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# English in Mind

Second edition

**Teacher's Resource  
Book 3**



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# Contents

Map of Student's Book	4
Introduction	6
<b>Teacher's notes and keys</b>	
Welcome section	10
1 Communication	15
2 A true friend	23
Check your progress	29
3 A working life	31
4 Live forever!	40
Check your progress	45
5 Reality TV	47
6 Survival	54
Check your progress	60
7 Good and evil	62
8 Be honest	70
Check your progress	76
9 The truth is out there!	78
10 Mysterious places	86
Check your progress	92
11 Love	94
12 Regret	102
Check your progress	107
13 Hope and fears	109
14 Happiness	117
Check your progress	123
Pronunciation	125
Get it right! key	129
Projects	130
Workbook key	133
Entry Test	146
Entry Test key	156
Teaching notes for communication activities and grammar practice	158
Communication and grammar 1–14	167
Acknowledgements	195

Welcome section		A Present simple vs. present continuous; question tags; age; the environment	B Ways of talking about the future; gerund vs. infinitive; medicine and health
Unit	Grammar	Vocabulary	Pronunciation
1 Communication	Past simple vs. present perfect simple	Body language <i>say</i> and <i>tell</i> Vocabulary bank: collocations with <i>talk</i> and <i>speak</i>	Sentence stress
2 A true friend	Past simple vs. past continuous review Time conjunctions: <i>as</i> / <i>then</i> / <i>as soon as</i> Past simple vs. past perfect simple	Friends and enemies Everyday English Vocabulary bank: friends	Linking sounds
CHECK YOUR PROGRESS			
3 A working life	Present perfect simple vs. continuous review <i>had better</i> / <i>should</i> / <i>ought to</i>	Fields of work Jobs and work	/ɔː/ short
4 Live forever!	Future predictions First conditional review: <i>if</i> and <i>unless</i>	Time conjunctions: <i>if/unless/when/until/ as soon as</i> Verbs with prepositions Vocabulary bank: verb + preposition combinations: <i>with/for/about</i>	Prepositions
CHECK YOUR PROGRESS			
5 Reality TV	<i>make</i> / <i>let</i> / <i>be allowed to</i> Modal verbs of obligation, prohibition and permission	Television Extreme adjectives and modifiers Vocabulary bank: extreme adjectives	/aʊ/ <i>allowed</i>
6 Survival	Present passive and past passive review Present perfect passive Future passive Causative <i>have</i> ( <i>have something done</i> )	<i>make</i> and <i>do</i> Everyday English Vocabulary bank: expressions with <i>make</i>	Stress pattern in <i>have something done</i>
CHECK YOUR PROGRESS			
7 Good and evil	Gerunds and infinitives	Noun suffixes Vocabulary bank: noun suffixes: <i>-ity/-ment/-ness/-ion/-ation</i>	Word stress
8 Be honest!	Second conditional review <i>I wish</i> / <i>If only</i> for present situations	Crimes Crime verbs Vocabulary bank: crime	<i>I wish ...</i> and <i>If only ...</i>
CHECK YOUR PROGRESS			
9 The truth is out there!	Linkers of contrast: <i>however</i> / <i>although</i> / <i>even though</i> / <i>in spite of</i> / <i>despite</i> Modal verbs of deduction (present)	Problems Vocabulary bank: problems	/əʊ/ <i>though</i>
10 Mysterious places	Modal verbs of deduction (past) Indirect questions	Phrasal verbs Everyday English Vocabulary bank: phrasal verbs: <i>up/into/down</i>	<i>have in must have</i> / <i>might have</i> / <i>can't have</i> / <i>couldn't have</i>
CHECK YOUR PROGRESS			
11 Love	Reported speech review Reported questions Reporting verbs	Appearance Personality Relationships	Intonation in reported questions
12 Regret	Third conditional <i>I wish</i> / <i>If only</i> for past situations <i>should</i> / <i>shouldn't have</i> ( <i>done</i> )	Anger Vocabulary bank: anger	<i>should</i> / <i>shouldn't have</i>
CHECK YOUR PROGRESS			
13 Hopes and fears	Non-defining relative clauses Defining vs. non-defining relative clauses Definite, indefinite and zero article	Adjectives with prefixes Phrasal verbs with <i>through</i> Vocabulary bank: adjectives with negative prefixes	Pausing in non-defining relative clauses
14 Happiness	<i>be used to</i> Phrasal verbs	Expressions with <i>feel</i> Everyday English Vocabulary bank: expressions with <i>feel</i>	Stress in phrasal verbs
CHECK YOUR PROGRESS			
Pronunciation • Vocabulary bank • Get it Right! • Projects • Speaking B • Irregular verbs and phonetics			

C Present perfect simple with <i>for</i> and <i>since</i> ; comparatives and superlatives; British English vs. American English; homes		D <i>used to</i> ; <i>mustn't</i> vs. <i>don't have to</i> ; information technology; noun suffixes	
Speaking & Functions	Listening	Reading	Writing
Talking about impressive things you have done Using body language Using expressions with <i>say</i> and <i>tell</i> Discussing animal communication	A text about methods of communication A discussion about body language	Article: Talking without speaking Culture in Mind: Talk to the animals	A composition about a person you have known for a long time
Predicting and retelling a story Discussing loyalty Last but not least: discussing meeting new people and making friends	A student retelling the story of Gelert	Story: Gelert: The faithful dog Quiz: Are you a loyal friend? Photostory: What friends are for	A story about two people meeting
Conversations with <i>How long ...?</i> Giving advice Job interview roleplay	A conversation about a job interview A job interview	Teenagers' blog comments about work Fiction in Mind: <i>The Book of Thoughts</i>	A letter of application
Talking about what makes people live longer Discussing stressful situations Last but not least: discussing future predictions	A radio show about longevity Song: <i>Live forever</i>	Article: Who wants to live forever?	A composition about the future
Talking about reality TV and fame Talking about rules at home Describing films, holidays, books and websites	A radio show about fame	Article: Ever fancied being on TV? Culture in Mind: Social networks	A report about a class survey
Talking about what will happen in the future Last but not least: discussing proposals to changes in your town	A presentation about changes in a town	Article: Bees dying for a phone call? Photostory: It's not really a choice	A formal letter to a newspaper
Finding out how well you know your partner Talking about computer games	An interview about someone's favourite computer game	Summaries of famous English novels Fiction in Mind: <i>The Water of Wanting</i>	A composition about the advantages and disadvantages of a chosen topic
Talking about telling lies Talking about unlikely situations Talking about things you wish you could change Last but not least: discussing what you would do in different situations	Two people talking about lies they told A radio show about teenage crime Song: <i>I wish</i>	Questionnaire: Are you an honest person? A text about a band	A blog comment about teenage crime
Comparing two versions of the same story Talking about conspiracy theories A class debate about strange creatures	A radio show about the Loch Ness Monster	A story about a UFO Culture in Mind: Do they exist?	A story about a conspiracy theory
Discussing photographs of mysterious places Asking indirect questions Last but not least: telling a story	An interview about a mysterious place	Article: Mysterious Stones Photostory: What do they do in there?	A story
Describing different people in your family	A woman talking about her favourite film	Story: A Service of love Fiction in Mind: <i>Two lives</i>	A composition about a person who has taught you something important
Talking about a song Last but not least: talking about mistaken identity	People talking about what they regret about their schooldays Song: <i>No regrets</i>	A blog giving advice	A story about a time when you got angry
Talking about hopes and fears	A report about teenagers' worries and fears People talking about their hopes and fears	Article: What are you afraid of? Culture in Mind: ghost stories	A film review
Discussing happiness Last but not least: a survey about happiness	A street survey about happiness	An article about the world's happiest country Photostory: A tough decision	A poem about a perfect day

# Introduction

*'If you can teach teenagers, you can teach anyone.'* Michael Grinder

Teaching teenagers is an interesting and challenging task. A group of adolescents can be highly motivated, cooperative and fun to teach on one day, and the next day the whole group or individual students might turn out to be truly 'difficult' – the teacher might, for example, be faced with discipline problems, disruptive or provocative behaviour, a lack of motivation, or unwillingness on the students' part to do homework assigned to them.

The roots of these problems frequently lie in the fact that adolescents are going through a period of significant changes in their lives. The key challenge in the transition period between being a child and becoming an adult is the adolescent's struggle for identity – a process that requires the development of a distinct sense of who they are. A consequence of this process is that adolescents can feel threatened, and at the same time experience overwhelming emotions. They frequently try to compensate for the perceived threats with extremely rude behaviour, and try to 'hide' their emotions behind a wall of extreme outward conformity. The more individual students manage to look, talk, act and behave like the other members of their peer group, the less threatened and insecure they feel.

Insights into the causes underlying the problems might help us to understand better the complex situation our students are in. However, such insights do not automatically lead to more success in teaching. We need to react to the challenges in a professional way<sup>1</sup>. This includes the need to:

- select content and organise the students' learning according to their psychological needs;
- create a positive learning atmosphere;
- cater for differences in students' learning styles and intelligence(s), and facilitate the development of our students' study skills.

*English in Mind* second edition has been written taking all these points into account. They have significantly influenced the choice of texts, artwork and design, the structure of the units, the typology of exercises, and the means by which students' study skills are facilitated and extended.

## The importance of the content for success

There are a number of reasons why the choice of the right content has a crucial influence over success or failure in the teaching of adolescents. Teachers frequently observe that teenagers are reluctant to 'talk about themselves'. This has to do with the adolescent's need for psychological security. Consequently, the 'further away' from their own world the content of the teaching is, the more motivating and stimulating it will be for the students. The preference for psychologically

remote content goes hand in hand with a fascination with extremes and realistic details. Furthermore, students love identifying with heroes and heroines, because these idols are perceived to embody the qualities needed in order to survive in a threatening world: qualities such as courage, genius, creativity and love. In the foreign language class, students can become fascinated with stories about heroes and heroines to which they can ascribe such qualities. *English in Mind* treats students as young adults, offering them a range of interesting topics and a balance between educational value and teenage interest and fun.

As Kieran Egan<sup>1</sup> stresses, learning in the adolescent classroom can be successfully organised by starting with something far from the students' experience, but also connected to it by some quality with which they can associate. This process of starting far from the students makes it easier for the students to become interested in the topic, and also enables the teacher finally to relate the content to the students' own world.

## A positive learning atmosphere

The creation of a positive learning atmosphere largely depends on the rapport between teacher and students, and the one which students have among themselves. It requires the teacher to be a genuine, empathetic listener, and to have a number of other psychological skills. *English in Mind* supports the teacher's task of creating positive learning experiences through: clear tasks; a large number of carefully designed exercises; regular opportunities for the students to check their own work; and a learning process designed to guarantee that the students will learn to express themselves both in speaking and in writing.

## Learning styles and multiple intelligences

There is significant evidence that students will be better motivated, and learn more successfully, if differences in learning styles and intelligences are taken into account in the teaching-learning process.<sup>2</sup> The development of a number of activities in *English in Mind* have been influenced by such insights, and students find frequent study tips that show them how they can better utilise their own resources.<sup>3</sup>

## The methodology used in *English in Mind*

**Skills:** *English in Mind* uses a communicative, multi-skills approach to develop the students' foreign language abilities in an interesting and motivational way. A wide range of interesting text types is used to present authentic use of language, including magazine and newspaper clippings, interviews, narratives, songs and engaging photostories.

1 An excellent analysis of teenage development and consequences for our teaching in general can be found in Kieran Egan: *Romantic Understanding*, Routledge and Kegan Paul, New York and London, 1990. This book has had a significant influence on the thinking behind *English in Mind*, and the development of the concept of the course.  
2 See for example Eric Jensen: *Brain-Based Learning and Teaching*, Turning Point Publishing, Del Mar, CA, USA, 1995, on learning styles. An overview of the theory of multiple intelligences can be found in Howard Gardner: *Multiple Intelligences: The Theory in Practice*, Basic Books, New York 1993.  
3 See Marion Williams and Robert L. Burden: *Psychology for Language Teachers*, Cambridge University Press, 1997 (pp. 143–162), on how the learner deals with the process of learning.

**Grammar:** *English in Mind* is based on a strong grammatical syllabus and takes into account students' mixed abilities by dealing with grammar in a carefully graded way, and offering additional teaching support.

**Vocabulary:** *English in Mind* offers a systematic vocabulary syllabus, including important lexical chunks for conversation and extension of the vocabulary in a bank at the back of the book.

**Culture:** *English in Mind* gives students insights into a number of important cross-cultural and intercultural themes. Significant cultural features of English-speaking countries are presented, and students are involved in actively reflecting on the similarities and differences between other cultures and their own.

**Consolidation:** Seven **Check your progress** revision pages per level will give teachers a clear picture of their students' progress and make students aware of what they have learned. Four **projects** give students the opportunity to use new language in a less controlled context and allows for learner independence.

**Teacher support:** *English in Mind* is clearly structured and easy to teach. The Teacher's Resource Book offers step-by-step lesson notes, background information on content, culture and language, additional teaching ideas and the tapescripts, photocopiable materials for further practice and extra lessons, taking into consideration the needs of mixed-ability groups by providing extra material for fast finishers or students who need more support, as well as an entry test.

**Student support:** *English in Mind* offers systematic support to students through: Study help sections and Skills tips; classroom language; guidance in units to help with the development of classroom discourse and the students' writing; lists of irregular verbs and phonetics (at the back of the Student's Book); and a Grammar reference (at the back of the Workbook).

**English in Mind: components**

Each level of the *English in Mind* series contains the following components:

- Student's Book with accompanying DVD-ROM
- Audio CDs
- Workbook
- Teacher's Resource Book
- Testmaker Audio CD/CD-ROM
- DVD
- Classware DVD-ROM
- Website resources

**The Student's Book**

Student's Book 3 has a **Welcome section** at the beginning. This is to allow teachers to check, reasonably quickly, some of the key areas of language which students may have covered in their previous learning. An alternative use of the Welcome section might be as diagnostic exercises, allowing teachers to gauge the strengths and weaknesses of their particular group of students before embarking on the material.

The **units** have the basic following structure, although with occasional minor variations depending on the flow of an individual unit:

- an opening **reading** text
- a **grammar** page, often including pronunciation
- two pages of **vocabulary** and **skills** work
- a **photostory**, a **Fiction in mind** text, a **song** or a **Culture in mind** text, followed by **writing skills** work and extra speaking

The **reading texts** aim to engage and motivate the students with interesting and relevant content, and to provide contextualised examples of target grammar and lexis. The texts have 'lead-in' tasks and are followed by comprehension tasks of various kinds. All the opening texts are also recorded on the Audio CDs, which allows teachers to follow the initial reading with a 'read and listen' phase, giving the students the invaluable opportunity of connecting the written word with the spoken version, which is especially useful for auditory learners. Alternatively, with stronger classes, teachers may decide to do one of the exercises as a listening task, with books closed.

**Grammar** follows the initial reading. The emphasis is on active involvement in the learning process. Examples from the texts are isolated and used as a basis for tasks, which focus on both concept and form of the target grammar area. Students are encouraged to find other examples and work out rules for themselves. Occasionally there are also **Look!** boxes which highlight an important connected issue concerning the grammar area, for example, in Unit 3, work on the present continuous has a Look! box showing how *have* and *know* are used in this form. This is followed by a number of graded exercises, both receptive and productive, which allow students to begin to employ the target language in different contexts and to produce realistic language. Next, there is usually a speaking activity, aiming at further personalisation of the language.

Each unit has at least one **Vocabulary** section, with specific word fields. Again, examples from the initial text are focused on, and a lexical set is developed, with exercises for students to put the vocabulary into use. Vocabulary is frequently recycled in later texts in the unit (e.g. photostories or Culture in mind texts), and also in later units.

**Pronunciation** is included in every unit. There are exercises on common phoneme problems such as /ɔ:/ in *short*, as well as aspects of stress (within words, and across sentences) and elision. Vital areas are dealt with often in relation to a grammar area, for example, the pronunciation of *have* when modal verbs of deduction (past) are taught.

**Language skills** are present in every unit. There is always at least one **listening skills** activity, with listening texts of various genres; at least one (but usually several) **speaking skills** activity for fluency development. **Reading skills** are taught through the opening texts and also later texts in some units, as well as the Culture in mind sections. There is always a **writing skills** task, towards the end of each unit.

The final two pages of each unit have a **photostory** or a song (even-numbered units), or a **Culture in mind** or **Fiction in Mind** text (odd-numbered units). The **photostories** are conversations



between teenagers in everyday situations, allowing students to read and listen for interest and also to experience the use of common everyday language expressions. These Everyday English expressions are worked on in exercises following the dialogue. The photostories are expanded with videostories on the DVD / DVD-ROM, where students can follow the progress of the characters through a term at school. The **Culture in mind** texts are reading texts which provide further reading practice, and an opportunity for students to develop their knowledge and understanding of the world at large and in particular the English-speaking world. The **Fiction in mind** texts are extracts from the Cambridge Readers series which provide further reading practice.

Towards the end of each unit there is a **writing skills** task. These are an opportunity for students to further their control of language and to experiment in the production of tasks in a variety of genres (e.g. letters, emails, reports, etc.). There are model texts for the students to aid their own writing, and exercises providing guidance in terms of content and organisation. Through the completion of the writing tasks, students, if they wish, can also build up a bank of materials, or 'portfolio', during their period of learning: this can be very useful to them as the source of a sense of clear progress and as a means of self-assessment. A 'portfolio' of work can also be shown to other people (exam bodies, parents, even future employers) as evidence of achievement in language learning. Many of the writing tasks also provide useful and relevant practice for examinations such as Cambridge ESOL or Trinity Integrated Skills Examinations.

At the end of every even unit there is an extra speaking section, titled 'Last but not least' where students are given the opportunity for freer practice of the grammar and vocabulary that they have learnt in the unit.

There is a **Check your progress** section after every two units. Here the teacher will find exercises in the Grammar and Vocabulary that were presented in the previous two units. The purpose of these (as opposed to the more formal tests offered on the Testmaker CD-ROM) is for teachers and students alike to check quickly the learning and progress made during the two units just covered; they can be done in class or at home. Every exercise has a marking scheme, and students can use the marks they gain to do some simple self-assessment of their progress (a light 'task' is offered for this).

Beyond the units themselves, *English in Mind* offers at the end of the Student's Book a further set of materials for teachers and students. These consist of:

- **Vocabulary bank:** extension of vocabulary from the units in the main body of the Student's Book for students to build on their vocabulary. This section is attractively illustrated and the words are taught either through definitions or pictures. This section is particularly useful for those students who want to learn more.
- **Get it right!** This section is based on the Cambridge Learner Corpus and concentrates on typical errors that students often make at this level. These errors are dealt with through a variety of exercises and activities which correspond with the grammar studied in the units in the

Student's Book. They allow students to focus on the errors they make and give them the opportunity to correct them.

- **Projects:** activities which students can do in pairs or groups (or even individually if desired), for students to put the language they have so far learned into practical and enjoyable use. They are especially useful for mixed-ability classes, as they allow students to work at their own pace. The projects produced could also be part of the 'portfolio' of material mentioned earlier.  
Project 1, **How we communicate**, can be done after students have finished the first unit of the Student's Book.  
Project 2, **Plan a TV show**, fits in after students have finished Unit 7 of the Student's Book.  
Project 3, **A mystery poster**, should be done once students have finished Unit 10 of the Student's Book, and finally, Project 4, **A questionnaire**, is an enjoyable way for students to round off the whole course.
- An **irregular verb** list for students to refer to when they need.
- A listing of **phonetic symbols**, again for student reference.

The DVD-ROM

The Student's Book includes a DVD-ROM which contains the listening material for the Workbook (listening texts and pronunciation exercises) in MP3 format and a range of carefully graded grammar and vocabulary exercises to provide further practice of the language presented in each unit. It also contains the 'Making Waves' videostories corresponding to the seven photostories in the Student's Book. These complement the photostories by dealing with the same themes and reflecting the same values, but they contain separate stories and scenes to them. They may take place before, at the same time as or after the photostories. There are four exercises for each videostory on the DVD-ROM, including a 'videoke' one in which students record their voices onto a short section of the videostory and can then play it back, either solo or as a pair with a friend. This provides a fun, sociable element, but also good practice of spoken English. The DVD-ROM also includes games for students to practise in an enjoyable and motivating way.

The Workbook

The Workbook is a resource for both teachers and students, providing further practice in the language and skills covered in the Student's Book. It is organised unit-by-unit, following the Student's Book. Each Workbook unit has six pages, and the following contents:

- Remember and check:** this initial exercise encourages students to remember the content of the initial reading text in the Student's Book unit.
- Exercises:** an extensive range of supporting exercises in the grammatical, lexical and phonological areas of the Student's Book unit, following the progression of the unit, so that teachers can use the exercises either during or at the end of the Student's Book unit.
- Everyday English and Fiction/Culture in mind:** extra exercises on these sections in alternating units, as in the Student's Book.



**Study help:** these sections follow a syllabus of study skills areas, to develop the students' capacities as independent and successful learners. After a brief description of the skill, there are exercises for the students to begin to practise it.

**Skills in mind** page: these pages contain a separate skills development syllabus, which normally focuses on two main skill areas in each unit. There is also a skill tip relating to the main skill area, which the students can immediately put into action when doing the skills task(s).

**Unit check** page: this is a one-page check of knowledge of the key language of the unit, integrating both grammar and vocabulary in the three exercise types. The exercise types are: a) a cloze text to be completed using items given in a box; b) a sentence-level multiple choice exercise; c) sentences to be completed with given vocabulary items.

At the end of the Workbook, there is a **Grammar reference** section. Here, there are explanations of the main grammar topics of each unit, with examples. It can be used for reference by students at home, or the teacher might wish to refer to it in class if the students appreciate grammatical explanations.

The audio for the Workbook is available on the Audio CDs as well as on the Student's Book DVD-ROM in MP3 format.

**The Teacher's Resource Book**

The Teacher's Resource Book contains:

- clear, simple, practical teaching **notes** on each unit and how to implement the exercises as effectively as possible.
- complete **tapescripts** for all listening and pronunciation activities.
- complete **answers** to all exercises (grammar, vocabulary, comprehension questions, etc.).
- **optional further activities**, for stronger or weaker classes, to facilitate the use of the material in mixed-ability classes.
- **background notes** relating to the information content (where appropriate) of reading texts. You can use these to set homework research tasks on the texts.
- **language notes** relating to grammatical areas, to assist less-experienced teachers who might have concerns about the target language and how it operates (these can also be used to refer to the Workbook Grammar reference section).
- a complete **answer key** and **tapescripts** for the **Workbook**.
- A **'Memo from Mario'** page at the end of each unit of teaching notes and ideas for further exploitation of the material in the Student's Book written by the well-known methodologist Mario Rinvolucrì.
- an **entry test** which has been designed with two purposes. It can be used purely as a diagnostic entry test, or teachers can also use it for remedial work before beginning the Welcome section or after completing it.
- **photocopiable communication** activities: one page for each unit reflecting the core grammar and/or vocabulary of the unit. The Communication Activities recycle the key grammar and/or vocabulary in each

unit. They are designed to activate the new language in a communicative context. They cover a range of fun and motivating activity types: board games; quizzes; information gap activities; descriptions; 'Find someone who ...', etc.

- **photocopiable extra grammar exercises:** extra exercises for each unit, reflecting the key grammar areas of the unit. The Grammar Practice Exercises cover specific areas of the key grammar from each unit. They are intended for fast finishers or students who need extra practice.
- **teaching notes** for the Photocopiable Communication Activities which contain clear step-by-step instructions for all the activities. In addition, there are answers for the Communication Activities, where relevant, and answers for all of the Grammar Practice Exercises.

**Other resources**

**Testmaker Audio CD / CD-ROM:** This allows you to create and edit your own texts, choosing from unit tests, which can be combined in unit pairs to match the course syllabus, or end-of-year tests. The tests offer 'standard' and 'more challenging' levels of testing, and can be created in A and B versions to avoid the sharing of answers. The listening test recordings are provided in audio CD format.

**DVD:** This contains both the 'Making Waves' videostories and the complete 'EiMTV' material from the original edition.

**Classware DVD-ROM:** This contains the Student's Book in digital format to project on a whiteboard or via a computer with projector. You can enlarge parts of the page for a clearer focus. The 'Making Waves' videostories and class listenings are also included, together with scripts.

**Web resources:** In addition to information about the series, the *English in Mind* website contains downloadable pages of further activities and exercises for students as well as interactive activities for students and wordlists with multiple translations. It can be found at this part of the Cambridge University Press website:

[www.cambridge.org/elt/englishinmind](http://www.cambridge.org/elt/englishinmind)

**Introductory note from Mario Rinvolucrì**

As you read through the Teacher's Resource Book you will, at the end of each unit, find small contributions of mine that offer you alternative ways of practising a structure, of dealing with a text or of revising words.

- I want to stress that the ideas presented are simply alternatives to the ways of working proposed to you by the authors. I strongly recommend that you try the authors' way first.
- When you teach the book through for the second or third time you may be ready then to try something a bit different. The authors and I believe that options are important but options are not useful if they confuse you.
- Maybe you could think of my contributions as a sort of sauce with a slightly different flavour to be tried for variety's sake.

Mario Rinvolucrì, Pilgrims, UK, guest methodologist.