

- G** relative clauses: defining and non-defining
V compound nouns
P word stress

Lesson plan

The theme of this lesson is icons, both people and objects. The first half of the lesson focuses on five famous people who died in 2016. After reading about one of them, Sts then watch a video about the other four. This context is used to revise and extend Sts' knowledge of relative clauses, and leads to a quiz with relative clauses. Finally, the new grammar (non-defining clauses) is consolidated in a writing activity about Umberto Eco, the Italian author of *The Name of the Rose*.

The second half of the lesson focuses on four British design icons, such as the miniskirt. Sts listen to information about these icons and how they were designed. They then talk about iconic people and objects they admire. The lexical and pronunciation focus is on compound nouns, and the lesson finishes with a vocabulary race revising compound nouns that have been learned earlier in the book.

Video material

Listening – *The year our heroes died*

More materials

For teachers

Photocopiables

Grammar relative clauses: defining and non-defining p.179

Communicative Relative clauses quiz p.208 (instructions p.187)

For students

Workbook 10A

OPTIONAL LEAD-IN (BOOKS CLOSED) Elicit from Sts the names of famous national or international figures who have died in the last year. Get Sts to say as much as they can about their lives and achievements. Then tell Sts that they are going to look at the lives of five iconic people who died in 2016, a year that had an unusual number of celebrity deaths.

1 READING & LISTENING understanding biographical facts

- a** Books open. Focus on the title, *Idols and icons*, and elicit what *an idol* /'aɪdl/ is (= a person or thing that is loved and admired very much) and *an icon* /'aɪkɒn/ (= a famous person or thing that people admire and see as a symbol of a particular idea, way of life, etc.). Model and drill the pronunciation of both words.

Now focus on the photos and read the introduction as a class, making sure Sts understand all the lexis, especially the meaning of *iconic* here (= being a famous person or thing that people admire and see as a symbol of a particular idea, way of life, etc.).

Put Sts in pairs and get them to tell each other if they recognize any of the people in the photo.

EXTRA SUPPORT Do this as a whole-class activity.

Elicit from the class who they recognize. If they don't recognize all the celebrities, tell them who they are, but don't give them any more information as they will find out about some of them later in the lesson.

ANSWERS



- | | |
|-----------------|------------------|
| 1 Carrie Fisher | 6 George Michael |
| 2 Leonard Cohen | 7 Johann Cruyff |
| 3 David Bowie | 8 Harper Lee |
| 4 Prince | 9 Zaha Hadid |
| 5 Alan Rickman | 10 Muhammad Ali |

- b** Tell Sts to read the text about one of the people in the photo. Get Sts to compare ideas with a partner, and then check the answer.

ANSWER

David Bowie

- c** Focus on the instructions and make sure Sts can remember what a *decade* is (they saw it in Lesson 7A). Elicit / Explain how we say decades in English, e.g. the 1960s = *the (nineteen) sixties*. Also make sure Sts understand all the lexis in 1–9.

Give Sts time to read the text again and answer the questions with the decade.

Check answers.

ANSWERS

- | | | | | | |
|---------|---------|---------|---------|---------|---------|
| 1 1970s | 2 1980s | 3 1970s | 4 2000s | 5 1960s | 6 2010s |
| 7 1990s | 8 2000s | 9 1960s | | | |

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

- d** In this video, *The year our heroes died*, Sts will see a documentary about four more of the famous people, who died in 2016 – Alan Rickman, Zaha Hadid, Muhammad Ali, and Carrie Fisher. Sts need to watch the video, complete the four names and write the people's occupations. Play the video once the whole way through. Give Sts time to complete the gaps. Check answers.

ANSWERS

- | | | |
|------------------|--------------------|--------------|
| 1 Rickman, actor | 2 Hadid, architect | 3 Ali, boxer |
| 4 Fisher, actor | | |



[text on screen: Alan Rickman died 14 January 2016, aged 69]
 From Shakespeare to Severus Snape in the *Harry Potter* films, Alan Rickman's voice was memorable in every role he played. Success came to him quite late. He was forty-one when he made his first big hit as the villain in the film *Die Hard*, with Bruce Willis. Rickman played some romantic roles, but in his later films, he was more often cast as the baddy. Daniel Radcliffe, who played Harry in all the Potter films, said, 'Alan Rickman is undoubtedly one of the greatest actors I will ever work

with. He was one of the first of the adults on Potter to treat me like an equal rather than a child'. When he died, his fans brought flowers and messages, and left them at London's Kings Cross station, where Harry Potter catches the train to Hogwarts school.

[text on screen: Zaha Hadid died 31 March 2016, aged 65]

Zaha Hadid was one of the world's most famous architects, and in twenty ten *Time* magazine included her in the 'one hundred most influential people in the world'.

Born in Iraq, Hadid studied Mathematics as an undergraduate in Beirut, and then moved to London to study Architecture.

Hadid was frequently described in the press as the world's top female architect. Her buildings were modern and futuristic, with sensuous lines – she was sometimes called the 'Queen of the curve'. Her best-known buildings include the London Aquatic Centre for the twenty twelve Olympics and the Guangzhou Opera House in China. Hadid was the first woman to receive the Royal Institute of British Architects Gold Medal.

She once said, 'As a woman architect, you're always an outsider. It's OK, I like being on the edge.'

[text on screen: Muhammad Ali died 3 June 2016, aged 74]

Muhammad Ali is widely considered to be the best heavyweight boxer of all time. During his professional career, which lasted twenty-one years, he won fifty-six fights and only lost five. Ali's extraordinary boxing talent was matched only by his amazing self-confidence, and he frequently told the world that he was 'the greatest'. In the boxing ring, he danced around his opponents – he famously described his technique as 'Float like a butterfly, sting like a bee'. In nineteen sixty, he was selected for the US team for the Rome Olympics. At first, he refused to go because of his fear of flying. Eventually, he bought a second-hand parachute and wore it on the flight. It was worth it, and he became the Olympic light-heavyweight champion.

Ali became a prominent civil rights figure, who campaigned for Black equality. He also refused to fight in the Vietnam War.

He retired in nineteen eighty-one, and in nineteen eighty-four he was diagnosed with Parkinson's disease. His condition was obvious when, with courage and dignity, he lit the nineteen ninety-six Olympic cauldron in Atlanta.

His friend, actor Billy Crystal, said after his death, 'He was so much more than a fighter – he made all of our lives a little bit better than they were.'

[text on screen: Carrie Fisher died 27 December 2016, aged 60]

Carrie Fisher's parents were both successful Hollywood actors. Fisher became an actor herself, but it was the role of Princess Leia in the first *Star Wars* film which made her famous. The fame came at a price. She struggled with her mental health and with drug and alcohol abuse, and her relationships never lasted.

She married singer Paul Simon in nineteen eighty-three. The pair had been in a relationship for five years, but they divorced just a year later.

Carrie died aged sixty on the twenty-seventh of December twenty sixteen. Her mother, Debbie Reynolds, died the very next day, aged eighty-four.

After her death, George Lucas, the creator of *Star Wars*, described her as 'our great and powerful princess – feisty, wise and full of hope in a role that was more difficult than most people might think'.

- e Put Sts in small groups of three or four, and focus on the instructions. Give Sts a few minutes in their groups to see what they can remember between them from the first viewing.

Play the video again, and get each group to make notes with everything they can remember about each person.

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

VIDEO See p.20–1 for a list of suggestions for different ways to exploit videos in the classroom.

- f Ask a group to present one of the famous people to the rest of the class.

When they have finished, ask the class if the group forgot any of the facts from the video.

Then do the same for the other three famous people.

Now tell Sts to look at the photo in **1a** again and elicit more about the other celebrities (singers: George Michael, Prince, Leonard Cohen; writer: Harper Lee; football player and manager: Johan Cruyff).

- g Do this as a whole-class activity. If there are any famous people you admire, you could tell the class.

EXTRA IDEA Set Sts a project to create a mini biography of one of the other celebrities, either a video or a written piece which they could use to present to the class in a subsequent lesson.

2 GRAMMAR relative clauses: defining and non-defining

- a Tell Sts to look at extracts 1–5. They should complete the gaps with a relative pronoun from the list in the rubric. Check answers and ask Sts who each extract is about.

ANSWERS

- 1 where; Alan Rickman
- 2 who; David Bowie
- 3 whose; Muhammad Ali
- 4 who; Carrie Fisher
- 5 which, Zaha Hadid

- b Tell Sts to go to **Grammar Bank 10A** on p.158.

Grammar notes

Sts who used *English File* Pre-intermediate have already had an introduction to defining relative clauses, but not to non-defining ones. Highlight that while defining clauses give important information which can't be left out (e.g. *Alan Rickman is the actor **who played Snape in the Harry Potter films***), non-defining clauses give extra information which can be left out and the sentence will still make grammatical sense (e.g. *Alan Rickman, **who died in 2016**, is the actor who played Snape in the Harry Potter films*). Non-defining clauses appear between commas in written English.

Although *that* is a common alternative to *who* / *which* in defining relative clauses, it cannot be used in non-defining relative clauses.

Whom is also sometimes used as a relative pronoun instead of *who* to refer to the object of the verb in the relative clause, or after prepositions, e.g. *She's the woman **whom I met yesterday***. *He's the man to **whom I spoke yesterday***. It is much less common and more formal than *who*. You may wish to point out its use to Sts.

Some typical mistakes include:

- confusing *who* and *which*, e.g. *She's a friend **which lives near her***.
- using a personal pronoun, e.g. *He is the man **who he works with my father***.
- using *that* in non-defining relative clauses, e.g. *The film, **that won an Oscar in 2018**, will be shown on TV tonight for the first time*.

Focus on the example sentences and play audio **10.1** and **10.2** for Sts to listen and repeat. Encourage them to copy the rhythm.

Then go through the rules with the class.

Now focus on the exercises and get Sts to do them individually or in pairs.

Check answers, getting Sts to read the full sentences.

ANSWERS

- a** 1 who 2 where 3 which 4 who 5 whose 6 which 7 which 8 whose 9 where 10 who 11 who 12 where
- b** The following sentences should be ticked: 3, 4, 6, and 11.
Sts should circle the following pronouns: 3 *which*, 6 *which*, 11 *who*.
- c** 3 Beijing, which is one of the world's biggest cities, has a population of over 25 million.
4 Adele's 25, which was released in 2015, is one of the best-selling albums of the last ten years.
6 Danielle and Bruce, who got married last year, are expecting their first baby.

Tell Sts to go back to the main lesson **10A**.

Focus on the sentences in **a** again and now ask Sts which one is a defining relative clause (sentence 2).

EXTRA PRACTICE OPTION Use the **10A Grammar** photocopiable activity.

- c** Put Sts in pairs, **A** and **B**, and get them to cover exercise **d** in **1** and **a** in **2**, and look only at the photos. Focus on the instructions. Sts **A** say one sentence about a person, using a relative clause, and Sts **B** should identify the person being referred to and add any information that they can. Monitor and help if necessary.
Make sure Sts swap roles.
Elicit information about each celebrity from the class.

3 SPEAKING

- a** Tell Sts to answer the questions individually. You could point out that the answers are all vocabulary that Sts have studied earlier in the course.
Get Sts to compare with a partner, and then check answers. Model and drill pronunciation.

ANSWERS

- 1 an extra 2 a zebra crossing 3 your tongue 4 the roof
5 her fiancé

Find out with a show of hands if any Sts got all five correct.
Now tell Sts that they are going to write similar quiz questions of their own.

- b** Put Sts in pairs, **A** and **B**, preferably face to face, and tell them to go to **Communication Relative clauses quiz**, **A** on p.112, **B** on p.117.
Go through the instructions and make sure Sts understand what they have to do. You could demonstrate the activity by doing number 1 (for **A** and **B**) with the whole class, before getting Sts to write their questions. Monitor to help Sts with the questions.
Sts then take turns to ask their questions to their partner.
Tell Sts to go back to the main lesson **10A**.

4 WRITING a biography

Tell Sts to go to **Writing Bank 10** on p.130.

- a** Focus on the instructions and find out if Sts know who Umberto Eco is and what book he is most famous for.
- b** Give Sts time to quickly read the biography to check the answer to **a**.
Check the answer.

ANSWER

He is most famous for *The Name of the Rose*.

Now tell Sts to read the biography carefully and complete the gaps with the non-defining relative clauses A–E.

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

ANSWERS

- 1 C 2 A 3 D 4 B 5 E

- c** Focus on the instructions and the words and phrases in the list, making sure Sts understand all the lexis.
Now tell Sts to read the biography again and match all the words and phrases in the list to each paragraph.
Check answers.

ANSWERS

Paragraph 1: childhood, studies

Paragraph 2: first job, first book

Paragraph 3: family, later life

Paragraph 4: greatest achievement, fame

Paragraph 5: illness, death

- d** Focus on the **Using the correct preposition** box and go through it with the class.
Now focus on the photo and ask Sts if they recognize the artwork and if they know who it is by (Louise Bourgeois).
Tell them to complete sentences 1–5 about Louise Bourgeois with the correct prepositions.
Get Sts to compare with a partner, and then check answers.

ANSWERS

- 1 in, in, on 2 at, at 3 In, in, in 4 during, during / in, during / in
5 in

- e** Tell Sts they are going to write a biography of an interesting or successful person that they know enough information about. They should plan five paragraphs, and make notes about the topics in **c**.
- f** Tell Sts to use their notes, and try to include relative clauses and the highlighted phrases if possible when they write their biography.
You may like to get Sts to do the writing in class, or you could set it as homework. If you do it in class, set a time limit for Sts to write their biography, e.g. 15–20 minutes.
- g** Sts should check their work for mistakes before giving it in.
Tell Sts to go back to the main lesson **10A**.

5 LISTENING listening for note-taking

- a** 10.3 Focus on the task and elicit some answers and ideas.
Play the audio for Sts to listen and check.
Check answers. Model and drill pronunciation.

ANSWERS

The red phone box: the 1920s

The Anglepoise™ lamp: the 1930s

The Penguin book covers: the 1940s

The miniskirt: the 1960s

10.3

- 1 In nineteen twenty-four, the Post Office organized a competition to design a new phone box. The winner was the architect Giles Gilbert Scott.
- 2 George Carwardine licensed his design for the Anglepoise desk lamp to a company, who brought it out in nineteen thirty-five.

- 3 The classic Penguin book cover was designed by Edward Young in nineteen forty-six.
- 4 In nineteen sixty-six, Mary Quant saw a group of tap dancers at a nearby school, which inspired her to create the miniskirt.

b  **10.4** Focus on the task and explain that Sts are going to listen to an exhibition audio guide and they must make notes about the items under each of the four British designs. Point out the **Glossary**. You could elicit the meaning of *icon*, which Sts saw in **1**, and tell Sts that it can also be used for objects.

Give Sts time to look at the exercise.

Play the audio, pausing after each design to give Sts time to make notes.

10.4

(script in Student Book on p.137)

1 The red phone box

In nineteen twenty-four, the Post Office organized a competition to design a new phone box. The winner was the architect Giles Gilbert Scott, who also designed Liverpool Cathedral and the building that is now Tate Modern. The first phone box was built in London in nineteen twenty-six. It was painted red to make it easy to see at a distance, although Scott had originally suggested silver with a blue interior. With the arrival of mobile phones in the twenty-first century, people didn't need phone boxes any more, and most of them have now been removed. However, today they are considered design icons of historic importance, and several are now tourist attractions, including one of the original ones next to the Royal Academy of Arts in Piccadilly. Others have found new lives in local communities, as mini-libraries or art galleries, and a very few still survive as working phones.

2 The Anglepoise lamp

George Carwardine was an engineer, who specialized in suspension systems for cars. He worked for car manufacturers for several years, but when the company he was working for went bankrupt, he decided to set up a small company on his own. He had a little workshop in his garden, and there he designed a lamp which could be moved in different directions, inspired by the human arm. He licensed his design to a company which made the springs for his lamps, and in nineteen thirty-five they brought out the three-spring Anglepoise desk lamp. It was an instant success, and the exact same model, the Anglepoise twelve twenty-seven, is still made today. Carwardine later developed many variations on the original design, including lamps for hospital operating theatres and for military aeroplanes. But it is the classic, ever-popular Anglepoise twelve twenty-seven which is today considered an iconic British design.

3 The Penguin book covers

Penguin books was started in nineteen thirty-five, although the classic cover was not designed until eleven years later. In nineteen thirty-five, publisher Allen Lane was at a bookstall on a railway platform, looking for something to read, but he could only find magazines. He decided that people needed to be able to buy books that were good-quality fiction, but cheap, and not just in traditional bookshops, but also on railway stations and in chain stores. Lane wanted a dignified but amusing symbol for the new books, and his secretary suggested a penguin, so graphic designer Edward Young was sent to London Zoo to make drawings of penguins. The first Penguin paperbacks appeared in the summer of nineteen thirty-five. They included the works of Agatha Christie and the American writer Ernest Hemingway. The classic book cover was designed by Young in nineteen forty-six. The books were colour-coded – orange for fiction, blue for biography, and green for crime. The way people thought about books had changed forever – the paperback revolution had begun. The cover designs of Penguin books have changed a lot over the years, but the original nineteen forty-six cover, which is considered a design icon, was recently brought back, and is also used on mugs, notebooks, and other items.

4 The miniskirt

The nineteen sixties was famous for many things, from The Beatles to the first man on the moon, but the miniskirt remains one of the decade's most long-lasting icons. Mary Quant was a British fashion designer who had a boutique called Bazaar in the King's

Road, the most fashionable shopping street of the time. As a girl, she had always tried to make her school uniform skirt shorter, 'to be more exciting-looking'. In nineteen sixty-six, she saw a group of tap dancers at a nearby school in very short skirts, with socks and dance shoes. This inspired her to create the miniskirt, which she named after her favourite car, the Mini. However, the miniskirt was not popular with everyone. Coco Chanel described it as 'just awful'. But Quant's customers loved it. Before the nineteen sixties, young women had been expected to dress like their mothers, but this was about young people looking young. Although nineteen sixties fashion soon changed to the long, hippie clothes of the nineteen seventies, the miniskirt has never disappeared, and is still worn today by women of all ages all over the world.

c Get Sts to compare notes with a partner.

Now play the audio again the whole way through for Sts to add more information.

Get Sts to compare again with their partner.

d In pairs, Sts cover their notes, look at the four design icons, and see how much they can remember about each one. Elicit as much information as possible from the class for each design.

ANSWERS

See script 10.4

EXTRA SUPPORT If there's time, you could get Sts to listen again with the script on p.137, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

e Do this as a whole-class activity. You could tell the class which design you find the most attractive, and why.

6 SPEAKING

a This is a free-speaking activity which gives Sts a chance to talk about their own icons.

Give Sts time to write a name or item in as many of the seven categories as possible, and give them a few minutes to prepare to talk about them (who they are, what they have done, and why they admire them, why they like the landmark / object, etc.). Monitor and help Sts with any vocabulary they may need.

b Put Sts in small groups of, ideally, three Sts (or if this is impractical, in pairs).

Sts share information about each category.

Get some feedback.

EXTRA IDEA Begin by telling Sts about two or three of your own answers and explain why.

7 VOCABULARY & PRONUNCIATION

compound nouns; word stress

Pronunciation notes

Compound nouns, e.g. *bus stop*, have more stress on the first word, e.g. *bus stop*. Depending on their L1, some Sts may tend to stress the second word, i.e. *bus stop*. This rule applies whether the compound noun is one word, e.g. *sunglasses*, or two, e.g. *traffic jam*.

a Focus on the instructions and elicit what a compound noun is (Sts have seen them in **Lesson 2A** on p.19, and in the **Vocabulary Bank Transport** on p.163).

Now focus on the two columns and tell Sts to match a noun from **A** to one from **B** to form a compound noun.

Tell Sts that all the compound nouns are in **Lesson 10A**.
Get Sts to compare with a partner.

b **10.5** Play the audio for Sts to listen and check.

Check answers, getting Sts to tell you if the compound nouns are one word or two.

ANSWERS

See script 10.5

Paperback is written as one word.

 10.5

paperback, book cover, fashion designer, car manufacturer,
desk lamp, tourist attraction, phone box, shopping street

Now ask Sts which noun is usually stressed more in compound nouns.

ANSWER

The stress is normally on the first noun.

Put Sts in pairs and get them to practise saying the words, paying particular attention to stress.

c Tell Sts that the answers to questions 1–12 are all compound nouns from Files 1–10. They have three minutes, in pairs, to answer as many as possible.

When time is up, check answers. The pair with the most correct answers is the winner.

ANSWERS

1 a cycle lane **2** the rush hour **3** a sports hall **4** a tennis court
5 a traffic jam **6** a seat belt **7** the head teacher
8 the soundtrack **9** science fiction **10** a voice assistant
11 the ground floor **12** a state school

EXTRA IDEA If there is a tie, ask a couple of 'tie break' questions with more compound nouns that have come up, e.g. *What do you call a shop which is one of a series of similar shops owned by the same company?* (a chain store), *What do you call a kind of museum where you can look at paintings?* (an art gallery), *What is the full name for the place where you can catch a train?* (a railway station).

- G** question tags
V crime
P intonation in question tags

Lesson plan

The topic of this lesson is murder mysteries: first, the true story of Jack the Ripper and three theories as to who he was, and then a well-known short story by Arthur Conan Doyle.

The lesson begins with a vocabulary focus on words and phrases related to crime. Then Sts activate the new vocabulary by completing an article about Jack the Ripper. In Listening, Sts listen to an expert on Jack the Ripper giving his opinion about three people's theories on who Jack the Ripper was. The grammar focuses on question tags, which are further practised in Pronunciation and Speaking.

In the second half of the lesson, Sts read and listen to a famous Sherlock Holmes story by Arthur Conan Doyle called *The Red-Headed League*. The lesson ends with a documentary about Ruth Rendell and Agatha Christie.

If you would like to end the last lesson without the book, there is a Communicative revision photocopyable activity on p.210 (instructions p.187).

Video material

Listening – *Queens of crime*

More materials

For teachers

Photocopyables

Grammar question tags p.180

Communicative Four little mysteries p.209 (instructions p.187) Revision p.210 (instructions p.187)

Vocabulary Revision: Phrasal verbs p.229 (instructions p.214)

For students

Workbook 10B

OPTIONAL LEAD-IN (BOOKS CLOSED) Write the word *murder* on the board and elicit what it means and how it's pronounced /'mɜːdər/.

Then give Sts, in pairs, three minutes to brainstorm as many words connected with murder as they can. Elicit their suggestions onto the board.

POSSIBLE WORDS INCLUDE:

murderer, kill, victim, detective, knife, gun, police, police station, body, blood, suspect, crime, witness, etc.

Finally, ask Sts if they can think of a famous British murderer from the past. Tell Sts they are going to learn about one in the lesson.

1 VOCABULARY & READING crime; reading for detail

- a** Books open. Elicit answers to the questions. You could write down anything Sts know about Jack the Ripper on the board, but *don't* say whether any of the information is correct. Tell Sts that they will find out later.

- b** Tell Sts to read definitions 1–9 and then match them to the words in the list.

Get Sts to compare with a partner.

- c** **10.6** Play the audio for Sts to listen and check.

Check answers. Model and drill any tricky words for your Sts. You can use the audio to do this. You could also tell Sts that *suspect* can be a verb, but is then stressed on the second syllable /sə'spekt/.

10.6

1 detectives	4 murderer	7 suspects
2 witnesses	5 murder	8 solve
3 victims	6 evidence	9 prove

In pairs, Sts practise saying the words.

- d** Tell Sts they are now going to read about Jack the Ripper. They need to complete each gap with a word from the list in **b**. Point out that the first one (*murder*) has been done for them.

Give Sts time to do the task, and then get them to compare with a partner.

Check answers.

ANSWERS

2 murderer 3 victims 4 witnesses 5 detectives
6 evidence 7 prove 8 suspects 9 solve

- e** Focus on the instructions and the questions, making sure Sts understand all the lexis.

Now set a time limit for Sts to read the article again and answer the questions.

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

ANSWER

- 1 In Whitechapel, east London, in the autumn of 1888
- 2 Five
- 3 Three months
- 4 A doctor, a businessman, a painter, a sailor, a singer, and a member of the royal family

2 LISTENING understanding evidence and opinion

- a** **10.7** Focus on the six photos and tell Sts that the photos at the top are of people who have investigated Jack the Ripper.

Tell Sts they are going to listen to **Part 1** of an interview with a retired police inspector. They must write *1* in the box next to the person Jan Bondeson suspects, and complete the man's occupation.

Now play the audio once the whole way through.

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

ANSWER

- 1 Hendrik de Jong, a sailor

10.7

(script in Student Book on p.138)

I = interviewer, M = Inspector Morton

Part 1

I Good morning, and thank you for coming, Mr Morton – or should it be Inspector Morton? You were a detective with Scotland Yard, weren't you?

M Yes, that's right. For twenty-five years. I retired last year.

I People today are still fascinated by the identity of Jack the Ripper, over one hundred and thirty years after the crimes were committed. It's incredible, isn't it?

M Well, it's not really that surprising. People are always interested in unsolved murders – and Jack the Ripper has become a sort of cult horror figure.

I So what can you tell us about some of the new theories about his identity?

M Well, a recent new theory was put forward by a crime historian called Jan Bondeson. He thinks that Jack the Ripper was a Dutch sailor called Hendrik de Jong.

I What evidence does he have?

M Well, de Jong was definitely a murderer. He killed four women in Holland and Belgium, including two of his ex-wives. He also travelled to London a lot, and he was there when the Jack the Ripper murders took place. He also matches the descriptions we have of Jack the Ripper.

I How credible is his theory?

M Well, even Dr Bondeson says that it's impossible to know for certain if de Jong was Jack the Ripper. I would say it's possible, but there isn't really enough conclusive evidence.

b Now focus on the chart and tell Sts they are going to listen to the interview again, and this time they need to complete the first column.

Then play the audio again the whole way through.

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

ANSWERS

what evidence there is: He had a history of violence against women, was in London when the murders took place, and he matches the descriptions of Jack the Ripper.

what Inspector Morton thinks: He thinks de Jong could be the murderer, but there isn't enough evidence.

c 10.8, 10.9 Now tell Sts they are going to listen to Bruce Robinson's theory (Part 2). The first time they listen, they must focus on the photos in a and write 2 in the box next to the person Bruce Robinson suspects, and complete his occupation.

Play the audio once the whole way through.

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

ANSWER

2 Michael Maybrick, a musician (a singer and a composer)

10.8

(script in Student Book on p.138)

Part 2

I The next recent theory I'm interested in comes from the film director Bruce Robinson, who wrote a book in twenty sixteen called *They All Love Jack*. What can you tell us about it?

M Bruce Robinson is convinced that Jack the Ripper was in fact Michael Maybrick, the brother of one of the original suspects, James Maybrick. He thinks that the style of the murders indicates that there was a connection with the Freemasons – which both brothers were.

I What did Michael do?

M He was a popular singer and composer of songs at the time, and Robinson thinks that the Ripper's letters are similar in style to some of his songs, and the fact that they were posted from so many different parts of the UK makes sense because Michael was on tour at the time. Robinson thinks he was a psychopath and was responsible for at least sixteen more murders that took place in England later. He even thinks that Michael went on to murder his brother, James.

I But he was never arrested, was he?

M No, he wasn't. However, Bruce thinks that by eighteen ninety-three the police had begun to suspect him, but because many of the police themselves were Freemasons, they allowed him to escape to the Isle of Wight, where he lived for the rest of his life.

I And what do you think?

M I think the book is well researched, but I don't really believe his conspiracy theory that the police knew it was Michael and let him get away. I think the reason the Ripper was never caught was because the police were incompetent, not corrupt.

Now tell Sts they are going to listen again, and this time they need to complete the second column in the chart in b.

Before playing the audio, read the definition of *the Freemasons* and the *Isle of Wight* in the **Glossary**.

Then play the audio again the whole way through.

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

ANSWERS

what evidence there is: The Ripper's letters are similar in style to some of his songs. The letters were posted from different parts of the UK, and Maybrick was on tour at the time.

what Inspector Morton thinks: He doesn't believe this theory.

Finally, tell Sts they are going to listen to **Part 3** – Patricia Cornwell's theory. The only name remaining in a is Walter Sickert, so this time Sts only need to complete his occupation.

Now play the audio (10.9) once the whole way through. Get Sts to compare with a partner, and then check the answer.

ANSWERS

3 Walter Sickert, a painter

10.9

(script in Student Book on p.138)

Part 3

I Finally, let's talk about Patricia Cornwell's research. In her two thousand and two book *Jack the Ripper – Case Closed*, she said that she had identified the murderer and that she was convinced that Jack the Ripper was in fact Walter Sickert, the painter. What evidence did she put forward to support this claim?

M Well, she mainly used DNA analysis. She actually spent over two million pounds buying thirty-two paintings by Sickert. She cut up one of them to get the DNA from it – people in the art world were furious.

I I can imagine.

M And then she compared the DNA from the painting with DNA taken from the letters that Jack the Ripper sent to the police. Patricia Cornwell said that she was ninety-nine per cent certain that Walter Sickert was Jack the Ripper.

I And now she's written a new book with more evidence.

M Yes, it's called *Ripper: The Secret Life of Walter Sickert*. She says she's found new evidence, including letters which were written by Jack the Ripper and by Walter Sickert on the same very unusual type of paper. She also points out that some of his paintings are very violent and frightening.

I But you don't think she's right, do you?

M Well, I think she might be right. She has a lot of evidence, although I don't think it's completely reliable. And a lot of people think she's wrong!

I So, who do you think the murderer was?

M I can't tell you, because I don't know.

I Do you think we'll ever solve the mystery?

M Yes, I think one day the mystery will be solved. Some new evidence will appear that proves one hundred per cent who Jack the Ripper was, and we'll be able to say that the case is finally closed. But at the moment, it's still a mystery, and people like a good mystery.

Now tell Sts they are going to listen again, and this time they need to complete the third column in the chart in **b**. Before playing the audio, read the definition of *DNA* in the **Glossary**.

Then play the audio again the whole way through. Get Sts to compare with a partner, and then check answers.

ANSWERS

what evidence there is: An analysis suggests that DNA from his paintings matches DNA from Jack the Ripper's letters. Letters written by both men are on the same unusual paper. Sickert's paintings are violent and frightening.

what Inspector Morton thinks: He thinks this theory might be correct, but he doesn't know for sure.

EXTRA SUPPORT If there's time, you could get Sts to listen again with the scripts on p.138, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

d Do this as an open-class activity, making sure Sts know the meaning of *credible* /'kredəbəl/ (= that can be believed).

3 GRAMMAR question tags

- a Focus on the instructions and questions 1–4. Give Sts time to complete them.
- b **10.10** Play the audio for Sts to listen and check. Check answers.

ANSWERS

1 weren't you 2 isn't it 3 was he 4 do you

EXTRA CHALLENGE You could elicit ideas first for what the two missing words are.

10.10

See sentences in Student Book on p.103 and answer key

Now tell Sts to change them to direct questions. Check answers.

ANSWERS

- 1 Were you a detective with Scotland Yard?
- 2 Is it incredible?
- 3 Was he ever arrested?
- 4 Do you think she's right?

Finally, ask Sts what the difference is between direct questions and questions with question tags.

ANSWER

Question tags are used to check that a statement is correct.

c Tell Sts to go to **Grammar Bank 10B** on p.159.

Grammar notes

Question tags are difficult for Sts to use because they need to use the correct auxiliary each time, depending on the tense or modal verb they are using. Getting the correct intonation can also be tricky. This lesson provides Sts with a gentle introduction and focuses on the most common use of question tags, which is to check information.

This lesson doesn't cover the question tag *aren't I?* used with statements beginning *I'm*, e.g. *I'm late, aren't I?* This form is irregular, and isn't very common for checking information.

Focus on the example sentences and play audio

10.11 for Sts to listen and repeat. Encourage them to copy the rhythm.

Then go through the rules with the class.

Now focus on the exercises and get Sts to do them individually or in pairs.

Check answers, getting Sts to read the full sentences.

ANSWERS

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

- b 1 doesn't he
2 do they
3 is he
4 weren't you
5 haven't they
6 was she
7 didn't she
8 will he
9 have you
10 could they

Tell Sts to go back to the main lesson **10B**.

EXTRA PRACTICE OPTION Use the **10B Grammar** photocopiable activity.

4 PRONUNCIATION & SPEAKING intonation in question tags

Pronunciation notes

The normal intonation for a question tag when we say something that we think is correct or true, and that we expect the other person to agree with, is a falling tone. Examples would include *It's hot today, isn't it?* *You're French, aren't you?* (= I'm almost sure you're French). This is what is modelled on the audio in these exercises.

Question tags can sometimes be used as real questions with rising intonation, normally to express surprise, or to check information that we are not very sure about. This use is not focused on here.

a **10.12** Focus on the task and the conversation, and elicit that the policeman probably already has the information and is just checking what he knows.

Now play the conversation once the whole way through for Sts just to listen.

10.12

See conversation in Student Book on p.103 and answer key below

Give Sts a few minutes to complete the question tags, and then play the audio again for them to listen and check. Check answers.

ANSWERS

1 isn't it 2 aren't you 3 were you 4 do you 5 was she

- b 10.13 Ask Sts if they think the intonation of the question tags goes up or down (demonstrate both ways), and elicit that it goes down. Point out that this is the normal intonation when you are checking information, not asking a new question.

Play the audio, pausing for Sts to listen and repeat the policeman's questions.

10.13

- 1 Your surname's Jones, isn't it?
- 2 And you're twenty-seven, aren't you?
- 3 You weren't at home last night at eight o'clock, were you?
- 4 But you don't have any witnesses, do you?
- 5 Your wife wasn't with you, was she?

Then repeat the activity, eliciting responses from individual Sts.

EXTRA SUPPORT Give Sts extra practice by getting them to read the conversation in **a** in pairs.

- c Put Sts in pairs, **A** and **B**, preferably face to face. Tell them to go to **Communication Just checking, A** on p.112, **B** on p.117. If there is an odd number of Sts, you should take part in the activity yourself.

Go through the instructions. Make sure Sts are clear that first Sts **A** (as police inspector) will ask Sts **B** some questions and try to remember the answers, and then they will check them with question tags. Then Sts swap roles. Demonstrate the activity by taking **A**'s role and asking one student the questions, and then checking.

Monitor and help Sts to form the question tags correctly. When both Sts have done their interviews, get feedback to find which 'police inspectors' had the best memory.

Tell Sts to go back to the main lesson **10B**.

EXTRA IDEA Write the following gapped sentences on the board:

- 1 You have _____ brothers and sisters, _____?
- 2 You're from _____, _____?
- 3 You don't like _____, _____?
- 4 You'd like to go to _____, _____?
- 5 You can't _____, _____?
- 6 You went to _____ last weekend, _____?

Put Sts in pairs and get them to try to complete the sentences for each other with the correct question tag. They then read their sentences to each other, checking if the information is true.

- d Put Sts in pairs and get them to ask and answer the questions, giving as much information as possible. Get some feedback.

5 READING & LISTENING

understanding characters, places, and events in a short story

- a Get Sts to do this in pairs or as a whole-class activity. If Sts worked in pairs, get some feedback. If you have a favourite crime author, tell Sts who it is and why you like them.

- b 10.14 Tell Sts they are going to read and listen to a short story by Arthur Conan Doyle (1859–1930). Ask Sts who Conan Doyle's detective is (*Sherlock Holmes*), and elicit as much information as you can about him.

Focus on the title and explain that one meaning of a *league* is a group of people who join together for a particular reason, e.g. The League of Nations was the predecessor of the United Nations. Point out the **Glossary** at the bottom of the text.

Now focus on the task and then play the audio for Sts to listen and read at the same time.

Put Sts in pairs and give them time to match the names in the list to the characters and places in 1–6.

Check answers.

ANSWERS

- 1 Dr Watson 2 Sherlock Holmes 3 Jabez Wilson 4 Vincent
- 5 Coburg Square 6 Fleet Street

10.14

See **Part 1** in Student Book on p.104

- c Focus on the task and give Sts time to read **Part 1** again, and then answer the questions in pairs.

Check answers to questions 1 and 2.

ANSWERS

- 1 All red-headed men above the age of 21
- 2 It is very well paid, the hours are short, and you mustn't leave the office.

Now elicit Sts' ideas for the *Why do you think...?* questions, but don't tell them if they are right or not.

Finally, deal with any new vocabulary. Model and drill the pronunciation of any tricky words.

- d 10.15 Tell Sts they are going to listen to **Part 2** of the story.

Give Sts time to read the events.

Now play the audio once the whole way through.

In pairs, Sts number the events in the order they happened. If necessary, play the audio again.

Check answers.

ANSWERS

- 1 Holmes closed his eyes and thought about the problem.
- 2 Holmes and Watson travelled to Coburg Square.
- 3 Holmes examined Jabez Wilson's house.
- 4 Holmes looked at the other houses in the square.
- 5 Holmes spoke to Vincent.
- 6 Holmes and Watson explored what was in the street behind the square.

10.15

(script in Student Book on p.139)

Part 2

H = Holmes, W = Watson, V = Vincent

H What do you think, Watson?

W said Holmes, when our visitor left. 'It's a mystery to me,' I answered. 'What are you going to do?'

H Think. Don't speak to me for fifty minutes!

W Holmes settled himself in his chair and closed his eyes. Just when I thought he had fallen asleep, he suddenly jumped up out of his chair.

H Come on, Watson, let's visit Coburg Square.

W We took the Underground and walked a short way to Coburg Square. It was a poor little place with small brick houses. On one house there was a sign with 'Jabez Wilson' in white letters. It was the shop of our red-haired client. Holmes looked it all over. He hit the pavement in front of the shop with his stick two or three times. He walked slowly up and down the street, looking carefully at the other

houses. Finally, he went to the front door of the shop and rang the bell. It was opened by a young man with a pale face.

H Can you tell me how to get to the Strand?

W asked Holmes.

V Third right, fourth left.

W answered the man, closing the door. 'That was Mr Wilson's assistant, Vincent,' I said. 'Did you ask the way so that you could see him?'

H Not him.

W said Holmes. 'What then?' I asked.

H I wanted to see the knees of his trousers. Now let's explore what's in the next street.

W We turned the corner out of Coburg Square into one of the main streets in the City. It was difficult to believe that these expensive shops and businesses were immediately behind the buildings in the poor square.

H Let me see.

W said Holmes.

H Here we have a tobacconist, a newspaper shop, a vegetarian restaurant, and the City Bank...

W He looked thoughtful. Then he said,

H I have some business to do. This case is serious. Be ready tonight at ten o'clock. I hope we will be in time to prevent a serious crime. There may be some danger, so bring your gun.

W He waved goodbye and disappeared into the crowd.

Now give Sts time, in pairs, to answer the *Why do you think Holmes...?* and *What do you think...?* questions.

Elicit some ideas, but don't tell Sts if they are right or not.

EXTRA SUPPORT If there's time, you could get Sts to listen again with the script on p.139, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

e **10.16** Tell Sts they are going to read and listen to **Part 3** of the story.

Give Sts time to read the questions.

Now play the audio once the whole way through.

Get Sts to answer questions 1–3, and then check answers.

ANSWERS

- 1 He's the Director of the City Bank.
- 2 In the cellar of the City Bank
- 3 Some robbers

10.16

See **Part 3** in Student Book on p.105

Now elicit from the class how they think the story is going to end.

Finally, deal with any new vocabulary. Model and drill the pronunciation of any tricky words.

f **10.17** Tell Sts they are going to listen to **Part 4** of the story.

Play the audio once the whole way through for Sts to check their ideas in **e**.

Check the answer.

ANSWER

Holmes caught Vincent as he appeared in the cellar. The red-headed man ran back through the tunnel, but the police were waiting for him.

g Put Sts in pairs or small groups, to answer questions 1–7. Check answers.

ANSWERS

- 1 leave the shop each day for a few hours.
- 2 persuade him to apply for the job.
- 3 that the cellar was behind the shop, not in front.
- 4 Vincent had been digging.
- 5 what buildings were behind the shop.
- 6 the robbers had completed the tunnel.
- 7 he doesn't like being bored.

10.17

(script in Student Book on p.139)

Part 4

W We waited and waited. From my position behind the box, I could see across the stone floor of the cellar. Suddenly I saw a thin line of light. A small hole opened in the floor and a hand appeared. Then one of the stones was pushed up, and we could see the light from a lantern. A pale face appeared, and then a young man climbed out of the hole and pulled up after him another man with bright red hair. It was Vincent and the manager from the office of The Red-Headed League! Sherlock Holmes jumped out from his hiding place and he caught Vincent. He had a gun, but Holmes hit his hand and the gun fell to the floor. The second man quickly went back down the hole.

H He won't escape.

W cried Holmes.

H The police are waiting for him.

V Oh really?

W said Vincent.

V Congratulations. You have been very clever.

H You too.

W said Holmes.

H Your red-headed idea was very new and effective.

W Vincent was taken to the police station, and Mr Merryweather thanked Holmes for catching the bank robbers. Back at Baker Street, Holmes explained everything.

H You see, Watson, the only possible reason for The Red-Headed League was to get Mr Wilson out of his shop for a few hours every day. They put in the advertisement, they set up the office of The Red-Headed League and then Vincent went to work for Mr Wilson. He needed to persuade him to apply for the job. When I heard that Vincent was working for half pay and spent a lot of time in the cellar, I realized that he was doing something there which took many hours a day for several months. It had to be a tunnel to another building. When I hit the pavement with my stick, I discovered that the shop's cellar was behind the shop, not in front. When I looked at Vincent's knees, I saw that they were dirty from hours of digging. I walked round the corner and saw that the City Bank was directly behind Mr Wilson's shop. Then I felt I had solved the problem. So I called the police and the bank director.

W 'But how did you know that they were planning to do the robbery tonight?' I asked.

H Well, when they closed the office of The Red-Headed League, it was a sign that they didn't care about Mr Wilson any more, so I was sure that they had completed the tunnel. But they needed to act quickly before the tunnel was discovered.

W 'You solved it beautifully!' I exclaimed.

H Thank you, Watson. It saved me from being bored.

EXTRA SUPPORT If there's time, you could get Sts to listen again with the script on p.139, so they can see exactly what they understood / didn't understand. Translate / Explain any new words or phrases.

6 LISTENING making biographical notes

- a  Tell Sts that they are going to watch a documentary about two crime writers, Ruth Rendell and Agatha Christie. Focus on the photos and ask if they know who is who, and approximately when they lived.

! Don't ask Sts if they have read any books by Rendell or Christie as they will do this at the end of the lesson.

Now focus on the questions. Play the video once the whole way through for Sts to watch and answer the questions.

Get Sts to discuss the questions with a partner, and then elicit opinions from the class.

POSSIBLE ANSWERS

Ruth Rendell may have had a more interesting life because she worked as a journalist before becoming a writer – but Agatha Christie's life had some interesting events, like her mysterious disappearance.

Ruth Rendell's life may have been happier, as Agatha Christie had an unhappy first marriage.



Crime fiction is loved all over the world: from British writers – like Arthur Conan Doyle and Val McDermid; to Americans – like Raymond Chandler and Patricia Highsmith; to Scandinavian and European writers – like Henning Mankell and Georges Simenon. But two British novelists are called 'Queens of Crime': Agatha Christie and Ruth Rendell.

Ruth Grasemann was born in London in nineteen thirty. Her father was English and her mother was Danish. After she left school, she became a journalist. She married Don Rendell, who was also a journalist. In nineteen sixty-four, Rendell published the first Inspector Wexford novel *From Doon with Death*. Wexford, a British policeman, who appeared in twenty-four novels and some short stories, is still Rendell's best-known character, over fifty years after his first appearance.

In nineteen seventy-five, Ruth and Don Rendell got divorced, but they remarried in nineteen seventy-seven. Ruth Rendell continued to write and she also started to write under the pseudonym, Barbara Vine. The Barbara Vine novels are also crime novels, but they are much darker and more psychological. Some of her novels have been made into films, not only in English, but in other languages, too. The French film, *La Cérémonie*, was adapted from the novel, *Judgement in Stone*, and Pedro Almodovar's film, *Carne Trémula*, is also based on a Rendell novel, *Live Flesh*. Ruth Rendell died in twenty fifteen. Today she is considered a Queen of Crime, but most people would probably agree that the original Queen of Crime is Agatha Christie. Agatha Miller was born in Torquay in the south-west of England in eighteen ninety. Her father was American and her mother British. In nineteen fourteen, she married Archie Christie, who was an army pilot.

Christie started to write and published her first novel in nineteen twenty, *The Mysterious Affair at Styles*, in which she created a Belgian private detective, Hercule Poirot.

In December nineteen twenty-six, Christie became the centre of her very own mystery, when she suddenly disappeared from the family home in Sunningdale near London. Her disappearance was big news in the UK and in the US. For eleven days, the police and the press searched for her. The police also asked Arthur Conan Doyle – the creator of Sherlock Holmes – for help, but even he couldn't solve the mystery. The police eventually found Christie in Harrogate in the north of England. She apparently couldn't remember anything and the mystery of her disappearance was never solved. Soon afterwards, she and Archie divorced.

Agatha Christie continued to write. She also married again – to Max Mallowan, who was an archaeologist. This marriage was happy. She created another detective, Jane Marple. Miss Marple is a little old, English lady. She lives in a small village and solves crimes quietly and often without leaving her armchair. She is totally different from Hercule Poirot, who Christie described as 'a complete egoist'. She also wrote more personal novels under the pseudonym of Mary Westmacott.

Agatha Christie died in nineteen seventy-six, but her books are still read all over the world and watched in films – like *Murder on the Orient Express*; plays – like *The Mousetrap*; and television series – like the Miss Marple series.

Ruth Rendell and Agatha Christie had many things in common.

They were both very successful crime writers, and they both wrote different novels under pseudonyms. They both divorced and remarried. And they're also both strongly associated with the detectives they created.

But their approaches were very different. Rendell was always more interested in characters, while Christie loved plots. And, while Agatha Christie's readers will read to the end to find out who committed the murder, Ruth Rendell's readers will also want to find out why.

- b Focus on the chart. Give Sts time to make some notes in it based on what they remember from watching the video once. Remind Sts that they should just be writing notes, not full sentences.

- c Put Sts in pairs and get them to compare their notes, and add to them.

Then play the video again for Sts to complete their notes. Check answers.

ANSWERS

Ruth Rendell her life

- born: in London in 1930
- parents: father was English, mother was Danish
- marriages: married twice to Don Rendell in 1950 and 1977
- other things: worked as a journalist, died 2015

her books

- first novel: published 1964, *From Doon with Death*
- detectives: Inspector Wexford
- pseudonyms: Barbara Vine
- approach to crime writing: interested in characters, and why murder is committed

Agatha Christie her life

- born: in Torquay, south-west of England, in 1890
- parents: father was American, mother was English
- marriages: married Archie Christie 1914, married Max Mallowan 1930
- other things: disappeared for 11 days in 1926

her books

- first novel: published 1920, *The Mysterious Affair at Styles*
- two detectives: Hercule Poirot and Miss Marple
- pseudonyms: Mary Westmacott
- approach to crime writing: interested in plots, and who committed a murder

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

VIDEO See p.20–1 for a list of suggestions for different ways to exploit videos in the classroom.

- d Ask Sts if they've read any books by Rendell or Christie, or if they've seen any TV series or films based on them. Open the discussion to other crime writers – you could tell Sts about any writers whose books you enjoy.

EXTRA SUPPORT If you would like to end the last lesson without the book, there is a Communicative revision photocopiable activity on p.210 (instructions p.187).

For instructions on how to use these pages, see p.49.

Video material

Can you understand these people? 9&10

More materials

For teachers

Oxford English Hub

Quick Test 10

File 10 Test

Progress Test Files 6–10

End-of-course Test

GRAMMAR

ANSWERS

1 b 2 c 3 c 4 b 5 a 6 a 7 b 8 b 9 a 10 c 11 a
12 a 13 b 14 c 15 a

VOCABULARY

ANSWERS

a 1 luckily 2 careless 3 uncomfortable 4 unfortunately
5 impatient
b 1 turned 2 set 3 unplug 4 turn 5 switch / turn
c 1 remote control 2 keyboard 3 adaptor 4 socket
5 mouse
d 1 book 2 designer 3 lamp 4 tourist 5 box
e 1 detective 2 prove 3 victims 4 solve 5 suspect

PRONUNCIATION

ANSWERS

c 1 caught /ɔ:/ 2 cough /ɒ/ 3 enough /f/ 4 solve /v/
5 tough /ʌ/
d 1 comfortable 2 adaptor 3 cable 4 witness 5 evidence

CAN YOU understand this text?

ANSWERS

a 1 What 2 How 3 Who 4 Book
b 1 T 2 F 3 DS 4 F 5 T 6 F 7 DS 8 T

CAN YOU understand these people?

ANSWERS

1 b 2 b 3 c 4 a 5 b



1 Sean

I = interviewer, S = Sean

I Have you ever helped a stranger or been helped by a stranger?
S Yes, a few months ago, I was, um, I was catching a train home from work and I went past, um, a little girl with her two grandparents, and she was crying and she was really unhappy and I thought 'Oh dear!' but there's nothing I can do, um, so I went into the station and I went up the stairs, over the bridge, um, down the other side, and then on the floor I saw, um, a little toy panda, and immediately I knew that that was the little girl's panda and that's why she was crying. Um,

so I ran back up the stairs, over the bridge, um, out of the station and I saw the family in the car park. I could still hear the, the little girl crying, and I ran up and said, 'Is this yours?', um, and the little girl took it and the grandparents just said 'Oh thank you, thank you, thank you', so that was nice.

2 Adrian

I = interviewer, A = Adrian

I Do you think we rely too much on technology?
A Ah, absolutely. I think we really, especially our mobile phones. Once upon a, I've travelled a lot, so I used to rely on maps and I would, you know, the night before, when I'm travelling, I'd map out where I was going to go and have it all in my head ready to go. Now I just pull out my phone and use Google Maps.
I Are there any devices you just couldn't live without?
A Er, yes, probably my mobile phone.

3 Nick

I = interviewer, N = Nick

I Do you like detective or mystery novels or TV series?
N Yeah, I have done, so I, um, I really like the Nordic noirs that were very popular a few years ago, so like *The Killing* and *The Bridge*, especially I found really fascinating.
I Do you have a favourite author or detective?
N Er, yes, but can I remember her name? It's actually the one in *The Bridge*.
I Do you usually guess who the murderer is?
N Er, I'll always try. Sometimes I get it, sometimes it's too difficult, yeah.

4 Emma

I = interviewer, E = Emma

I Do you have a favourite designer?
E I've recently started wedding dress shopping and I really like the dresses by Maggie Sottero.
I Why do you like her clothes?
E Er, the dresses are quite a vintage style, um, which is really flattering, and when I've tried them on, um, I think they're probably the ones I'm going to go for.

5 Coleen

I = interviewer, C = Coleen

I Do you think you are generally a lucky person?
C Yes, I do actually. I do think I'm lucky.
I Can you think of a time when you've been really lucky?
C Um, I can think of an awful lot of times when I've been really, really lucky. Um, I had a car accident many, many years ago, and even the police didn't know how I'd got out of it alive, so I think that really says it all.