

Confronting Difficulty

PREVIEW

- A** **HEROISM** | Listen to a description of heroism and a story about a hero. In what way is Alicia Sorohan a hero, according to the description? In what way did she demonstrate her heroism?
She saved her friend from a crocodile attack.
- B** **ZOOM-IN** | Read and listen to a husband and wife talk about a problem at work. Notice the featured words and phrases.

UNDERSTAND A VARIETY OF ACCENTS

Gabe = American English (regional)
Luz = Spanish

Gabe: So, I feel pretty bad about something I did this morning at work.

Luz: Wow. Sounds serious. Want to tell me about it?

Gabe: Not really! I just want to put my head in the sand and forget all about it, but here goes. You know that new intern we hired to help set up the sales conference? Theo?

Luz: Sure. High-school boy. Smart as a whip.

Gabe: Right. Well, he must have been feeling under the weather and he looked it. So I made this lame joke like, "Were you out partying last night?" He just kind of stared at me and said, "No, Mr. Lundin. I don't party the night before I have to come to work." And then he just left. I think he was so hurt that he felt he just had to get out of there.

Luz: Oops. You must have felt terrible.

Gabe: I did. He could have been sick. Or something bad might have happened at home. I should have just asked him if something was wrong.

Luz: Right. It's really not like you to be insensitive.
What got into you?

Gabe: Who knows. I think I was just being a wise guy and trying to be funny. Pretty thoughtless on my part.

Luz: Well, we all slip up sometimes.

Gabe: And that's not even the worst of it. I said it in front of the other intern, Marcela. I embarrassed Theo in front of his co-worker!

Luz: Oh, no. She was there too?

Gabe: Yup. Here's Theo wanting to be taken seriously, trying to seem like a professional, and I go and put my foot in my mouth just for a laugh.

Luz: Well . . . no sense dwelling on it. Just give Theo a call and tell him how sorry you are for having made a joke at his expense.

Gabe: I know you're right, but I just hate awkward conversations. I've been avoiding it all day.

Luz: Well, that's not an option. Just chill for a day and then call him up and face the music. No need to make a big deal of it. Just say you're sorry, especially since you realize there may have been something wrong. It's not the end of the world.

- C** **UNDERSTAND FROM CONTEXT** | Work with a partner. Paraphrase each sentence, using featured words and phrases from Zoom-In.

- I wasn't thinking and said something dumb. *1. I put my foot in my mouth.*
- Own up to your error. *2. Face the music.*
- That person is extremely intelligent. *3. He's / She's smart as a whip.*
- That's not a possible choice. *4. That's not an option.*
- Delay doing anything about it. *5. Chill.*
- It isn't worth spending a lot of time thinking about this. *6. No sense dwelling on it.*
- He wasn't feeling well. *7. He was feeling under the weather.*
- I want to avoid the issue. *8. I just want to put my head in the sand.*
- What were you thinking? *9. What got into you?*
- Everyone makes mistakes. *10. We all slip up sometimes.*

- D** **THINK AND EXPLAIN** | Answer the questions. *Possible answers:*

- Why does Luz ask Gabe, "What got into you?" *1. She's surprised at his action.*
- Why do you think Luz tells Gabe, "We all slip up sometimes?" *2. She wants to make him feel better by reassuring him that everyone makes mistakes.*

- E** **LOOK IT UP AND SHARE** | Find a word or phrase in Zoom-In that was new to you. Look it up and use it in a sentence. Share your sentence with a partner.

- F** **DISCUSSION** | Discuss the questions. *Possible answers:*

- Why do you think people act like "wise guys"? *1. They want others to think they're funny or smart.*
- What do you think will happen next? *2. Gabe will call Theo and apologize.*

Unit 3 Confronting Difficulty

PREVIEW	Students listen to a story about a hero, read and listen to a conversation about a problem at work, and take a self-test about fears.	
LESSON 1 Describe how fear affects you physically	Vocabulary	Physical effects of fear
	Grammar	Using so . . . (that) or such . . . (that) to explain a result
LESSON 2 Express frustration, empathy, and encouragement	Vocabulary	Expressing frustration, empathy, and encouragement
	Grammar	Clauses with <i>no matter</i>
LESSON 3 Explore the nature of heroism	Word Study	Vary parts of speech
	Listening skills	Listen for supporting details; Listen to summarize a story
	Project	Present information about a heroic person or myth
LESSON 4 Discuss overcoming disabilities	Reading skills	Understand from context; Infer information



Choose a warm-up activity from the Warm-Up Activity Bank on pages xxii–xxiii.

Preview

A HEROISM

Suggested time: 5 minutes | Your time:

- Elicit definitions of *heroism* and *hero*. Read the directions.
- Play the first part of the audio. Ask Ss to write down the definition of *heroism*. Then play the rest of the audio. Have Ss listen and answer the questions.
- Call on Ss to share their answers with the class.

LANGUAGE AND CULTURE

- Rise to (do)* something means to find the strength to successfully deal with a difficult situation.
- The expression *few and far between* means “rare.”
- A *star of courage* is a medal awarded by the Australian government for bravery.

B ZOOM-IN

Suggested time: 5 minutes | Your time:

- Ask Ss to skim the conversation to identify what problem is being discussed. (Gabe feels bad for hurting a co-worker’s feelings with a bad joke.)
- Have Ss read and listen to the conversation.
- To check comprehension, ask: *What was wrong with Gabe’s joke?* (It offended Theo.) *What does Gabe wish he had done instead?* (asked if there was something wrong) *Why does Gabe think he embarrassed Theo?* (because he made the joke in front of another co-worker) *What does Luz suggest?* (that Gabe call Theo and apologize)

LANGUAGE AND CULTURE

- Who knows* means roughly “I don’t know.”
- If someone *makes a joke at your expense*, they enjoy laughing at you.
- It’s not the end of the world* means that a situation may be bad, but not as serious as you think.

C UNDERSTAND FROM CONTEXT

Suggested time: 5 minutes | Your time:

- Have Ss complete the exercise in pairs. Elicit answers.

D THINK AND EXPLAIN

Suggested time: 5 minutes | Your time:

- Have Ss discuss the questions in pairs. Elicit answers.

E LOOK IT UP AND SHARE

Suggested time: 5 minutes | Your time:

- Have Ss write their sentences individually and then share them in pairs. Elicit answers.

F DISCUSSION

Suggested time: 5 minutes | Your time:

- Elicit the meaning of *wise guy*. (someone who speaks and behaves as if they know more than others)
- Have Ss discuss the questions in pairs or small groups.
- Ask volunteers to share and explain their answers.

G TALKING POINTS

Suggested time: 10 minutes | Your time:

- Read the title of the test. Elicit what it means to be *chicken*. (to be afraid or not brave enough to do something)
- Read the instructions. Then tell Ss to look at the **Chicken Index**. Say, *There are three ways to rate each situation*. Read the explanation of each rating. Elicit or explain the meanings of any unfamiliar words or phrases.
- Have volunteers read the situations for the class. Make sure Ss understand the meaning of *slippery* (difficult to walk or drive on because it is wet, smooth, or slimy), *turbulence* (sudden violent movements of air or water), and *epidemic* (a situation in which an infectious disease spreads very quickly and affects a large number of people).
- Give Ss a few minutes to take the test individually. Tell them to write either the number 1, 2, or 3 in the circle below each picture.
- Bring the class together. Draw Ss' attention to the **Your chicken score** box. Read what each score means and check understanding.
- Ask Ss to add up their points to calculate their scores.

LANGUAGE AND CULTURE

- When used to describe facing fear, the word *chicken* can be used as an adjective (like in the title *How chicken are you?*), a noun (You're a total chicken), or a verb (I wanted to ride the roller coaster, but I chickened out). You might want to point out that calling someone a chicken may be interpreted by some people as aggressive or offensive.
- If something *ruffles your feathers*, it makes you feel worried or annoyed.
- If you are *jumpy*, you are nervous.
- If something *freaks you out*, it makes you so surprised or frightened that you cannot control yourself.
- If you are *cool and collected*, you are not usually upset or bothered by things.
- If you are *unflappable*, you are not easily upset or worried.
- The expression *be afraid of your own shadow* means to be very easily frightened.

H PAIR WORK

Suggested time: 5 minutes | Your time:

- Read the target questions.
- Model the activity. Ask a higher-level S, *How do you feel about getting stuck in an elevator? How scary is it for you?*
- In pairs, have Ss compare their test results to see if they are afraid of the same things. Remind Ss to determine who is usually more scared.
- Monitor. Make sure Ss are taking turns.
- To review, ask each pair, *Were your fears similar?*

EXTENSION (+10 minutes) Call on Ss to read the situations in Exercise G. After each, ask, *Who has been in this situation?* Invite volunteers to describe their experience and say how afraid they were.

TEACHING TIP When asking Ss to share and compare work in pairs, it is helpful to model effective turn taking in conversational interactions. Otherwise, Ss may simply show each other the answers in their textbooks without engaging in meaningful conversation.

I GROUP WORK

Suggested time: 10 minutes | Your time:

- Calculate the average score situation by situation. Alternatively, ask for a show of hands to determine the situations that are frightening for most people.
- Then ask, *How chicken is our class?* Elicit the answer according to the *chicken score* (For example: We're cool and collected. Nothing freaks us out.)

TEACHING TIP If Ss don't know or remember how to calculate an average, tell them to add the scores of all members of the class and then divide the total by the number of Ss.

START TALKING | PAIR WORK

Suggested time: 5 minutes | Your time:

- Read the directions. Elicit what Gabe was afraid of in the conversation in Exercise B. (calling Theo to apologize)
- Elicit other "non-physical" situations people might be afraid of. (For example: speaking in public, sharing their opinion with strangers, hurting someone for saying the wrong thing, doing something embarrassing)
- In pairs, have Ss take turns sharing which kind of threat is scarier to them. Remind them to explain their views and give examples from their personal experiences.
- Invite volunteers to share their opinions with the class.



UNIT 3 COMMUNICATION GOALS

- Lesson 1** Describe how fear affects you physically
Lesson 2 Express frustration, empathy, and encouragement
Lesson 3 Explore the nature of heroism
Lesson 4 Discuss overcoming disabilities

G TALKING POINTS | Take the self-test.

How Chicken Are You?

Rate each situation from 1–3, according to the chicken index. Then total your points to get your chicken score.

**Chicken
Index**

1 = doesn't ruffle my feathers at all
not scary

2 = makes me a little jumpy
somewhat scary

3 = freaks me out
very scary



☐ getting stuck in an elevator



☐ seeing a bee on your arm



☐ driving on a slippery road



☐ eating in an unclean restaurant



☐ riding a horse



☐ smelling smoke in a building



☐ being a passenger in a speeding car



☐ taking a roller-coaster ride



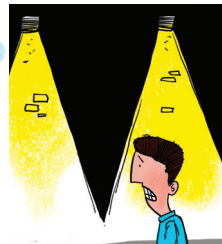
☐ walking outside in a thunderstorm



☐ standing near the edge of a cliff



☐ going to the dentist



☐ walking on a dark street alone at night



☐ experiencing extreme turbulence on a flight



☐ getting an injection from a doctor or nurse



☐ seeing a snake



☐ being in a place undergoing an epidemic

Your chicken score

16–26



You're cool and collected. Nothing freaks you out.

27–37



You're cautious, but unflappable.

38–48



You're just a total chicken! You're probably afraid of your own shadow.

H PAIR WORK | Are you both afraid of the same things? Which one of you is more chicken?

I GROUP WORK | How chicken is your class? Calculate the average score for each situation in your class. Which situation is the most frightening to everyone?

START TALKING ...

PAIR WORK Discuss what's scarier: physical threats such as the ones in Talking Points or threats to one's feelings, such as Gabe's in Zoom-In. Explain, providing examples from your life.



Describe how fear affects you physically

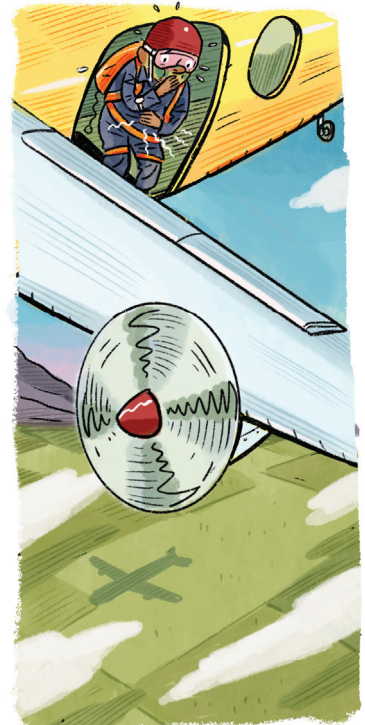
A VOCABULARY | Physical effects of fear | Read and listen. Then listen again and repeat.



I lose my voice.



My hands shake.



I get sick to my stomach.



I get palpitations.



I get sweaty palms.

B ACTIVATE VOCABULARY | Which, if any, of the physical effects of fear do you get when you're terrified? Tell your partner about one example of a situation in which you experienced a physical effect of fear.

C GRAMMAR CLOSE-UP | Read about stage fright. Notice the featured grammar.

What causes so many people to panic when facing an audience? Some theorize that we imagine the worst: sounding stupid, making mistakes, forgetting what we planned to say, or having so little to say that we can't fill the time scheduled for the speech. And although a person with stage fright isn't in any physical danger, the unpleasant symptoms mimic those of the "fight or flight" response: palpitations, nausea (even vomiting), shaking hands, and the like. Such feelings can be so intense that they cause sufferers to fear public speaking more than flying, financial ruin, illness, or even death. Stage fright is hard to overcome because each bad experience further reinforces the negative feedback, making it stronger over time.

But Joy Booth has overcome her performance anxiety. She says, "The Internet is so full of advice on how to reduce anxiety, such as avoiding caffeine, getting enough sleep, and taking deep breaths, that it's hard to know what really works. The advice that turned me around came from my cousin, who's studying for a PhD in neuroscience. She said there's research that indicates that counter-phobic behavior—seeking out the situation one fears instead of fleeing it—is the most effective way to reduce the negative sensations it causes and overcome the fear."

“ My job requires me to make frequent webinar presentations to hundreds of people at a time. I've always had such an intense fear of speaking in public—a fear so bad that whenever I spoke publicly, I'd get such a dry mouth I could barely make a sound. And my hands would shake so badly that someone would have to operate my presentation remote for me. ”

Joy Booth, marketing executive
Former sufferer of stage fright



D RELATE TO PERSONAL EXPERIENCE | Do you have stage fright? If so, tell your partner about one experience that was difficult for you. If you don't fear speaking to a crowd, explain why you think it doesn't bother you as much as it does others.

LESSON 1 Describe how fear affects you physically

A VOCABULARY

Suggested time: 5 minutes | Your time:

- Elicit what the people are doing in each image. (Clockwise: giving a work presentation, standing on the edge of a cliff, getting ready to jump from a plane, meeting someone for the first time, experiencing turbulence while flying)
- Have Ss read and listen to the sentences. Then have them listen and repeat.
- Make sure Ss understand *palpitations* (when your heart beats faster than usual) and *palm* (the inside part of your hand).
- Elicit details in the images that illustrate the physical effects. (For example: *Thump! Thump!* means the woman's heart is beating quickly.)

LANGUAGE NOTE If you get *sick to your stomach*, you feel nauseous or vomit. The expression can also describe an emotional response such as anger or disgust. For example: *His hateful comments made me sick to my stomach.*

EXTENSION (+5 minutes) Have Ss close their books. Read the vocabulary items in random order. Ask Ss to act out the physical effect they hear.

B ACTIVATE VOCABULARY

Suggested time: 5 minutes | Your time:

- Read the target question. Model an answer. For example, say, *I get sweaty palms when I'm nervous! This happened to me the first time I met my new boss.*
- Have Ss discuss the question in pairs. Remind them to give examples from their lives.
- If Ss do not experience any of these reactions, suggest they talk about someone they know who does.
- Invite volunteers to share their experiences with the class.

OPTION (+5 minutes) Ask volunteers to describe any other physical effects of fear they experience.

EXTENSION (+10 minutes) Ask Ss if they have experienced any of these physical effects when speaking English. (For example: having to speak English on the phone or giving a presentation in English) Elicit tips to overcome this fear in those specific situations.

C GRAMMAR CLOSE-UP

Suggested time: 5 minutes | Your time:

- Read the directions. Elicit the meaning of *stage fright*. (panic when facing an audience)

- Have Ss read the text on the left silently. Suggest they underline and look up any words they are unfamiliar with.
- To check comprehension, ask:
What are some symptoms of stage fright? (palpitations, nausea, shaking hands)
What are some worries for people with stage fright? (sounding stupid, making mistakes, forgetting what they planned to say, having too little to say)
What advice for reducing performance anxiety did Joy find online? (avoiding caffeine, getting enough sleep, taking deep breaths)
What was her cousin's advice? (forcing yourself to experience the frightening situation instead of avoiding it)
- Then draw Ss' attention to the text on the right. Ask, *Who said this?* (Joy Booth) Play the audio or read the statement to the class. Then ask, *What physical effects of fear did Joy use to experience?* (dry mouth, which interfered with her ability to speak, and shaky hands)
- Have Ss notice the featured grammar in the text. Ask, *What do you notice about the underlined words and phrases? What patterns do you see?* (The phrases start with *so* or *such*. Many phrases end in *that*.)

LANGUAGE NOTES

- If you *fill* a period of time, you spend it doing something.
- The "*fight or flight*" response is marked by physical changes that prepare a human or an animal to react or to retreat when facing a threat to survival.
- In this context, *turn someone around* is to get a person to consider something in a different way.

D RELATE TO PERSONAL EXPERIENCE

Suggested time: 5 minutes | Your time:

- Read the directions. Give Ss time to think about what they are going to say.
- In pairs, have Ss describe their experience or explain their views.
- Invite volunteers to share their experiences with the class.
- Ask if any Ss have never had stage fright. Invite these Ss to explain why they do not have this fear. Ask them for tips on how to overcome stage fright. (For example: take deep breaths, speak slowly and calmly, memorize the first few sentences you plan to say)

EXTENSION (+10 minutes) Elicit the description of *counter-phobic behavior*. Emphasize that people who engage in this behavior actively seek out the very types of situations they fear. In pairs, have Ss think of examples of this behavior. (For example: A person afraid of heights goes skydiving.) Call on volunteers to share an example with the class. Then ask, *Would this strategy work for you? Why or why not?*

E GRAMMAR

Suggested time: 10 minutes | Your time:

- Read the first rule. Elicit the meaning of *intensify*. (to make greater, stronger, or more extreme)
- Ask a volunteer to read the examples. Ask Ss if *scared* and *quickly* are adjectives or adverbs. (*scared* is an adjective; *quickly* is an adverb)
- To check comprehension, ask, *What happened as a result of me being scared?* (My hands shook.) *Of her leaving so quickly?* (She forgot to pack her flashlight.)
- Read the second rule. Ask a volunteer to read the examples. Elicit the noun in each example. Ask, *What was old?* (the hiking boots) *What was terrible?* (the turbulence) *What was bad?* (the fall)
- Tell Ss to look at the note about *a* or *an* on the right. Read the rule and examples.
- Write and review these patterns on the board:
such + adjective + (*a / an*) + singular count noun + (*that*) + result
such + adjective + non-count / plural count noun + (*that*) + result
- Read the final rule. Have two volunteers take turns reading the examples.
- Read the rule and examples in the **Remember** note.
- Write and review these patterns on the board:
so + *many / few* + count noun + (*that*) + result
so + *much / little* + non-count noun + (*that*) + result

GRAMMAR EXPANDER (optional, pages T121–122)

F GRAMMAR PRACTICE

Suggested time: 5 minutes | Your time:

- Have Ss preview the items. Elicit the count nouns (1. flights, 3. people, 5. buses) and the non-count nouns (2. turbulence, 4. time).
- Have Ss complete the exercise individually.
- Call on Ss to read the completed sentences. For each, ask, *What is / was the problem? What is / was the result?* (For example: 1. problem: They canceled so many flights; result: we won't be able to get there tonight.)

G GRAMMAR PRACTICE

Suggested time: 5 minutes | Your time:

- Read the directions and item 1. Have a volunteer read the sample answer. Ask, *Why do we use so and not such?* (there is no noun after the adjective)
- Suggest Ss underline the adjectives that will be intensified and any nouns following them. (2. expensive; 3. terrible traffic; 4. awful; 5. cold day; 6. common)
- Have Ss combine the sentences individually and then compare answers in pairs.
- Call on Ss to read the completed sentences aloud. For each item, ask, *Why is so / such the correct answer?*

Answers for Exercise G

2. *The flights are so expensive (that) we prefer to drive instead.*
3. *There's usually such terrible traffic on holidays (that) we don't drive to town.*
4. *The bugs at the beach are so awful after dark (that) most people try to come home before 6:00.*
5. *It was such a cold day (that) we postponed our hike until the following weekend.*
6. *Motorcycle accidents have become so common (that) lots of people have stopped riding them on the main roads.*

Communication Activator


A TALKING POINTS

Suggested time: 10 minutes | Your time:

- Read the directions. Ask a volunteer to read the prompts on the notepad.
- Have Ss complete the exercise individually. Ask them to include as many details as they can remember.
- Monitor and assist as needed.

B DISCUSSION


Suggested time: 10 minutes | Your time:

- Read the directions. Have a volunteer read the example answer.
- Go over the **Keep Talking!** box and play the video  to support Ss as they extend their discussions.
- Encourage Ss to ask their partner follow-up questions about specific parts of the story to elicit more details and show interest.
- Review the **Recycle This Language** box. Encourage Ss to use these expressions in their stories if appropriate.
- In pairs, have Ss take turns sharing their experiences.

LOOK FOR While Ss are doing Exercise B, monitor their discussions to determine if they are
✓ using vocabulary to describe physical effects of fear
✓ using *so . . . (that)* or *such . . . (that)* correctly to explain a result

OPTION (+10 minutes) Ask Ss to take notes as they listen to their partner. Then have them retell their partner's story to the class or in small groups.

CLOSURE ACTIVITY (+10 minutes) Have Ss think of an occasion in a movie, TV show, book, or real life, in which someone experienced physical effects of fear. Ask them to write a short paragraph describing what happened using the grammar and vocabulary from the lesson. For example: *In the movie Titanic, as the ship was sinking, many of the passengers were so scared that they got sick to their stomach.* Collect Ss' papers to identify areas for review.

-  Remind Ss of additional vocabulary and grammar practice in their digital resources.

E GRAMMAR | Using so ... (that) or such ... (that) to explain a result

Use **so** to intensify adjectives and adverbs in sentences that describe a result. **That** is optional. Don't use a comma.

so + adjective / adverb result
I was **so scared** **(that)** my hands shook.
She left home **so quickly** **(that)** she forgot to pack her flashlight.

If the adjective is followed directly by a noun, use **such**, not **so**.
I was wearing **such old hiking boots (that)** I fell and hurt myself.
The plane hit **such terrible turbulence (that)** we got sick to our stomach.
She had **such a bad fall (that)** she never rode a horse again.

If the noun is preceded by **many**, **much**, **few**, or **little**, use **so**.
There were **so many people** on the boat **(that)** it capsized.
There was **so much lightning (that)** the campers were terrified.
We saw **so few bees** in the park **(that)** we decided it was OK to have a picnic there.
There was **so little ice** on the road **(that)** I decided it was safe to go biking.

GRAMMAR EXPANDER p. 121

Count and non-count nouns:
• Non-count nouns made countable
• Nouns used in countable and uncountable sense

Always use **a** or **an** with a singular count noun following **such**.
She had **such a bad fall** that she never rode again.
NOT She had ~~such bad fall~~ that she never rode again.

Remember: Use **many** and **few** with count nouns. Use **much** and **little** with non-count nouns.
He had **so many speeding tickets** that they suspended his driver's license.
NOT He had ~~so much speeding tickets~~ that they suspended his driver's license.

F GRAMMAR PRACTICE | Complete each statement with **much**, **little**, **many**, or **few**.

- 1 They canceled so **many** flights that we won't be able to get there tonight.
- 2 There's always so **much** turbulence on those afternoon flights that we prefer to fly there in the morning.
- 3 So **many** people have been riding the roller coaster that they had to shut it down for repairs.
- 4 There was so **little** time to get to the shelter before the tornado hit that we just stayed in our basement.
- 5 There were so **few** buses to the stadium that we decided to carpool with our friends instead.

G GRAMMAR PRACTICE | On a separate sheet of paper, combine the statements, using **so** ... (that) or **such** ... (that).

- 1 The forest fire was intense. The forest burned down completely.
- 2 The flights are very expensive. We prefer to drive instead.
- 3 There's usually terrible traffic on holidays. We don't drive to town.
- 4 The bugs at the beach are awful after dark. Most people try to come home before 6:00.
- 5 It was a cold day. We postponed our hike until the following weekend.
- 6 Motorcycle accidents have become very common. Lots of people have stopped riding them on the main roads.

The forest fire was so intense that the forest burned down completely.

See page T27 for answers.



COMMUNICATION ACTIVATOR

Now let's describe how fear affects us physically.

A TALKING POINTS | Choose a time when you were so scared that it affected you physically. Write notes about it on the notepad. Use the grammar and vocabulary from this lesson.

What you were afraid of:
How it affected you physically:
Write one statement with so or such ... (that):
What finally happened or what did you do about it?

B DISCUSSION | Discuss the situations on your notepads from Talking Points. Tell each other your stories. (Option: Tell the class about what happened to your partner.)

“ I got such sweaty palms that I didn't want to shake hands with anyone. ”

KEEP TALKING! •••

- Ask for more information and details.
- Say more about what happened.
- Respond with interest and concern.
- Say as much as you can.

Watch the video for ideas!

RECYCLE THIS LANGUAGE

It freaked me out.
I was feeling under the weather.
I don't know what got into me.

There was no sense dwelling on it.
That wasn't an option.
I just faced the music.



FOR MORE PRACTICE, GO TO YOUR DIGITAL RESOURCES

UNIT 3

27



Express frustration, empathy, and encouragement

- A** **VOCABULARY** | Expressing frustration, empathy, and encouragement | Read and listen.
Then listen again and repeat.

FRUSTRATION

"I'm at my wits' end."
"I just can't take it anymore!"
"I'm totally fed up!"
"I've had it!"
"I give up!"



EMPATHY

"I know what you mean."
"That must be tough."
"Bummer."*
"I hear you."

* very informal



ENCOURAGEMENT

"Don't let it get you down."
"Hang in there."
"Don't lose heart."
"Don't give up."
"Stick with it."



- B** **LISTEN TO ACTIVATE VOCABULARY** | Listen to the conversations. Then predict how the other person will respond.

- 1 **a** I give up.
(b) I know what you mean.
- 2 **a** I've had it!
(b) Bummer.
- 3 **a** I'm totally fed up.
(b) Don't let it get you down.
- 4 **(a)** That must be tough.
b I'm at my wits' end.
- 5 **a** I just can't take it anymore.
(b) I hear you.

- C** **GRAMMAR** | Clauses with no matter

Use **no matter** + a noun clause beginning with a question word to express frustration that no amount of anything (for example, effort or money) can make something change. It's common to use a comma between the clauses.

No matter how careful I am, I always forget where I left my glasses.

No matter what he said, she didn't believe him.

No matter what time we leave, we always get stuck in traffic.

They're never at home, **no matter what time we call**.

I wouldn't take that job, **no matter how much money they paid**.

Be careful!

Don't use an auxiliary verb in the noun clause.

No matter **who you ask**, no one can give you directions.

NOT No matter ~~who do you ask~~, ...

- A no matter clause is often shortened to a phrase ending with the question word alone.**
They're always ready to help, **no matter when**.

GRAMMAR EXPANDER p. 122

Embedded questions: review and common errors

- D** **GRAMMAR PRACTICE** | Mark correct sentences with a checkmark. Mark incorrect sentences with an X. Correct the incorrect sentences.

- ☒ 1 No matter how much do we encourage Nancy, she won't get on a motorbike.
No matter how much we encourage Nancy, she won't get on a motorbike.
- ☒ 2 No matter how late my wife goes to sleep, she still gets up in time to catch the bus to work.
- ☒ 3 I can never find my sunglasses, no matter how hard do I look.
I can never find my sunglasses, no matter how hard I look.
- ☒ 4 They couldn't get tickets to the game, no matter how much were they willing to pay.
They couldn't get tickets to the game, no matter how much they were willing to pay.
- ☒ 5 No matter how many cups of coffee I drink, I sleep like a baby.
- ☒ 6 No matter how many times do people tell me mountain climbing is fun, I'll never do it.
No matter how many times people tell me mountain climbing is fun, I'll never do it.

LESSON 2 Express frustration, empathy, and encouragement

A VOCABULARY

Suggested time: 5 minutes | Your time:

- Elicit the meaning of the three feelings. (*Frustration* is the feeling of being annoyed, upset, or impatient because you cannot get what you want. *Empathy* is the ability to understand other people's feelings and imagine what it is like to be them. *Encouragement* is words or actions that give someone else confidence or hope.)
- Have Ss read and listen to the expressions. Then have them listen and repeat.
- Point out that *Bummer* is used in very informal spoken English.

LANGUAGE NOTES

- If you *are at your wits' end*, you are very upset and don't know what to do next because you have tried everything possible to solve a problem.
- If you *can't take it*, you can't tolerate an unpleasant situation.
- To *be fed up* means to be really annoyed by something and want it to change.
- If you *have had it*, you are no longer willing to tolerate something.
- Bummer* expresses frustration or disappointment, often sympathetically.
- I hear you* (or *I hear what you're saying*) is used to tell someone that you understand and respect their views, especially when you don't agree with them.
- If something *gets you down*, it makes you feel sad or lose hope.
- Hang in there* means to keep trying.
- Lose heart* means to stop believing that you can do or achieve something.
- Stick with* something means to continue to do it and not change it.

B LISTEN TO ACTIVATE VOCABULARY

Suggested time: 5 minutes | Your time:

- Say, *You are going to listen to five conversations. Each of them will stop before the other speaker has a chance to respond. Guess what the other person's response will be.*
- Do item 1 as a class. Play the audio. Pause after the first conversation. Ask, *How would the other person respond?* (b. I know what you mean.)
- Play the rest of the audio. Pause after each conversation to give Ss time to choose the correct response.
- To go over the answers, play the audio again. Pause after each conversation, elicit the response, and then ask, *What feeling does this response express?* (1. empathy; 2. empathy; 3. encouragement; 4. empathy; 5. empathy)

TEACHING TIP Suggest Ss pay attention to tone of voice and attitude to help them understand the speakers' feelings.

EXTENSION (+5 minutes) In pairs, have Ss take turns expressing frustration about situations that impact their personal lives. Model the activity with a volunteer. Say, for example: *I'm totally fed up with the traffic on my way to work every morning.* Ask the volunteer to respond with empathy and encouragement. For example: *That must be tough. Sitting in traffic can be really frustrating.*

C GRAMMAR

Suggested time: 5 minutes | Your time:

- Read the first rule and the first example. Elicit the noun clause. (how careful I am)
- Ask volunteers to read the remaining examples. Tell the rest of the class to circle the question words and underline the noun clauses as they listen.
- Ask, *Are no matter clauses independent or dependent clauses?* (dependent) *Why?* (because they do not express a complete idea)
- Tell Ss a *no matter* clause can begin or end the sentence. Point out the comma between the *no matter* clause and the main clause.
- Draw Ss' attention to the **Be careful!** note. Read the rule and example aloud. Provide an additional example. Write on the board: *No matter when does she go to bed, she's still tired in the morning.* Ask Ss to correct it. (No matter when she goes to bed, . . .)
- Read the second rule and example. Point out that in the example, the *no matter* phrase has neither a subject nor a verb. Elicit what information would come after *when* if the clause were not shortened. (Possible answer: They are always ready to help, no matter when you need their help.)
- Tell Ss that the shortened *no matter* clause is used in informal conversations and often comes at the end.

GRAMMAR EXPANDER (optional, pages T122–123)

D GRAMMAR PRACTICE

Suggested time: 5 minutes | Your time:

- Have a volunteer read item 1 and the sample answer. Ask, *What is incorrect about this sentence?* (It uses the auxiliary verb *do* in the noun clause.)
- Have Ss complete the exercise individually and then compare their answers in pairs.
- To go over the answers, ask Ss if each item is correct or incorrect. If incorrect, elicit the new sentence.

E INTEGRATED PRACTICE

Suggested time: 10 minutes | Your time:

- Have Ss preview the items. Elicit which items need independent clauses (1 and 2) and which need dependent *no matter* clauses (3 and 4).
- Ask, *What feeling will Speaker A express: frustration, empathy, or encouragement?* (frustration) *What feeling will Speaker B probably express?* (empathy or encouragement)
- Do item 1 as a class. Elicit ideas for Speaker A's frustrating situation. (For example: I give up! No matter how careful I am, my knee always hurts when I run.) Then ask Ss how they might respond as Speaker B. (For example: That must be tough.)
- Have Ss complete the exercise individually. Point out that the *I* and *my* in the conversations don't refer to Ss personally and that the role plays don't have to be true for them.
- Have Ss take turns role-playing their conversations in pairs. Then have Ss switch roles and practice again.
- Invite Ss to role-play a conversation for the class.

PRONUNCIATION LESSON (optional, page T136)

Communication Activator

A |||| CONVERSATION MODEL

Suggested time: 5 minutes | Your time:

These conversation strategies are implicit in the model

- ▶ Express concern for someone's state of mind with *Is everything OK?*
 - ▶ Begin an explanation with *Well, basically, . . .* to characterize a problem in just a few words
 - ▶ Express empathy with *That must be tough*
 - ▶ Say *Hang in there* to offer encouragement to someone facing a difficulty
 - ▶ Say *Anytime* to acknowledge someone's expression of gratitude
- Ask about the photo: *Who are these people?* (Possible answer: friends) *Where do you think they are?* (school)
 - Have Ss preview the conversation. Elicit examples of the target vocabulary and grammar in it. Then play the audio and have Ss follow along in their books.
 - Elicit what *give someone credit (for something)* means. (to express approval or give someone praise for something they have done)
 - To check comprehension, ask, *Why is Will frustrated?* (He feels like his dad is not supportive.) *How does Anna respond?* (with empathy and encouragement)
 - Point out the **Social language** box and Speaker B's second line. Tell Ss we use this expression to introduce a short description of a problem. Say it aloud and stress the first syllable of *basically*. Ask Ss to repeat.

B |||| PRONUNCIATION PRACTICE

Suggested time: 5 minutes | Your time:

- Have Ss listen and repeat each line of the conversation. Make sure they use rising intonation for *Is everything OK?*, use emphatic stress on *Actually* and *Anytime*, and pause after *Well* and *basically*.
- Form pairs. Monitor as Ss role-play.


C TALKING POINTS

Suggested time: 10 minutes | Your time:

- Read the directions and the prompts on the notepad. Ask a volunteer to read the sample writing.
- Have Ss complete the exercise individually. Encourage them to use a variety of question words in their *no matter* statements. Monitor and assist as needed.
- Remind Ss that although the statements should be written in the first person, they don't need to be about them personally.

D IN YOUR OWN WORDS


Suggested time: 10 minutes | Your time:

- Read the directions.
- Go over the suggestions in the **Keep Talking!** box and play the video  to support Ss as they extend their conversations.
- Encourage Ss to use the expressions from the **Recycle This Language** box.
- Monitor as Ss create and practice conversations. Prompt them to offer specific advice.
- Remind Ss to change roles and then partners.
- Time permitting, invite volunteers to role-play their conversations to the class.

LOOK FOR While Ss are doing Exercise D, monitor their conversations to determine if they are
✓ including vocabulary to express frustration, empathy, and encouragement
✓ using *no matter* clauses to express frustration

OPTION Use the Unit 3 Energizer Worksheet (see Printable Resources in the Portal).

CLOSURE ACTIVITY (+5 minutes) Ask Ss to write a brief conversation about a frustrating or upsetting situation using one of the topics in the Talking Points they did not use in Exercise D. Remind them to use the vocabulary and grammar from the lesson. Collect and read Ss' conversations to identify areas for review.

-  Remind Ss of additional vocabulary, grammar, pronunciation, and speaking practice in their digital resources.

- E INTEGRATED PRACTICE** | Complete the conversations with your own ideas, using a **no matter** clause and the Vocabulary from page 28. Then read your conversations with a partner. *Possible answers:*
- A: *I give up!*! No matter how careful I am, *No matter how little I eat, I still can't lose weight.*
B: *Don't give up!*
 - A: *I'm at my wits' end!*! No matter what I tell my boss, *No matter what I tell my boss, she won't listen to me.*
B: *I hear you. My boss is the same.*
 - A: *I've had it!*! My kids are always late, *My kids are always late, no matter how much I nag them.*
B: *I know what you mean.*
 - A: *I'm totally fed up!*! I can't find my wallet, *I can't find my wallet, no matter how hard I look.*
B: *Bummer. Did you leave it at work?*

PRONUNCIATION LESSON p. 136

Vowel reduction to /ə/



COMMUNICATION ACTIVATOR

Now let's express frustration, empathy, and encouragement.

- A** **CONVERSATION MODEL** | Read and listen.
- A: Hey, Will? You look a little distracted. Is everything OK?
B: Actually, I'm at my wits' end with my dad.
A: What's going on?
B: Well, basically, no matter how well I do at school, he never gives me any credit.
A: I hear you. That must be tough.
B: It is. I just wish he'd be a little more supportive.
A: Well, hang in there, OK? I'm sure your dad loves you.
B: I know. Thanks for the encouragement, Anna.
A: Anytime.

Social language

Begin a requested explanation with "Well, basically, . . ."

- B** **PRONUNCIATION PRACTICE** | Listen again and repeat. Then practice the Conversation Model with a partner.

- C** **TALKING POINTS** | On the notepad, write statements that describe frustrating or upsetting situations. Use **no matter**.

at home: *No matter how well I clean the kitchen, it's dirty again the next day.*

at home:
at work:
at school:
with money:
with a relationship:
with my health:
with something else:

- D** **IN YOUR OWN WORDS** | Create a conversation similar to the one in Exercise A, using the Vocabulary and one of the situations from your Talking Points. Start like this: *You look a little distracted. Is everything OK?* Be sure to change roles and then partners. (Option: Use the Unit 3 Energizer Worksheet.)



RECYCLE THIS LANGUAGE

No way!
It's not the end of the world.
Probably nothing serious.
Wish me luck.



KEEP TALKING! ●●●

- Ask for more details about the problem.
- Offer specific advice.
- Say as much as you can.



Watch the video for ideas!



FOR MORE PRACTICE, GO TO YOUR DIGITAL RESOURCES

UNIT 3

29



A **WORD STUDY** | Vary parts of speech | Study the forms of these words related to bravery and heroism, according to the part of speech. (Look up the meaning of any unfamiliar words.) Read and listen. Then listen again and repeat.

B **WORD STUDY PRACTICE** | Listen to a story in the news about a rescue. Use a word from the Word Study chart in Exercise A in the correct part of speech to complete each statement. Some items have more than one possible answer. *Possible answers:*

- The fact that Jessika *willingly* left Ryan to go find help on her own showed extreme *bravery / courage*.
- Although Jessika wasn't *confident* that she could make the hike out alone, she nevertheless set out *fearlessly*.
- Her *heroic* trek through the frozen wilderness saved her boyfriend's life.

Adjective	Adverb	Noun
brave	bravely	bravery
confident	confidently	confidence
courageous	courageously	courage
fearless	fearlessly	fearlessness
heroic	heroically	heroism
willing	willingly	willingness



The Subway area of Zion National Park



The river out of the Subway



The helicopter rescue team



Jessika and Ryan after the rescue

Possible answers:

C **UNDERSTAND FROM CONTEXT** | With a partner, explain the meaning of the words and phrases in quotes, based on information in the story. Listen again if necessary.

- Jessika "rescued" Ryan. *1. saved*
- The incident took place in a "remote" canyon. *2. far from towns or other people*
- Ryan's leg sank deep into the "quicksand." *3. mixture of sand and water*
- He was "trapped." *4. couldn't get free*
- Ryan's situation "went from bad to worse." *5. started out bad and became even worse*
- Jessika was a "hero." *6. someone who takes action not on behalf of herself, but on behalf of another person*

D **LISTEN FOR SUPPORTING DETAILS** | Listen again for the information that supports each answer.

- Why did Jessika leave Ryan in the canyon?
 - ☒ She needed cell phone service.
 - She just gave up.
- Why did Ryan begin to lose heart?
 - ☒ Jessika had left him there.
 - He thought he wouldn't survive.
- Why was it impossible for the rangers to rescue Ryan as soon as the helicopter spotted him?
 - ☒ The weather was too bad.
 - The area was too remote.
- Why is it hard to see quicksand?
 - ☒ It looks like ordinary dry sand.
 - It's near rivers and streams.
- Why is quicksand less dangerous than most people believe?
 - ☒ People don't sink below the surface; they float.
 - People can easily climb out.

LESSON 3 Explore the nature of heroism

A ||| WORD STUDY

Suggested time: 5 minutes | Your time:

- Read the directions.
- Have Ss read and listen to the words. Then have them listen and repeat.
- In pairs, have Ss share the meanings of words they are familiar with and look up those that are unfamiliar.

EXTENSION (+10 minutes) In pairs, have Ss take turns choosing a word and creating sentences with each form to practice the different parts of speech. For example, Student A says a word: *Courageous*. Student B says a sentence with the word: *You have to be really courageous to travel abroad by yourself*. Then Ss switch roles and repeat the task. Have Ss do this activity for ten minutes or until all the words have been reviewed.

B ||| WORD STUDY PRACTICE

Suggested time: 5 minutes | Your time:

- Read the directions. Give Ss a minute to preview the pictures and captions. Ask them why they think these people had to be rescued.
- Tell Ss to preview the items and predict what part of speech will fill each blank. (1. adverb, noun; 2. adjective, adverb; 3. adjective)
- Play the audio. Have Ss complete the exercise individually.
- Call on Ss to read the completed sentences aloud. Elicit any other possible answers that Ss didn't provide.

CHALLENGE (+5 minutes) In pairs, have Ss restate each sentence, using a different part of speech for the missing word. Possible answers:

1. Jessika was willing to leave Ryan to go find help on her own, and this is very courageous behavior.
2. Although Jessika didn't have much confidence that she could make the hike out alone, she tried to be fearless as she set out.
3. Her trek through the frozen wilderness saved her boyfriend's life and made her a hero.

LANGUAGE AND CULTURE

- The date of the rescue was February 14. Typical weather in Zion National Park this time of year is between 30 and 60 degrees Fahrenheit (about 0 and 15 degrees Celsius).
- In this context, to *set off* means to leave.
- *Ten centimeters of additional snow* refers to an additional layer 10 centimeters high.
- *National park rangers* are responsible for protecting national parks' resources, such as forests and monuments, and their visitors.

C UNDERSTAND FROM CONTEXT

Suggested time: 5 minutes | Your time:

- Have Ss define the words and phrases in pairs. Ask Ss to recall details from the story that illustrate the meaning of each item.
- If appropriate, play the audio again for Ss to check their answers.
- To go over answers, elicit the meaning of each item from the class.

EXTENSION (+10 sentences) Tell Ss to write six sentences using the words and phrases in quotation marks in a new context. Encourage them to write about situations that are true for them. For example: *My aunt and uncle live in a remote village in Northern Italy*. In pairs, have Ss take turns reading their sentences aloud and checking that their partner used the word or phrase correctly.

D ||| LISTEN FOR SUPPORTING DETAILS

Suggested time: 5 minutes | Your time:

- Tell Ss to preview the items and underline any key words to listen for. (For example: 1. leave, cell phone service, gave up)
- Play the audio. Tell Ss to complete the exercise individually as they listen.
- Elicit the answers from the class. Ask Ss to provide details from the story to explain their answer.

TEACHING TIP Tell Ss it is helpful to identify key words to listen for when completing a listening comprehension task that asks for specific details. Listening for specific words also helps Ss be more active listeners.

E SUMMARIZE

Suggested time: 5 minutes | Your time:

- Read the directions. Give Ss two minutes to summarize the story.
- Refer Ss to the pictures in Exercise B on page 30 to help them organize the order of events in the story.
- If appropriate, play the audio again for Ss to check or improve their summaries.
- In pairs, have Ss take turns sharing their summaries and giving each other feedback on any missing key details. Keep time as Ss work.

OPTION (+5 minutes) Before Ss do the activity in pairs, have them create a timeline with the important events from the story. Tell Ss to write the time above the line. (For example: Valentine's Day, two hours later, etc.) and write what happened below the line. Suggest they reference their timelines as they retell the story.

Communication Activator

A TALKING POINTS

Suggested time: 5 minutes | Your time:

- Read the directions. Draw Ss' attention to the **Recycle This Language** box. Read the expressions.
- Have Ss discuss and write a description in pairs. Suggest they can base their answer on the information about heroism in Exercise A on page 24 as well as on the events of the story.
- Invite volunteers to read their descriptions to the class.

B PROJECT

Suggested time: 10 minutes | Your time:

- Read the directions aloud. Give Ss a minute to look at the images and read the captions. Check understanding.
- Call on Ss to share who they want to learn more about and why.
- Allow Ss to use their phones or tablets to conduct research in class.
- Tell Ss to take notes on the person's / character's main accomplishments. Have them use the notes to determine if the person / character qualifies as a hero.
- Suggest Ss write down relevant and interesting quotations from or about the person / character. Encourage Ss to find a photo or other visual to include in their presentation.

OPTION Give Ss the option of doing Exercises B and C individually, in pairs, or in small groups, depending on the size of the class or your own teaching preferences.

OPTION If Ss need more time for research or don't have access to the Internet in class, allow them to do the activity as homework.

OPTION (+5 minutes) Have Ss take turns sharing their findings in pairs. Encourage Ss to ask clarification and follow-up questions to help their partners include more details in their presentations.

LANGUAGE AND CULTURE

- The Nobel Peace Prize is awarded annually to someone who has worked to promote peace between nations.
- A *stunt performer* is a trained professional who performs daring acts.
- A *resistance fighter* is someone who fights for freedom against an invader in an occupied country, or against their government, often secretly or illegally.

TEACHING TIPS

- Remind Ss to paraphrase other information they find online rather than copy it down word for word. Tell Ss they should always provide a source of the information and use quotation marks (" ") for any text copied directly into their presentation.
- Be sure to approve visuals before Ss use them.

C PRESENTATION

Suggested time: 20 minutes | Your time:

- Give Ss time to prepare their presentations. Monitor and assist as needed.
- Call on Ss to present. Give a time limit (for example, two minutes to present plus one minute to answer audience questions).
- Have Ss show or project their photos and quotations as they present.
- While Ss present, take notes to give feedback.

LOOK FOR While Ss are doing Exercise C, monitor their presentations to determine if they are

- ✓ varying and using different parts of speech correctly
- ✓ giving specific examples of bravery and heroism
- ✓ asking and answering questions about their presentations

OPTION For larger classes or if time is limited, have Ss present in small groups instead of to the whole class.

CLOSURE ACTIVITY (+10 minutes) Ask Ss to write a brief summary of the findings of their research in Exercise B. Suggest they include any new relevant information about the person or myth that surfaced as a result of answering their classmate's questions in Exercise C. Collect and read Ss' summaries to identify areas for review.



Remind Ss of additional vocabulary and listening practice in their digital resources.

- E SUMMARIZE** | Retell the story in your own words. If necessary, listen again and take notes to refresh your memory of the details. Say as much as you can. Then listen to your partner's summary and suggest details your partner may have left out.

COMMUNICATION ACTIVATOR

Now let's explore the nature of heroism.

- A TALKING POINTS** | With a partner, discuss and write your own description of the behavior that makes someone a hero. In your description, use words from the Word Study chart in Exercise A on page 30 and other phrases.

A hero is someone who . . .

RECYCLE THIS LANGUAGE

hangs in there
isn't chicken
is cautious
is cool and collected
doesn't give up
doesn't freak out
no matter . . .

- B PROJECT** | Choose one of the following people and / or myths who might be considered by some to be heroes. Learn about that person or myth and decide if he or she meets your definition of a hero.



Toussaint Louverture (1743–1803)
Leader of the Haitian Revolution
in the 1700s



Malala Yousafzai (1997–)
Pakistani activist and Nobel
Peace Prize laureate



Harry Houdini (1874–1926)
Hungarian-born American
stunt performer



The Monkey King (first
appearance, 16th century)
An animal character from
Chinese literature that has
supernatural abilities and
continues to be popular today



Jan Karski (1914–2000)
Polish soldier, resistance
fighter, and diplomat



Nicolaus Copernicus (1473–1543)
Renaissance-era mathematician
and astronomer



Ernest Shackleton (1874–1922)
Anglo-Irish polar explorer



Policarpa Salavarrieta (1795–1817)
Colombian revolutionary

- C PRESENTATION** | Present information about the person or myth you chose, using photos and / or quotations. Say as much as you can and answer your classmates' questions.



FOR MORE PRACTICE, GO TO YOUR DIGITAL RESOURCES

UNIT 3

31



A **READING** | Read about two creative people who have overcome the hardship of their disabilities. What do they have in common?

Possible answer: They have both overcome significant disabilities and have actually used them as advantages to have brilliant careers in music.

Can we see without vision? Can we listen if we can't hear?



Superstar singer, songwriter, musician, record producer, Grammy Award winner, and humanitarian Stevie Wonder was born Stevland Hardaway Judkins in 1950. Born prematurely, Wonder lost his vision shortly after birth, when he was given too much oxygen in an incubator. His early years were difficult, and he and his mother faced the hardship of hunger and poverty. But even as a child, Wonder didn't let his blindness hold him back. He was a musical prodigy, teaching himself to play the piano, harmonica, and drums before the age of 10, and performing professionally as a singer at 11.

Wonder's mother thought Stevie's blindness and their poverty might have been a punishment from God, but Stevie is reported to have told her not to worry about his being blind because he was a happy person. Later, when he was asked whether his blindness had affected his music, Wonder is reported to have said that his blindness enabled him to use his imagination to go places he had never seen and to write lyrics using words he had heard others say. Wonder has said that he has never felt hindered by his disability and was grateful, saying others should accept him and love him for what he is, as he loves himself that way. He loves the fact that—as he sees it—God has provided him with the opportunity to take what he has and make something out of it.

Stevie Wonder is credited with being such a major influence on musicians in various genres that he has been inducted into the Rhythm and Blues Music Hall of Fame, the Rock and Roll Hall of Fame, and the Songwriters Hall of Fame, and has received a star on the Hollywood Walk of Fame. But that's not all: Stevie Wonder has devoted himself to philanthropic and humanitarian causes and has received international recognition. In 2009 he was named a United Nations Messenger of Peace for advocating for people with disabilities.



Stevie Wonder

Evelyn Glennie
on drums



Born in 1965, Scottish percussionist, writer, and Grammy Award winner Evelyn Glennie began studying piano at age 8 and clarinet at 10, at which time her hearing began to deteriorate, until she became profoundly deaf in her early teens. Because she could no longer hear musical tones through her ears, Evelyn switched to percussion, beginning to play the drums at 12. To sense the pitch of the drums, Evelyn was taught to sense their vibrations by putting her hand on a wall. She has said that she discovered she could feel the vibrations of the drums in her hands and in her lower legs. She could also put her fingertips on the edge of a drum and feel the vibrations that way, too.

Evelyn Glennie is said by many to be the best percussionist in the world, yet her musical programs never identify

her as deaf. She gives more than 100 performances a year, barefoot or in stocking feet so she can sense the music. She has written a best-selling autobiography, *Good Vibrations*, collaborated on a film called *Touch the Sound*, and regularly appears on TV across the world. Since Glennie lost her hearing after she had already developed normal hearing and speech, her speech sounds like that of a hearing person. That and her perfect lip-reading skills enable her to communicate with ease.

Glennie is a highly popular public speaker at international business conferences, where she talks about how to listen. She describes her whole profession as a musician as being about listening and what that entails. In her speeches, she often explains how she uses listening as a professional musician and how business people can use that skill within their work environment.

LESSON 4 Discuss overcoming disabilities

A READING

Suggested time: 15 minutes | Your time:

- Read the directions and the target question. Tell Ss to consider the question as they read the article.
- Have Ss preview the images and captions. Elicit what Ss already know or what the images show about the two people.
- Ask a volunteer to read the title of the article. Give Ss a minute to predict how the questions might be related to the article. Elicit ideas.
- Have Ss read the text silently. Suggest they underline and look up any words they are unfamiliar with.
- Have Ss compare their answers in pairs. Then go over answers as a class.

OPTION Play the audio. Have Ss follow along with the text as they listen.

OPTION (+10 minutes) Have Ss read the first section about Stevie Wonder. Ask comprehension questions about his life. For example, ask, *How did Stevie Wonder lose his vision?* (He was given too much oxygen in an incubator at birth.) *What was his childhood like?* (He faced hunger and poverty.) *What instruments did he learn as a child?* (piano, harmonica, drums) *How was his and his mother's understanding of his disability different?* (He saw it as a blessing; she saw it as a punishment.) *What kind of national and international recognition has he received?* (He has been inducted into the Rhythm and Blues Music Hall of Fame, the Rock and Roll Hall of Fame, and the Songwriters Hall of Fame, and has received a star on the Hollywood Walk of Fame. He was named a United Nations Messenger of Peace.)

Then have Ss read about Evelyn Glennie. Ask comprehension questions about her life. For example, ask, *What instruments did Evelyn Glennie study as a child?* (piano and clarinet) *When did she become deaf?* (in her early teens) *Why did she switch to playing percussion?* (because she could no longer hear musical tones) *How does she sense the pitch of the drums?* (through vibrations in her body and the drums) *What enables her to communicate with the hearing world?* (Because she lost her hearing later in life, her speech sounds like that of a hearing person. Also, she is good at reading lips.) *What other professional activities besides music does she do?* (She writes, collaborates on films, appears on TV, and is a public speaker at international business conferences.)

LANGUAGE AND CULTURE

- To be *inducted* is to be officially accepted into a group or organization, especially with a formal ceremony.
- A *hall of fame* is a type of museum where people can see things relating to famous people who are connected with a particular activity. The Hollywood Walk of Fame honors the accomplishments of people in the entertainment industry with stars embedded in the sidewalk along 15 blocks in Hollywood, Los Angeles.
- To be in *stocking feet* is to be wearing stockings or socks but no shoes.

EXTENSION (+5 minutes) Have Ss discuss how the two creative people are different. (For example: Stevie Wonder lost his vision soon after birth, while Evelyn Glennie lost most of her hearing in her teens. / Stevie Wonder taught himself to play musical instruments, while Evelyn Glennie took classes.)

EXTENSION (+10 minutes) In pairs, ask Ss to use the words in Exercise A on page 30 to share what they think about the two musicians and describe their qualities or behaviors. (For example: I think it's amazing how Stevie Wonder fearlessly performs in front of thousands of people. He has no stage fright! / Evelyn Glennie must have a lot of confidence in order to share her experience in books and on TV.) Invite volunteers to share their opinions with the class.

EXTENSION (+10 minutes) Have Ss work in pairs to paraphrase information from the article in sentences using *so . . . (that)* and *such . . . (that)*. Encourage them to use *many*, *much*, *few*, and *little* with *so* before nouns. For example:
There was so much oxygen in the incubator that it left Stevie Wonder blind.
Stevie Wonder had so few advantages in his childhood that he and his mother faced hunger and poverty.
Percussion instruments make so many vibrations that Evelyn Glennie can feel them in her hands and lower legs.
Evelyn Glennie became such a skilled listener that she now speaks at international conferences about how businesspeople can use listening to improve their work environment.

TEACHING TIP Disability might be a sensitive topic for some Ss, especially if they or people close to them are affected. If appropriate, encourage Ss to share personal stories about overcoming a disability.

B UNDERSTAND FROM CONTEXT

Suggested time: 10 minutes | Your time:

- Read the directions. Do item 1 as a class. Read the statement. Elicit possible answers from the class.
- In pairs, have Ss rewrite the sentences.
- To go over the answers, have volunteers read their new statements aloud.

C INFER INFORMATION

Suggested time: 5 minutes | Your time:

- Read the directions. Have Ss read the excerpt silently.
- Elicit the meaning of *heightened* (stronger; more intense) and *corroborate* (to provide information that supports an idea).
- Have Ss complete the exercise in pairs. Suggest they underline sentences in the reading that indicate the use of other senses. (For example: To sense the pitch of the drums, Evelyn was taught to sense their vibrations by putting her hand on a wall.)
- Elicit answers from the class.

D DISCUSSION

Suggested time: 10 minutes | Your time:

- Have volunteers read the questions aloud for the class.
- Ask Ss why the words *listen* and *seen* are in quotation marks. (to indicate that the words are not being used in their literal sense, since a deaf person can't actually listen and a blind person can't actually see)
- In pairs, have Ss discuss the questions. Encourage them to give examples from the article and their own personal experiences to support their opinions.
- Invite volunteers to share their answers with the class.

LANGUAGE NOTES

- Broadly speaking, *racial discrimination* is the unfair treatment of a person or group because of their race (the color of their skin and other physical features). *Ethnic discrimination* is the unfair treatment of a person or group because of their ethnicity, which may include their cultural traditions, language, and physical traits. The two terms are often used interchangeably.
- *Political instability* refers to a situation where the control of a place is uncertain due to problems such as sudden change in government or civil war.
- *Family dysfunction* occurs when family members, especially parents, behave in abnormal or unhealthy ways, especially towards other members.

B DISCUSSION

Suggested time: 10 minutes | Your time:


SOFT SKILLS BOOSTER (optional, pages 154A–B)

- Read the directions. Elicit examples of other problems that might limit people.
- Tell Ss to look at the picture. Read the caption. Make sure Ss understand what is meant by *serving with his feet*. (Normally table tennis, or ping pong, players begin a serve by tossing the ball into the air and hitting it with the racket in their hand.)
- In pairs, have Ss compare their notes.

LOOK FOR While Ss are doing Exercise B, monitor their discussions to determine if they are telling each other all the information they have about the person they chose before identifying the similarities.

WRITING HANDBOOK (optional, page T146)

CLOSURE ACTIVITY (+5 minutes) Tell Ss to imagine they lost one of the senses. In pairs, have Ss talk about how that disability would impact their personal and professional lives and what exactly they would do to overcome it. As Ss discuss, monitor and take notes on areas for review and extra practice in later lessons.

-  Remind Ss of additional reading and writing practice in their digital resources.

PROGRESS SELF-CHECK

Follow the procedure outlined in Unit 1 on page T11.

FOR MORE PRACTICE . . .

Refer to the list of review and additional practice items in Unit 1 on page T11.

Communication Activator

A TALKING POINTS

Suggested time: 10 minutes | Your time:

- Read the directions. Elicit examples of historical figures and fictional characters. (For example: Frida Kahlo, Stephen Hawking; Spiderman, Harry Potter)
- Read the list of disabilities and types of hardship in the **Ideas** box. Elicit examples for each. (For example: sexual discrimination: being denied a promotion because of your gender)
- Read the headings on the notepad. Have Ss write notes about the person or character. If appropriate, allow Ss to look up information online. Monitor and assist as needed.

OPTION (+5 minutes) Model the activity. Write the notepad headings on the board. Refer Ss to the article on page 32. Elicit the information about Wonder or Glennie, and note it under the appropriate heading.

- B UNDERSTAND FROM CONTEXT** | With a partner, paraphrase these sentences containing phrases and ideas from the article. *Possible answers:* 1. Wonder and his mother encountered things that made their lives hard.
 1 When he was a child, Wonder and his mother “faced hardship.”
 2 Wonder was a “musical prodigy.” 2. *Wonder was extremely talented musically at a young age.*
 3 Wonder says he has never “felt hindered by” his disability. 3. *Wonder says his disability has never created difficulties for him.*
 4 Glennie’s hearing “began to deteriorate” when she was still a child. 4. *Glennie’s hearing started getting worse when she was a child.*
 5 She became “profoundly deaf” in her early teens. 5. *She became completely unable to hear in her early teens.*
 6 Glennie was taught “to sense” the vibrations of the drums. 6. *Glennie was taught to feel the vibrations of the drums without hearing them.*

- C INFER INFORMATION** | We have five senses: sight, touch, hearing, taste, and smell. Read about the super-development of the other four senses in people who have lost one sense. Then, with a partner, find ways that Wonder and Glennie confirm what is now known.

It is commonly believed that people who are blind or deaf (or who have lost some other sense) can gain super abilities in one or more of the other senses—especially if that sense is lost early in life. A blind person might develop a heightened sense of hearing, a deaf person extraordinary vision or an increased sensitivity to touch. A recent scientific study has now found evidence that corroborates this popular belief . . .

Possible answer:
 Wonder’s musical genius suggests he most likely has a heightened sense of hearing. That may be due to his loss of sight.

Glennie seems to have a heightened sense of touch—that is, how she feels the vibrations of the music—making her an extremely gifted percussionist.

- D DISCUSSION** | Discuss the following questions.
 1 How can a deaf person “listen”? How can a blind person imagine and write about things he hasn’t “seen”?
 2 In your opinion, what are some general factors that contribute to the success of people who have disabilities or other problems that might have limited them?
See below for possible answers.



COMMUNICATION ACTIVATOR

Now let’s discuss overcoming disabilities.

- A TALKING POINTS** | Choose a historical figure, a fictional character, or someone you know who overcame a disability or who faced hardship. Write discussion notes.

Name:	
Summary of disability or other hardship:	
	<i>Possible answer: They have both overcome significant disabilities and have actually used them as advantages to have brilliant careers in music.</i>
Factors that helped this person overcome it:	
	Possible answers for Exercise D:
	<i>1. She can use her sense of touch to feel the vibrations of the music. He can imagine how he would experience those things with the other senses that he does have.</i>
Achievements:	<i>2. a positive attitude, support from family and friends, refusal to define themselves by their disability</i>

Ideas

- a physical or mental disability
- racial, ethnic, or sexual discrimination
- a natural disaster
- political instability or war
- poverty
- lack of access to education
- family dysfunction

- B DISCUSSION** | Compare the people you wrote about in Talking Points. What are some similarities they share in overcoming their disabilities and facing hardship? Explain. (Option: Use the Unit 3 Soft Skills Booster, p. 156.)

WRITING HANDBOOK p. 146

- Skill: Reducing adverbial clauses
- Task: Write a report about an event

Egyptian Paralympian table tennis champion Ibrahim Hamadtou has overcome the loss of both arms by holding the racket in his mouth and serving with his feet.



PROGRESS SELF-CHECK

NOW I CAN

- | | | | |
|---|---|---|---|
| <input type="checkbox"/> Describe how fear affects me physically. | <input type="checkbox"/> Express frustration, empathy, and encouragement. | <input type="checkbox"/> Explore the nature of heroism. | <input type="checkbox"/> Discuss overcoming disabilities. |
|---|---|---|---|

For more practice . . .

Unit Review / Connect TV
 Test-Taking Skills Booster