliable indicators either of student learning – or of student satisfaction. There will be times when it is more appropriate for students to be working purposefully and reflectively, either on their own or quietly with a partner. A collective feeling of whole-class learning will prevail when this happens.

The class-centred framework will help you keep in mind that your classes function as groups – and that effective teaching and learning involves keeping every class that you teach as unified as possible for the duration of the course.

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Jonathan Marks: Pronunciation: the right kind and the right time

Teachers sometimes feel unsure about what kind of pronunciation learners should be aiming for – British? American? or something else? – and about what is the right time in a lesson to focus on pronunciation. I hope this short essay will give you some pointers in these two directions.



What kind of pronunciation should my learners aim for?

If English is a global language, it obviously needs to be internationally intelligible. But it would probably be impossible to describe a type of pronunciation that would always guarantee intelligibility between any two speakers from any two parts of the world. It seems that consonant sounds – with the exception of the notorious ‘th’ sounds! – may be particularly important. A consistent set of distinctions between vowel sounds is important too, but the total number of different vowel sounds probably doesn’t need to be as large as in standard native English. Word stress is probably important for intelligibility, and perhaps at least a basic intonation distinction between fall and rise.

There are other factors to consider, too. In some parts of the world there are well-established and widely-used regional pronunciations of English. In some countries, there may be prestige attached to British or American pronunciation, and learners may wish to aim for one of these or even be expected to do so in exams they plan to take.

At the same time, it’s important for all learners to have experience of listening to, and ‘tuning in’ to, a wide variety of different pronunciations from around the world – which is why *Global* has introduced its Global Voices section.

When is the right time to focus on pronunciation?

1 Planned pronunciation activities

Sometimes you might want to plan and include an activity to practise a particular aspect of pronunciation. For example, if you notice that your learners systematically fail to make the distinction between the vowel sounds in pairs of words like ‘cold’ and ‘called’, you might devote a 10-minute spot to practising that distinction.

2 Introducing new language

Whenever you introduce new language, you should think about how it’s pronounced, and whether learners are likely to need help with saying it. For example, if they’re learning a compound noun such as ‘reception desk’ they need to know that the stress is on the first element, or if they’re learning the idiom ‘You must be joking!’ they need to know that it has a standardised stress and intonation pattern.

3 Any other time!

A need for a focus on pronunciation can also arise at any other time. Let’s say, for example, that a class discussion about different jobs turns to the topic of having to wear a suit at work. Some learners pronounce the word ‘suit’ correctly, and others say ‘sweet’ or ‘suet’. Because ‘suit’ has become, for the moment, a key word in the discussion, it would probably be useful to intervene and establish the correct pronunciation. Or, let’s say that learners have trouble understanding part of a recording which sounds to them like ‘A bing go in there for ages’. You could help them by pointing out that: ‘I’ve’ is reduced to /ə/, the vowel sound in ‘been’ is shortened, the last sound of ‘been’ changes to ‘ng’ to make a smooth link with ‘going’, and the ‘-ing’ of ‘going’ is changed to ‘-in’. You could also give them a chance to imitate the pronunciation on the recording – not necessarily in order to learn to speak this way, but because it will help them to develop an awareness of how words can become disguised in fluent speech, and to recognise such disguised words.

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Every lesson is a pronunciation lesson, because nobody can speak without pronouncing! Thinking about ‘the right kind’ and ‘the right time’ is a first step towards giving learners effective help with their pronunciation.

Ben Goldstein: Images and critical thinking

Using images in the language classroom is something we take for granted. However, images have been traditionally used as 'pictures' to stimulate or illustrate language, subservient to the written or spoken word, and therefore not always exploited to their full potential. Rather than asking learners simply to describe images, we can encourage them to reflect more deeply on them, to look beyond the frame and start to see images as cultural artefacts open to diverse readings. We can also allow learners to take a more active role by inviting them to bring their own images to class.



What kinds of images?

Digital technology has meant that we can now access and manipulate images as never before. Many of our learners have become experts in visualising experience, some communicate more easily through visual stimuli than verbal – this may be through photos on social networking sites, emoticons in text messages or avatars in virtual worlds. Alongside such images, it is easy for the ones we present in class to look outdated or irrelevant. Our challenge is to provide images that can truly resonate and motivate learners to take part in classroom tasks. To this aim the images in *Global* have been selected with the aim of moving away from typical language teaching representations of reality and to challenge our expectations. This is a fine starting point, but teachers should also be sensitive to local needs and interests when choosing images. Sensible criteria for selecting images might be summed up as: impact (will the images be able to stimulate or engage the learner on an imaginative level?), practicability (how easy is it for learners to access them?), familiarity (how well will the class recognise them or know how to respond?), opportunity for personalisation (how can the learners make these images their own?) and openness to multiple interpretation (how many different readings can be drawn from a certain image?).

Where can you find them?

- Try image-sharing websites which allow you to search via key words or tags and exhibit or edit your own images.
- Create your own class page and ask learners to upload files, inviting them to comment on their own work and that of others.
- Use key words to search for miscellaneous images on the internet.

What can you do with them?

We can analyse images from three different perspectives: the affective, the compositional and the critical. The first is our emotional response to the image – how does it make you feel? The second is how the image can be analysed in terms of its relationship to text, for example the way it has been framed or captured and presented to the viewer. Finally, the critical perspective asks us to bear in mind the broader context in which an image appears, what messages does it convey and how is it intended to be read? Such an approach emphasises the importance of bringing a social critique to our reading of images.

For example, imagine that you wanted to focus on a particular country in class. One idea would be to search for images that reflect something about this country's identity, customs, values, etc. Choose icons such as stamps, money, flags. Analyse these in class and collect different interpretations. Then set learners the task of finding their own visual representations of the place. Finally, source images of the learners' own country to find out how it is portrayed in different media. For example, what images are commonly found in tourist brochures of the learners' country and how representative are these in reality? As such, images can be an excellent way to encourage critical reading and intercultural awareness and consequently challenge stereotyping.

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