

# 8

## Metaphors and idioms Real and unreal tense usage Softening the message

### Altered images

## Introduction to the unit

The theme of this unit is art and artists, the images artists create, and what influenced them. The main reading text is about Walt Disney, and how his difficult childhood influenced his creation of the world of Disney that we see today. The listening text is an interview with American painter and sculptor, Joe Dudley Downing. He describes how his life and experiences have been central to the development of his work.

## Language aims

**would and real and unreal tense usage** This unit looks at the various uses and meanings of the modal auxiliary verb, *would*. Referring to facts in real time, it can be used to express past habits, typical behaviour, future in the past, and refusal on a past occasion. With reference to non-fact, it is used to help form second and third conditionals.

The *Language Focus* section aims to make sure students can recognize the different uses by getting them to analyse different sentences, then checks their ability to use them in sentence completion and gap-fill exercises. The emphasis within the unit is on recognizing and using forms involving *would*. In Grammar Reference 8 on SB p154, however, all aspects of the three main conditional forms are analysed.

### WATCH OUT FOR ...

#### Use and contractions

- *would* expresses past habits, but not past states
- *would* can express irritating or characteristic behaviour
- *would* expresses future in the past
- *would* expresses a refusal
- *would* helps form second and third conditionals
- *would* is often contracted to 'd, and the pronunciation of I'd or we'd can be problematic.

**Using *would* to express past habits** Many students will have studied *would* for past habits in contrast with *used to*, which can be used to express past habits and past states. *Would* cannot be used with a state verb, so \**When I was young I would live in the country* is incorrect.

Students may over-stress *would*. Remind them that *would* is often contracted in this use, and that when stressed it implies that the behaviour described is irritating: *He would sit around doing nothing all day.*

**Using *would* to express future in the past** Often this use is quite formal, and very much a written use. This is typical of the example from the text: *Later, Walt would paint a nostalgic picture of life in Missouri.*

In spoken English, *would* is very common to report words and thoughts: *He told me he'd be there. I hoped you'd phone. I knew you wouldn't like it.*

In the part of the *Language Focus* section that looks at real and unreal tense usage, the emphasis is on testing students' ability to recognize when past forms are referring to real time, and when they aren't. It also gets students to recognize when 'd means *would* and when it means *had*. Two of the most common recurring form problems here are the wrong use of *would* in the *if...* clause, and mistaking *had* for *would*.

Pronunciation of the contracted *would* form may be tricky for some students. You may wish to drill the pronunciation of *I'd* /aɪd/, *we'd* /wi:d/, and/or *they'd* /ðeɪd/ before students practise using the forms in speaking exercises.

Grammar Reference 8 on SB p154 looks at all the uses of *would* and at conditional forms. It is a good idea for you to read this carefully before teaching the grammatical section of this unit.

**Vocabulary** The *Vocabulary* section looks at metaphors and idioms. There is also a lot of work on guessing the meaning of vocabulary in the *Reading* section.

**The last word** In this unit, this section looks at ways of softening the message – expressing ourselves in polite, tactful ways. This involves using *would*, past tense, and continuous forms.

## Notes on the unit

### STARTER (SB p71)

- 1 Discuss the questions briefly as a class. Clearly, the answers will be students' own opinions. The purpose of art might be to reflect the artist's thoughts and feelings; to mirror or reflect reality in a thought-provoking way; to highlight the beauty of life; to shock.
- 2 Ask students in pairs or threes to discuss the pictures. Some students may be very opinionated about this subject, and others may have little to say. Conduct a brief whole-class discussion, and find out what students think.
- 3 **T 8.1** Ask students to listen to the descriptions, and decide which picture the speakers are describing. Ask students to remember phrases used by the speakers. You could let them look at the tapescript on SB p139.

#### Answers

- 1 A photograph of an Afghan girl by Steve McCurry
- 2 *Mother and child* by Henry Moore
- 3 The TGV station at Avignon
- 4 Tracy Emin's bedroom (this art installation of the artist's unmade bed was a contender for the prestigious Turner Prize)
- 5 *La Grande Jatte* by Georges Seurat

The film still from *Casablanca*, starring Humphrey Bogart and Ingrid Bergman, is not described.

**T 8.1** See SB Tapescripts p139

- 4 Ask students to compare their own reactions to the pictures with those of the people on the recording. Discuss as a class.

## LISTENING AND SPEAKING (SB p72)

### At home with an artist

This is a long, intensive listening, an interview with the American artist, Joe Dudley Downing. The listening is broken into three sections, exploited by a variety of comprehension and interpretation tasks.

- 1 Ask students in pairs to look at the pictures and discuss Joe's style, then discuss briefly with the whole class.
- 2 Read the biodata as a class, then ask students in pairs to prepare questions to ask Joe. Suggest one or two to get them started, for example *Have you always wanted to be a painter? What inspires you to paint?*
- 3 Ask students to read through the statements. Check that they understand all the vocabulary before they listen.

#### GLOSSARY

*quilts* = thick, hand-made bed covers

*country bumpkin* = a naïve and unsophisticated person from the countryside

*optometry* = the profession of looking at people's eyes and prescribing glasses for them. *Optometrist* is an American word – in British English, the word *optician* is used.

**T 8.2** Play part one of the interview. Ask students to listen and correct the statements. Let them check their answers in pairs before checking with the whole class.

#### Answers

- 1 He had no knowledge of art until he was twenty-two.
- 2 There were no paintings of any kind.
- 3 His mother made the quilts and showed him the beans she was shelling.
- 4 She loved the colours in the beans.
- 5 He had to go to war when he was 18.
- 6 He had his nineteenth birthday in France.
- 7 He had no real desire to be anything, but he had to do something.
- 8 He loved big city life and it was like a second birth.
- 9 He says he would have eventually gone to some museum and seen some paintings.

**T 8.2** See SB Tapescripts p140

- 4 Ask students to read through the questions.

#### GLOSSARY

*abstract painter* = a painter who doesn't paint recognizable figures and scenes

*follow his bent* = follow what he was naturally good at  
*keep the pot boiling* = here, make enough money to live

**T 8.3** Play part two of the interview. Ask students to listen and answer the questions. Let students check their answers in pairs before checking with the whole class.

## Answers

- 1 No. He did landscapes, still life (which he still loves) and portraits in the beginning – they were part of his development. He did collages in his free time when he lived in Paris – they were his first abstract work and the foundation of his whole painter's life. He didn't aim to be an abstract painter, but what he did naturally took him in that direction – in that way, he followed his bent.
- 2 He worked as a secretary for an American law firm.
- 3 Though his style is developing, all his work has something in common which you can see in everything he does.
- 4 The desire to create.
- 5 They look similar – green, velvety, and beautiful.  
Joe painted little landscapes on pieces of green lasagne at a dinner party, and gave them to the guests. The next day his hostess was upset because the lasagne had dried and cracked, so he promised to make another painting on something that looks like green lasagne. He eventually found some pale green leather that is used for making gardener's gloves.

**T 8.3** See SB Tapescripts p140

## GLOSSARY

*landscape* = picture of, for example, a country scene  
*still life* = painting of, for example, a vase of fruit  
*portrait* = painting of a person  
*collage* = a picture made by, for example, sticking lots of pieces of material together

- 5 **T 8.4** Play part three of the interview. Ask students to listen and answer the questions. Let them check their answers in pairs before checking with the whole class.

## Answers

- 1 It changes for the worse – in other words, it becomes developed for tourism.
- 2 It's a long way south of Paris. It's an agricultural village that produces wonderful fruit and vegetables.
- 3 Because he wants the place to himself – he doesn't want to share it with tourists.
- 4 A friend, because Joe can't drive, and therefore she had to do all the driving. *Lugging* means carrying something heavy, like a suitcase.
- 5 He went for a walk in the village and followed a dog. It led him to the house.
- 6 Because it was in ruins; 'RUINS FOR SALE'
- 7 He is back in a rural setting. Ménerbes has the same number of people as Horse Cave, Kentucky, and the people even look the same.
- 8 No. Except for having to fight in the war.

**T 8.4** See SB Tapescripts p140

## What do you think?

### Sample answer

Fate has played a large part in Joe's life. He was taken to see *La Grande Jatte* by Seurat in a museum, and that made him want to paint. A friend insisted on stopping in a small French village because she was tired of driving. Next morning he saw 'ruins for sale', and this became the house where he has spent much of his life.

## Talking about a work of art

This is best done in the form of a presentation. Ask students to think of a favourite work of art, and give them a few minutes to make notes in response to the questions and prompts. Then, ask students to stand up and tell the class about their work of art. In a large class, ask students to make presentations in groups. Listen carefully and note any key errors, which you can discuss at the end of each presentation. Encourage students to ask the speaker questions at the end of each presentation.

Alternatively, you could set this as a homework task. Ask students to bring in a picture of the work of art they like the most, and to prepare a short presentation, which they can make to the rest of the class.

## VOCABULARY (SB p74)

### Metaphors and idioms

- 1 Ask students to read conversation A. Ask *What's the situation?* (two old friends meeting up and catching up on news).

**T 8.5** Play the recording. Ask students to listen to conversation B and notice in what way it is different from A.

### Answer

In conversation B, more idiomatic and metaphorical language is used.

- 2 Ask students to look at the tapescript on SB p140. Ask them in pairs to find and underline the metaphors, explain their literal meaning, and then find the paraphrases of the metaphorical meanings in conversation A.

### Answers and tapescript

Metaphor	Literal meaning	Paraphrase of literal meaning
<i>Time flies</i>	it goes through the air	time goes so fast
<i>slaving away</i>	working like a slave for his / her owner	working extremely hard

<i>snowed under</i>	unable to get out because of heavy snow	have an awful lot of work to do
<i>keeping our heads above water</i>	managing to avoid drowning in deep water	just about coping
<i>tighten our belts</i>	fastening your belt tighter	make a lot of economies
<i>picked up</i>	retrieved from the floor	improved
<i>sleepy</i>	having difficulty staying awake	where not much happens
<i>tied up</i>	unable to move because you've been tied with rope	very busy
<i>bitten off more than we can chew</i>	taken such a big mouthful of food that you can't chew it	given ourselves more work than we can manage
<i>must dash</i>	have to run fast	must go

### T 8.5 Conversation B

- A Hi, Annie! I haven't seen you for ages.  
 B I know. **Time flies**, doesn't it?  
 A It's true. Work as busy as ever, is it?  
 B Yes, I'm **slaving away** as usual, but we're a bit **snowed under** at the moment. We're just about **keeping our heads above water**, but it isn't easy. How about you?  
 A OK. Business was bad this time last year, and we really had to **tighten our belts**, but things have **picked up** since then. You've moved, haven't you? Where are you living now?  
 B We've bought an old house in a **sleepy** little village. You must come and visit us.  
 A I'd love to, but we're a bit **tied up** at the moment. Does it need much doing to it?  
 B Everything. I hope we haven't **bitten off more than we can chew**.  
 A You'll be fine. Anyway, I **must dash**. Lovely to see you again.  
 B And you. Bye.

- 3 Ask students in pairs to find and underline the metaphors in each sentence, and to work out the metaphorical meaning from context. Go round monitoring and helping as necessary. You may wish to let students do the first ten, then feedback on the answers, before doing the second ten.

### A NOTE ON DICTIONARY USE

You may wish to use this exercise (and the next one) as a way of developing students' ability to use monolingual language learner's dictionaries. Bring in a class set, or make sure all students have the same or a similar dictionary. Ask students to decide which key word in each idiom would be best to look up. For

example, you are more likely to find the meaning of the first metaphor by looking up *point* rather than *finger*. (Indeed, if you look up *finger* in the *Oxford Advanced Learner's Dictionary*, it refers you to *point* in order to find this expression). Make sure students guess from context, then use dictionaries to check their ideas.

### Answers

Metaphor	Literal meaning	Metaphorical meaning
1 <i>to point the finger at</i>	to indicate with your finger	to put the blame on
2 <i>had a few hiccups</i>	a hiccup is a sudden, involuntary gulp-like sound in your throat	had a few small problems
3 <i>broke his heart</i>	stopped his heart functioning	hurt him very deeply
4 <i>takes your breath away</i>	gives you difficulty breathing	to leave you stunned and unable to speak
5 <i>scarred her for life</i>	a scar is the physical mark left by a cut or burn	caused her permanent psychological damage
6 <i>came to me in a flash</i>	a flash of light	it suddenly occurred to me
7 <i>glowing with pride</i>	to glow like a fire or light	visibly very, very proud
8 <i>sparked my interest</i>	a spark is a tiny flame that can start a fire	awakened my interest
9 <i>being overshadowed</i>	blocked from the light by something bigger than you	appearing inferior in comparison to
10 <i>it dawned on me</i>	dawn is when the sun rises	I realized
11 <i>stormy relationship</i> <i>blazing rows</i>	with frequent rain, thunder, and lightning a blazing fire burns strongly	a relationship in which people row a lot very angry rows with lots of shouting
12 <i>blossomed</i>	flowers blossom when they begin to open up	developed successfully

13 <i>in floods of tears</i>	there are floods when it rains so much that the rivers burst their banks	crying a lot, uncontrollably
14 <i>the root of</i>	the underground base of a plant or tree	the fundamental cause of
15 <i>haven't the foggiest idea</i>	on a foggy day you can't see anything clearly	really don't know or understand
16 <i>reach a crossroads</i>	come to a junction of four roads	reach a point in life when an important choice has to be made
17 <i>followed in his father's footsteps</i>	walked behind his father	did what his father did (professionally)
18 <i>rambling speech</i>	you ramble when you walk with no planned direction	long-winded and poorly-planned speech
19 <i>going round in circles</i>	following the same circular path	making no progress at all
20 <i>great strides</i>	very big steps forward	very significant and rapid progress

- 4 **T 8.6** Play the recording. Ask students to listen and answer the questions. Conduct a brief whole-class feedback. Find out how many idioms students can remember, but don't teach them at this point.

#### Answers and tapescript

Two friends are talking about Pete – his inheritance, his girlfriends, his life.

#### T 8.6

- A I hear Pete's aunt left him everything.  
 B Absolutely right, he inherited a fortune **out of the blue**.  
 A He knew nothing about it then. How exciting!  
 B You bet! When he heard about it, he was **over the moon**.  
 A So what's his problem now?  
 B Well, he's **in deep water** because he spent the whole lot in a month and then his girlfriend walked out on him.  
 A You're kidding. I thought he'd asked her to marry him?  
 B He was going to ask her, and then he **got cold feet**.  
 A So what next?  
 B Looks like he'll have to **pull his socks up** and get a job.

- A And a new girlfriend. What about that girl he used to work with? Mm... Miranda, Marilyn – no, that's not it, erm, her name's **on the tip of my tongue**.  
 B You mean Melissa. Whatever you do, *don't* mention Melissa! She told him he was a **waste of space**, money or no money.  
 A Oh dear, I'm glad you told me, otherwise I might have **put my foot in it**.

- 5 Ask students to replace the words in italics with idioms from the recording. Let them check their answers in pairs.

**T 8.6** Play the recording again. You may need to play and pause if students have problems catching the idioms.

#### Answers

- |                           |                                       |
|---------------------------|---------------------------------------|
| 1 It came out of the blue | 6 Her name is on the tip of my tongue |
| 2 over the moon           | 7 a waste of space                    |
| 3 in deep water           | 8 put my foot in it                   |
| 4 got cold feet           |                                       |
| 5 pull his socks up       |                                       |

- 6 Ask students in pairs to use phrases from exercises 3, 4, and 5 to replace the words.

#### Answers

- followed in my mother's footsteps
- hiccups
- have a stormy relationship
- over the moon
- 'd reached a crossroads in life
- going round in circles
- took his breath away
- blossomed
- got cold feet
- the foggiest idea
- glowing review
- in deep water

## READING (SB p75)

### The man behind the mouse

The reading is a biographical article about the maker of animated films, Walt Disney. The tasks involve prediction and reading for specific information. There is also a lot of work on developing passive vocabulary, and a pre-view of the use of *would* in structures expressing hypothesis.

- 1 Lead in by asking students about Disney films and Disneyland®. You could put students in groups and see which group can name the most Disney films.



### Sample answers

Some classic famous Disney films are: *Fantasia*, *Snow White and the Seven Dwarfs*, *Bambi*, *Dumbo*, *The Jungle Book*, *The Lady and the Tramp*, *The Aristocats*, *101 Dalmations*, *The Little Mermaid*. More recent films include *Beauty and the Beast*, *The Lion King*, and *Aladdin*.

- 2 Ask students in pairs to decide which words and expressions describe Disney's world. All ideas and opinions are relevant here, of course; and, as the aim is to create a prediction task for the first reading, you need to elicit students' opinions without expressing your own too strongly.

### Sample answers

Disney films are often described as **magical**, **idealized**, and **romanticized**, and they are certainly **imaginative**. The world of Disney, as seen in Disneyland®, is a **fantasy land**, and any element of the real world is an **airbrushed reality**. (If a photo is *airbrushed* it means that people or images that you don't want are improved, or removed altogether, so *airbrushed reality* is a negative phrase meaning that reality has been distorted so that it only shows what you want.) The Disney film studios could be described as a **dream factory**, producing stories with **harmonious** outcomes and **happy endings**. While the films may contain characters who are **cruel** and **violent**, the overall tone is not **harsh**. They do not leave the audience feeling troubled, and do not have any association with a **tormented childhood**.

- 3 Ask students to read the opening lines of the article and say what their first impression is of Walt Disney's childhood.

### Answer

It was an unusually hard life for an 8-year-old.

- 4 Ask students to read the rest of the article and decide which of the words in exercise 2 relate to Walt Disney himself.

### Answers

The life of Walt Disney had a **troubled** beginning, as he suffered a **harsh** and **tormented childhood** at the hands of his **cruel** and **violent** father. Walt later **romanticized** this childhood, presenting it as an **airbrushed reality**.

- 5 Ask students in pairs to rephrase the sentences to express the truth. Encourage them to rephrase, according to what they remember from the first reading, then look back at the text, find the relevant section, and check and correct what they have written.

### Answers

- 1 He had a dirt-poor upbringing, and, although, there were small pleasures, it wasn't idyllic – he had to work hard, and his father beat him. He had no real childhood in fact.
- 2 He was close to his brother Roy, but his father was violent, and he doesn't mention his mother at all.
- 3 He was very close to Roy, who comforted him as a child, and worked with him as an adult.
- 4 He invented his lost childhood in his work. He didn't put any of his hard childhood experiences into his work.
- 5 He worked very hard for his success, suffering a nervous breakdown due to overwork.
- 6 He was helped by Ub Iwerks, another artist who first drew Mickey Mouse, a distributor who financially supported his first project, and his brother Roy, who handled the business end of the Disney empire.
- 7 Walt was married to his work and slept in the studio when his second daughter took to crying all night. He died of lung cancer when he was 65.
- 8 Mickey Mouse was first drawn by Ub Iwerks. Walt did the voice. His wife didn't like the first name of the mouse, Mortimer, so that is why it was changed to Mickey.
- 9 Success followed success, but there were personal hiccups: overwork, nervous breakdown, disappointments in his family life.
- 10 He oversaw every nut and bolt, and would not be dissuaded when people told him it was too costly.

## Language work

- 6 Ask students in pairs to discuss who might have said what about what. Again, students should look back at the text to check their answers. Note that this exercise anticipates the *Language Focus* work on *would* and unreal tense usage.

### Answers

- 1 Walt or Roy Disney about his father.
- 2 Roy Disney about his father and the way he beat his children.
- 3 Walt Disney about his poor family, and the fact that they didn't have enough money for pencil and paper.
- 4 Walt's parents about him working for the Red Cross in France during World War I.
- 5 Lillian or Walt Disney about changing Mortimer to Mickey Mouse.
- 6 Lillian Disney on the birth of their second daughter.
- 7 Walt Disney about his second daughter, Sharon, who cried all night.
- 8 A doctor / Roy / Walt's family after Walt was diagnosed with lung cancer.

Ask students to say whether the contractions are *would* or *had*.

**Answers**

- |              |              |
|--------------|--------------|
| 1 would      | 5 had        |
| 2 had        | 6 would, had |
| 3 would, had | 7 would, had |
| 4 had, would | 8 had        |

- 7 Ask students in pairs to discuss the meaning of the highlighted words in the text.

**Answers**

*traipse* = walk slowly and unwillingly when you are tired  
*sneak* = to go into secretly, without being seen  
*catnap* = short sleep during the day  
*brunt* = the main part of something unpleasant  
*nostalgic* = viewing the past in a sentimental way  
*sketching* = drawing quickly  
*rocking* = moving gently from side to side  
*forged* = made an imitation in order to deceive people  
*sissy* = weak, effeminate  
*premiered* = showed at a cinema for the first time  
*overnight sensation* = became successful immediately  
*fits of rage* = episodes of violent anger  
*prolifically* = producing many works  
*oversaw every nut and bolt* = supervised every detail of the project  
*irrepressible drive* = a determination that could not be stopped

**What do you think?****Sample answers**

- He did three part-time jobs to pay for his studies; he pushed himself ever harder; he suffered a nervous breakdown; he oversaw the building of Disneyland®. What drove him was his desire to recreate the 'idyllic' childhood that he never had.
- Perhaps an unhappy childhood is a stimulus to work hard and be creative: such people are driven to create the life they never had, to prove something, to be successful in order to forget about or make up for the unhappiness of their childhoods.
- Apart from imagination and drive, creative geniuses often have a clear vision of what they want, and refuse to compromise their vision.
- Unlike Walt Disney, Joe Downing doesn't seem to be a workaholic or driven. He thinks you should follow your natural 'bent' and not try to control everything. Joe's childhood was poor, but beautiful and loving.

**LANGUAGE FOCUS (SB p78)****Real and unreal tense usage**

Don't forget to look at the *Language Aims* section on TB p71, which looks at problems students may have. You should also read Grammar Reference 8 on SB p154.

**would****LANGUAGE INPUT**

1–2 Ask students in pairs to look at the examples and match *would* to its uses.

**Answers**

- past habits b  
 refusal on a past occasion c  
 the future in the past a

Refer students to Grammar Reference 8.1 on SB p154.

- 1 Ask students in pairs to discuss which use of *would* is being expressed in each sentence.

**Answers**

- |                              |                              |
|------------------------------|------------------------------|
| 1 refusal on a past occasion | 5 past habit                 |
| 2 past habit                 | 6 future in the past         |
| 3 future in the past         | 7 refusal on a past occasion |
| 4 past habit                 | 8 future in the past         |

In the feedback, check the form: *would* / *wouldn't* + infinitive without *to*. Point out that we tend to contract *would* to 'd. If we stress *would* for past habit, it suggests criticism and irritation. Sometimes, we use *would*, not 'd, simply because it is difficult to say 'd after some nouns, for example *Disney would ...*, not *Disney'd ...*. To express refusal on a past occasion, *wouldn't* can be used not only to express the idea of a person refusing to do something, but also a machine 'refusing' to work.

- 2 Ask students to use their own ideas to complete the sentences. Do the first as an example. You could set this for homework.

**Sample answers**

- stop crashing.
- often take me out, even when he was tired.
- change my ways.
- listen to my phone conversations.
- win easily.
- do it when I got home.

## Past tenses to express unreality

### LANGUAGE INPUT

- 1 Ask students in pairs to look at the examples and discuss the questions.

#### Answers

The first sentence is a second or unreal conditional. The second sentence is a third or past conditional.

#### Rule of form

Second conditional: *If + past (if or condition clause), would + infinitive (result clause)*

Third conditional: *If + Past Perfect (if or condition clause), would + have + past participle (result clause)*

#### Rule of use

The second conditional expresses a hypothetical condition and its probable result.

The third conditional expresses a situation which is contrary to reality in the past.

- 2 Ask students in pairs to decide the 'reality' of each example of tense usage for non-fact, and complete the sentences.

#### Sample answers

Past Simple for hypothesis about a present state. (= But I smoke more than twenty cigarettes a day, and I can't give up.)

Past perfect for a past hypothesis. (= But she did. And she said something tactless or embarrassing.)

*would* for hypothesis about a present action. (= But you never do. And you say really stupid things that often hurt other people.)

*could* for hypothesis about a present state. (= But I can't. I've never had a lesson.)

Past Perfect for past hypothesis. (= But we didn't. And now we're going to be really late.)

Refer students to Grammar Reference 8.2–7 on SB pp154–156.

- 3 Ask students in pairs to decide which sentences refer to real past time.

#### Answers

2, 3, and 6

- 4 Ask students in pairs to decide which sentences refer to real past in the past.

#### Answers

2, 4, and 6

- 5 Ask students in pairs to complete the conversation. Do the first one as an example.

**T 8.7** Play the recording so that students can check their answers. Ask students in pairs to practise the

conversation, making sure they pay attention to the pronunciation of short forms and contractions.

### Answers and tapescript

- |                       |                            |
|-----------------------|----------------------------|
| 1 hadn't come         | 17 'll ... have            |
| 2 've ... seen        | 18 'd have liked           |
| 3 wouldn't be         | 19 to spend                |
| 4 was / were          | 20 had                     |
| 5 's                  | 21 hadn't                  |
| 6 wouldn't ... wash   | 22 'd be staying           |
| 7 was getting         | 23 'd love                 |
| 8 'd been driving     | 24 to have seen            |
| 9 wanted              | 25 thought / were thinking |
| 10 hadn't             | 26 wasn't / weren't        |
| 11 'd ... be driving  | 27 'd suggest              |
| 12 would have been    | 28 did                     |
| 13 'd set off         | 29 wouldn't moan           |
| 14 could have arrived | 30 wouldn't mind           |
| 15 would have had     | 31 was / were left         |
| 16 won't get          | 32 'd ... do               |

#### T 8.7

**Amy** Ugh! This hotel is horrible. I wish we hadn't come here. I've never seen such a dirty hotel in my life! It wouldn't be so bad if the bathroom was clean, but it's filthy. I wouldn't even wash my socks in it.

**Seth** I know, but it was getting late, and we'd been driving all day, and I wanted to stop. If we hadn't, we might not have found a hotel and we'd still be driving. That would have been awful. At least this is better than nothing.

**Amy** Well, I wish we'd set off earlier. Then we could have arrived in London today, and we'd have had a whole day to go round the galleries and museums. As it is, we won't get there 'til tomorrow lunchtime, and we'll only have a few hours.

**Seth** I'd have liked to spend more time in London, too, but I had to go to work this morning. If I hadn't, we'd be staying in a top London hotel now instead of this dump.

**Amy** I'd love to have seen a show, but we can't, so that's all there is to it. Anyway, it's time we thought about getting something to eat. If it weren't so late, I'd suggest going into town, but if we did, we might not find anywhere. It's quite late already.

**Seth** I wish you wouldn't moan about everything. I wouldn't mind, but you're so indecisive. If it were left up to you, we'd never do anything or go anywhere.

**Amy** OK, OK. I'm sorry. Let's go.

### ADDITIONAL MATERIAL

#### Workbook Unit 8

**Exercises 1–4** Tense usage for fact and non-fact

**Exercise 6** Pronunciation – Conditional sentences

**Exercise 7** Revision: metaphors and idioms

**Exercise 8** Metaphors and idioms to do with the body



## Softening the message

Lead in by writing on the board *Lend me some money*. Then ask students to think of ways of asking you for money in a very polite and tactful way. See which student can come with the politest (accurate) way of asking for money.

- 1 Read through the introduction as a class, then ask students in pairs to number the lines in order of directness, with 1 as the most direct, and to decide what makes a message more or less direct.

**S** Play the recording to check the correct order. Ask students to repeat the lines and copy the intonation.

### Answers

- a **3** I wonder if you could help me?  
**2** Could you help me?  
**1** Can you help me?  
**4** I was wondering if you could possibly help me? I'd be very grateful.
- b **1** Do you mind if I open the window?  
**2** Would you mind if I opened the window? It's so stuffy in here.
- c **1** I want to speak to you.  
**2** I wanted to have a word with you, if that's all right.
- d **3** If I were you, I'd dye it black.  
**4** I'd have thought the best idea would have been to dye it black, but it's up to you.  
**2** You could dye it black.  
**1** Dye it black.

What makes a message softer and less direct?

- Using hypothesis: *would, could*, and conditional forms. This distances the speaker – they are only speaking hypothetically – and so makes the message less direct.
- Using past tenses: *I wanted to ...* Again, this creates a sense of distance.
- Using the continuous: *I was wondering ...* This suggests the potentially temporary nature of the suggestion.
- Using indirect phrases: *I wonder if ...*
- Using apologetic phrases: *I'd be very grateful; It's up to you; if it's not too much trouble*

In the feedback, it may be worth discussing with students whether their own language softens the message in this way. Many students find these expressions uncomfortable to use because in their language they would sound ridiculously subservient. Point out that, unlike most languages, English does not have a polite *you* form. Consequently, *Dye it black*, an imperative which some languages can express with a polite form or an informal form, just sounds bossy or rude in English. Refer students to Grammar Reference 8.8 on SB p156.

- 2 **T 8.9** Ask students to listen and discuss in pairs what softens the message in each conversation.

Ask students to look at the tapescript on SB p141 and practise reading the conversations aloud. You could play the recording again so that they can copy the intonation and sentence stress.

### Answers and tapescript

- 1 Using *I'd like*, not *I want*.
- 2 *I would think* distances the speaker by saying they are not certain. *I'd say* uses the conditional *would*, which makes it even less direct. *I'd have thought* is a hypothetical past form, and thus softens the message considerably.
- 3 Using past tenses and the continuous form.
- 4 Using continuous forms. Notice the use of the continuous to express the future as a matter of course (irrespective of personal volition). Using *should* and *would*. Using *Don't you think*, which politely says that you want another person's opinion – but the decision is theirs.

### T 8.9

- 1 **A** I'd like to book a table, please.  
**B** Certainly. What name was it?
- 2 **A** How old's Peter?  
**B** I would think he's about 60.  
**C** I'd say he's about 65.  
**D** I'd have thought he was nearer 70.
- 3 **A** I was wondering if you'd like to go out tonight?  
**B** Mmm! What were you thinking of?  
**A** I thought we could try that new pasta place.
- 4 **A** What time will we be setting off on Monday?  
**B** I was thinking of leaving about 8.30.  
**A** Don't you think we should leave a bit earlier to avoid the rush hour?  
**B** That'd be fine.

- 3 **T 8.10** Ask students in pairs to rephrase the sentences. Then play the recording so that they can check their answers.

In the feedback, get students to practise saying the sentences to their partner. Or you could get them to listen and repeat some of the phrases from the recording.

### Answers and tapescript

- 1 Would you mind if I used your phone?
- 2 If I were you, I wouldn't paint the wall red.
- 3 Wouldn't it be better if we went in my car?
- 4 Would it be possible for you to ring back later? / Could you possibly ring back later?
- 5 Don't you think we should phone to say we'll be late?
- 6 I was hoping you might give me a lift to the station.
- 7 I would think she's French. / I'd have thought she was French.
- 8 I was wondering if you'd like to come to the cinema with me?
- 9 Would you mind filling in this form?
- 10 I wouldn't be surprised if it rained this afternoon.
- 11 I was thinking of going for a walk. Anyone interested?

- 12 I just thought I'd pop in to see if you needed anything.
- 13 I'd say it's a bad idea. / I'd have said it was a bad idea.
- 14 I'd have said that apologizing to her would be the best idea.
- 15 I gave her a present. You'd have thought she could have said thank you.

- 4 Ask students in pairs to write some conversations. Depending on how much time you have, you could ask them to choose one situation to write about, or get them to write a conversation for each situation. Go round monitoring and helping as students prepare. When they have finished writing, give students a few minutes rehearsal time to practise rhythm and intonation, then ask some pairs to come to the front and act out their situation. If your students enjoy this kind of thing, you could ask them to memorize the conversations they have prepared, which usually gives the acting out of conversations more edge. Don't forget to listen and note errors, and feedback at the end.

**T 8.11** Play the recording so that students can compare their conversations.

### Sample answers and tapescript

#### T 8.11

- 1 **A** Hi, Jenny. You all right?  
**J** Uh huh. You?  
**A** Er ... yeah. OK. Listen, Jenny. Are you doing anything tonight?  
**J** Gosh! Er ... I don't know. Why?  
**A** Well, I was wondering if you'd maybe ... you know ... if we could go out somewhere ... if you ... if you'd like to.  
**J** Well, er ... What did you have in mind?  
**A** Oh, I don't know. We could have a bite to eat, or we could take in a film. What do you fancy?  
**J** Well, that would be really nice. We could meet at the new bar on the High Street and take it from there. What do you think?  
**A** OK. Nice idea. What time ...?  
 2 **A** Hello. The Bedford Hotel. Karen speaking. How can I help you?  
**B** I'd like to book a room, please.  
**A** Certainly, sir. I'll just put you through to reservations. It's ringing for you.  
**B** Thank you.  
**R** Reservations. Robert speaking. I understand you'd like to book a room.  
**B** That's right. For three nights starting Wednesday the fifteenth of this month.  
**R** For how many people?  
**B** Just me. I wonder if it would be possible to have a room at the back of the hotel. I'm afraid I can never get to sleep if I hear the traffic.  
**R** I'll just see what I can do, sir. Yes ... that's certainly possible. Your name was?

**B** Brown. Jonathan.

- R** Thank you sir. Would you mind giving me a credit card number ... ?
- 3 **A** So what do you think of it?  
**B** It's fantastic!  
**A** It needs a lot doing to it, though. What do you think of the colour scheme?  
**B** It's too dark. Browns and blues and reds. You could do with something brighter. If I were you, I'd go for cream or white. You can't beat cream, it goes with everything.  
**A** Mm ... maybe. What about the kitchen?  
**B** Well, this is a bit of a disaster area, isn't it? I'd have thought the best idea would be to rip it all out and start again. I know it would be expensive, but at least you'd end up with a kitchen that suited you. No?  
**A** Don't you think I should wait a bit before I do that?  
**B** Well, you could, but I wouldn't. I was thinking you could go to Ikea and get a whole new kitchen.  
**A** Wow! Would you come with me?
- 4 **A** Hello.  
**B** Hi. Can I speak to Amanda, please?  
**A** She's out at the moment. Sorry.  
**B** Ah, OK. Would you have any idea when she might be back?  
**A** I'd have thought she'd be back by 8.00. She usually is on a Tuesday.  
**B** Would you mind giving her a message? Could you say that Andy phoned, and I'll try her again after 8.00?  
**A** Fine.  
**B** Would that be OK?  
**A** Sure.  
**B** Thanks a lot. Bye.  
**A** Bye.

### Don't forget!

**Writing Unit 8** Reviewing a film or book (SB p127)

#### Workbook Unit 8

**Exercise 5** Listening – the pictures in my house

**Exercise 9** Synonyms – break

**Exercise 10** Phrasal verbs and their Latin-based synonyms