

4B

- c Focus on the task and get Sts to read the extract and the **Participle clauses** box.

Check answers.

Which is, who are, and which was have been left out.

Highlight that participle clauses are very common in written English, but very rarely used in spoken English.

- d Focus on the task and give Sts time to rewrite the phrases.

Check answers.

- 1 Believing him to be the murderer...
- 2 Armelle, forced to marry a man she did not love, ...
- 3 Simon, realizing (that) the police...
- 4 First published in 1903, it has been...
- 5 Hearing the shot, ...
- 6 Based on his wartime diaries, ...

USEFUL LANGUAGE

- e Focus on the task and do it as an open-class activity.

totally increases the strength of the adjective and *slightly* reduces the strength of the verb.

- f Get Sts to do the exercise in pairs. Explain / elicit the meaning of *denouement* (= the end of a book, in which everything is explained or settled).

Check answers.

- 1 ✓
- 2 *very* should be crossed out. It can't be used with strong adjectives like *fascinating*, *amazing*, etc. which already mean 'very interesting', 'very surprising', etc.
- 3 ✓
- 4 *incredibly* and *extremely* should be crossed out. Like *very*, they can't be used with strong adjectives. They are used with 'normal' adjectives as stronger intensifiers than *very*.

PLANNING WHAT TO WRITE

- a Focus on the task. Tell Sts to choose either a book or film they have read or seen recently, or one that they have read or seen several times and know well. Tell them not to worry if they can't remember, e.g. the names of actors or characters, as they can research this on the internet when they come to write their full review.

Set a time limit of about ten minutes for Sts to write their list, using paragraph 2 in the review for ideas. Monitor and help with vocabulary.

Extra support

- Get Sts in pairs to choose a book or film that they have both read or seen and do the task together.

- b Get Sts to swap lists with other Sts and identify each other's books / films.

Finally, go through the **Tips** with Sts.

WRITING

Go through the instructions and set the writing for homework.

Tell Sts to go back to the main lesson **4B**.

6 READING

- a Ask the questions to the whole class and elicit responses.

- b Focus on the task and make sure Sts only read the introduction.

Elicit the answer.

Possible answer

It's simple because he needs to produce 'the same book' (he doesn't need to change the style, the plot, the characters, etc.). But it's impossible because he has to keep the book 'identical' while changing all the words in it.

- c Focus on the task and set a time limit for Sts to read **Part 1** and answer the questions.

Check answers and deal with any vocabulary problems that arose.

Sts' own answers

- d Focus on the task and set a time limit for Sts to read **Parts 2–6** and complete the task.

Get Sts to compare answers.

Check answers. Elicit whether Sts think the final version in **Part 6** is better than the version in **Part 1** and deal with any vocabulary problems that arose.

Version 2: *implore* becomes *beg*, *merely* becomes *just*, *immobile* becomes *unmoving*

Version 3: two 't's are removed from first sentence, *rucksack* becomes *backpack*

Version 4: *didn't beg you to stay* becomes *didn't beg you not to go*

Version 5: *dressed* becomes *got dressed*, *went away* becomes *left*

Version 6: *mute* becomes *silent*, *took* becomes *picked up*

- e Focus on the task and give Sts time to match Parts 2–6 with reasons A–E.

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

Part 2 D	Part 4 C	Part 6 B
Part 3 A	Part 5 E	

LEXIS IN CONTEXT

- f Focus on the **Understanding synonyms** box and go through it with the class. Point out that a good dictionary will have information about the exact meaning and register of synonyms.

Focus on the task and give Sts time to find the synonyms for 1–6 in the blog.

Check answers and deal with any other vocabulary queries or problems Sts might have.

- | | |
|-------------------|------------|
| 1 beg | 4 backpack |
| 2 still, unmoving | 5 left |
| 3 just | 6 silent |

g Now tell Sts to do the same, but to look in the introduction for the synonyms.

Check answers and deal with any other vocabulary queries or problems Sts might have.

- | | | |
|---------------|---------------|-------------|
| 1 tasked with | 3 conceivable | 5 done with |
| 2 identical | 4 accurate | |

h Ask the question to the whole class and elicit answers.

Possible answers

think about register, use synonyms, use the right English word (possibly not a word that sounds the same in your language), avoid repetition, think carefully about clarity and meaning

7 LISTENING

a Focus on the task and give Sts time to think of questions they might like to ask Beverly.

Get them to compare their questions with a partner and then elicit them onto the board.

b (2 34)) Play the audio once the whole way through for Sts to see which of their questions (if any) the translator was asked and answered.

Elicit which of the questions on the board, if any, were answered.

(2 34))
(script in Student's Book on p.131)
I = Interviewer, B = Beverly Johnson

(Part 1)

- I** What made you want to be a translator?
B It was something that I'd done when I was at university and when I moved to Spain it was difficult to get a job that wasn't teaching English, so I went back to England and I did a postgraduate course in translation. After doing the course I swore that I would never be a translator, I thought it would be too boring, but I kept doing the odd translation, and eventually I, I came round to the idea because I liked the idea of working for myself, and it didn't require too much investment to get started. And, and actually, I enjoy working with words, and it's, it's very satisfying when you feel that you've produced a reasonable translation of the original text.

- ***
I What are the pros and cons of being a translator?
B Well, um, it's a lonely job, I suppose, you know, you're on your own most of the time, it's hard work, you're sitting there and, you know, you're working long hours, and you can't programme things because you don't know when more work is going to come in, and people have always got tight deadlines. You know, it's really rare that somebody'll, 'll ring you up and say 'I want this translation in three months' time.' You know, that, that just doesn't really happen.
I And the pros?
B The pros are that it gives you freedom, because you can do it anywhere if you've got an internet connection and electricity, and I suppose you can organize your time, 'cause you're freelance, you know, you're your own boss, which is good. I, I like that.

- ***
I What advice would you give someone who is thinking of going into translation?
B I'd say that-I'd say, in addition to the language, get a speciality. Do another course in anything that interests you, like economics, law, history, art, because you really need to know about the subjects that you're translating into.

(Part 2)

- I** What do you think is the most difficult kind of text to translate?
B Literary texts, like novels, poetry, or drama because you've got to give a lot of consideration to the author, and to the way it's been written in the original language.
I In order to translate a novel well, do you think you need to be a novelist yourself?
B I think that's true ideally, yes.
I And is that the case? I mean are most of the well-known translators of novels, generally speaking, novelists in their own right?
B Yes, I think in English anyway, people who translate into English tend to be published authors, and they tend to specialize in a particular author in the other language. And of course if it's a living author, then it's so much easier because you can actually communicate with the author and say, you know, like, 'What did you really mean here?'.

I Another thing I've heard that is very hard to translate is advertising, for example slogans.
B Yeah, well, with advertising, the problem is that it's got to be something punchy, and it's very difficult to translate that. For example, one of the Coca-Cola adverts, the slogan in English was 'the real thing', but you just couldn't translate that literally into Spanish - it, it just wouldn't have had the same power. In fact, it became *Sensación de vivir*, which is 'sensation of living', which sounds, sounds really good in Spanish, but it, it would sound weird in English.

(Part 3)

- I** What about film titles?
B Ah, they're horrific, too. People always complain that they've not been translated accurately, but of course it's impossible because sometimes a literal translation just doesn't work.
I For example?
B OK, well, think of, you know, the Julie Andrews film, *The Sound of Music*. That works in English because it's a phrase that you know, you know like 'I can hear the sound of music'. But it doesn't work at all in other languages, and in Spanish it was called *Sonrisas y Lágrimas*, which means 'Smiles and tears'. Now let me see, in German it was called *Meine Lieder - Meine Träume*, which means 'My songs, my dreams', and in Italian it was *Tutti in sieme appassionatamente*, which means I think 'All together passionately' or, I don't know, something like that. In fact, I think it was translated differently all over the world.

- ***
I Do you think there are special problems translating film scripts, for the subtitles?
B Yes, a lot. There are special constraints, for example the translation has to fit on the screen as the actor is speaking, and so sometimes the translation is a paraphrase rather than a direct translation, and of course, well, going back to untranslatable things, really the big problems are cultural, and humour, because they're, they're just not the same. You can get across the idea, but you might need pages to explain it, and, you know, by that time the film's moved on. I also sometimes think that the translators are given the film on DVD, I mean, you know, rather than a written script, and that sometimes they've simply misheard or they didn't understand what the people said. And that's the only explanation I can come up with for some of the mistranslations that I've seen. Although sometimes it might be that some things like humour and jokes, especially ones which depend on wordplay are just, you know, they're simply untranslatable. And often it's very difficult to get the right register, for example with slang and swear words, because if you literally translate taboo words or swear words, even if they exist in the other language they may well be far more offensive.

4B

- c Focus on the task and go through the questions in **Part 1** dealing with any vocabulary queries.

2 35))) Play the audio for Sts to answer the questions, pausing if necessary after each question is answered (see *** in the script).

Play the audio again as necessary.

Get Sts to compare with a partner and check answers.

1 c 2 c 3 a

2 35)))

See Part 1 of script 2.34

- 2 36))) Now repeat the same process for **Part 2**.

4 c 5 b

2 36)))

See Part 2 of script 2.34

- 2 37))) Finally, repeat the same process for **Part 3**.

6 c 7 b 8 a

2 37)))

See Part 3 of script 2.34

Extra support

- If there's time, get Sts to listen again with the script on p.131, focusing on any new vocabulary that Sts didn't understand.

- d Put Sts in pairs and get them to ask and answer the questions.

Elicit some opinions from the class.

8 2 38))) SONG *Story of Your Life* 🎵

This song was originally made famous by American singer-songwriter Vladimir John Ondrasik III, known by his stage name Five for Fighting, in 2009.

For copyright reasons this is a cover version.

If you want to do the song in class, use the photocopiable activity on p.234.

2 38))) Available as MP3 on CD2

Story of Your Life

At 17 she left Long Island bound for Hollywood
Another story like the ones you've heard before
He left her broken like you figured, like you knew he would
She shut her heart after his ring rang off the door

It's the story of your life
You're tearing out the page
New chapter underway

Chorus

The story of your life
You live it every day
You can run, you run
But you won't get away
I don't know what's coming up
Where will you go now?
It's the story of your life

She hit the ground
She built a fine career
Every weekend walked her dog beside the sea
In the salt she met a man who knew at once, but wait
Is he the one we need him to be?

In the story of your life
You're moving down the page
As the words begin to change

Chorus

Look around, look around and the world will find you
Look around, look around and the world will find you
Look around, look around and the world will find you

There's a reason that we live so far from Hollywood
In the country looking hard to find a home

We're nothing perfect
All considered
But we're so damned good

In the story of your life
You're moving down the page
And you know you're on your way

Chorus