



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 1 · 1A

We are family

Theme · People & Belonging



Unit 1 · 1A

We are family

Theme: People & Belonging

Learning objectives

- Expand C1 vocabulary related to **personality**.
- Use **participle clauses (reduced relative & adverbial)** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/1a. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **"People & Belonging"**?
- 2 How comfortable are you using vocabulary about **personality**? Give one recent example.
- 3 When did you last use — or misuse — **participle clauses (reduced relative & adverbial)**?

Reading

The invisible weight we inherit

When my mother speaks, I sometimes catch a version of my own voice — a phrase, a pause, an unmistakable rise at the end of a rhetorical question. It is unsettling, and quietly reassuring, in equal measure. We tend to think of family resemblance as physical, but the deeper inheritance is choreographic: the way a person stands in a doorway before entering a room, how they close a book, how much silence they can tolerate before filling it. These micro-habits are learned so early and so completely that they feel, by adulthood, like weather rather than upbringing — something that simply happens to us.

Psychologists distinguish between the family we are born into and the "family we internalise": the running commentary of expectations, warnings and half-remembered praise that stays with us long after we leave home. That inner chorus is why so many adults, when placed under pressure, react not as the person they have become but as the child they once were. A missed deadline can trigger, at forty, the same shrunken feeling that a bad school report produced at nine; a partner's careless remark can echo, note for note, a parent's disappointment from three decades earlier. Awareness of this pattern does not switch it off, but it does allow for something new: a pause between the inherited impulse and the chosen response.

The therapist and writer Terry Real calls this pause "the second family" — the one we build deliberately, in adulthood, out of the fragments we choose to keep and the ones we quietly refuse. Some inheritances are worth defending: a grandmother's stubborn courtesy, a father's habit of reading to children at night, an aunt's refusal to gossip. Others deserve, at last, to be interrupted. The trickiest are the traits that come bundled: the same fierce loyalty that once protected you can, unchecked, calcify into a smallness of world; the same discipline that carried a parent through poverty can pass on as an anxious inability to rest.

Whether we treat this legacy as a burden, a resource, or both, is perhaps the most consequential decision any of us makes in our thirties. It is also, oddly, the least public.

Ask the teacher — notes to bring to class



There is no ceremony for the moment you decide to stop replying to your mother's voice in your head — only, one ordinary Tuesday, the strange lightness of realising you no longer need to.

Comprehension — choose the best answer.

1. The writer suggests that the strongest family resemblance is:
 - (A) physical, in the face and voice
 - (B) behavioural, in gestures and habits
 - (C) financial, in the assets passed down
 - (D) linguistic, in the accent and dialect
2. The 'family we internalise' refers to:
 - (A) distant relatives we rarely see
 - (B) the ancestors we research online
 - (C) an inner voice of expectations and warnings
 - (D) the family created by marriage
3. According to the writer, awareness of this pattern:
 - (A) eliminates old reactions completely
 - (B) creates space between impulse and response
 - (C) makes people behave more like their parents
 - (D) is only possible in therapy
4. Terry Real's 'second family' is described as:
 - (A) a group of blood relatives you rediscover
 - (B) the family we deliberately build in adulthood
 - (C) the family a therapist assigns you
 - (D) the ancestors we honour in rituals
5. The final paragraph suggests that reshaping family legacy is:
 - (A) a public, celebrated event
 - (B) an unremarkable but consequential inner shift
 - (C) always a formal breakup with the family
 - (D) reserved for old age

Ask the teacher — notes to bring to class



Vocabulary

Focus: **personality**

Study these C1 items and their meanings.

self-effacing — modest — reluctant to draw attention to yourself

headstrong — determined to do things your own way, ignoring advice

discerning — having good judgement and taste, especially in subtle matters

highly-strung — easily upset, agitated or nervous

quick-witted — able to think and respond cleverly at speed

level-headed — calm and sensible, even under pressure

self-assured — confident in your own abilities, without arrogance

stand-offish — distant and unfriendly, especially at first

thick-skinned — not easily upset by criticism

pig-headed — stubborn in an unreasonable, irritating way

unassuming — not attempting to impress others; modest in manner

highly principled — guided by strong moral rules, even when inconvenient

Choose the best answer.

- Which pair are near-opposites?
(A) self-assured / self-effacing
(B) quick-witted / discerning
(C) level-headed / thick-skinned
(D) unassuming / stand-offish
- 'Pig-headed' is a stronger, more negative version of:
(A) level-headed
(B) headstrong
(C) discerning
(D) highly-strung
- Choose the odd one out (positive qualities in a crisis):
(A) level-headed
(B) quick-witted
(C) self-assured
(D) highly-strung
- A ____ person tolerates public criticism without collapsing.
(A) stand-offish
(B) thick-skinned
(C) self-effacing
(D) highly-strung

Ask the teacher — notes to bring to class



5. 'Highly principled' most naturally collocates with:

- (A) a bargain
- (B) a decision
- (C) a haircut
- (D) a hobby

Ask the teacher — notes to bring to class



Grammar

Focus: **participle clauses (reduced relative & adverbial)**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/1a**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **people & belonging**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *personality* list.
- 3 Discuss: *Is it possible to be objective about people & belonging?* Justify your view.

Writing

Write 220–260 words on: **“People & Belonging — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*participle clauses (reduced relative & adverbial)*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. She won three awards and mentioned none of them at dinner — very _____ of her.
(A) headstrong
(B) self-effacing
(C) stand-offish
(D) highly-strung
2. He never panics; even during the fire alarm, he was completely _____.
(A) quick-witted
(B) self-assured
(C) level-headed
(D) discerning
3. A _____ collector — she only buys pieces after months of research.
(A) discerning
(B) headstrong
(C) stand-offish
(D) highly-strung
4. His humour is so _____ that he can turn any awkward moment into a joke.
(A) level-headed
(B) quick-witted
(C) self-effacing
(D) stand-offish
5. New neighbours find her a bit _____, but she warms up quickly.
(A) stand-offish
(B) self-effacing
(C) discerning
(D) level-headed

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 1A. We are family

Home practice · personality & participle clauses · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

VOCABULARY

10 min

1 · Personality — choose the best adjective

1. She won three awards and mentioned none of them at dinner — very _____ of her.

a. headstrong

b. self-effacing ✓

c. stand-offish

d. highly-strung

2. He never panics; even during the fire alarm, he was completely _____.

a. quick-witted

b. self-assured

c. level-headed ✓

d. discerning

3. A _____ collector — she only buys pieces after months of research.

a. discerning ✓

b. headstrong

c. stand-offish

d. highly-strung

4. His humour is so _____ that he can turn any awkward moment into a joke.

a. level-headed

b. quick-witted ✓

c. self-effacing

d. stand-offish

5. New neighbours find her a bit _____, but she warms up quickly.

a. stand-offish ✓

b. self-effacing

c. discerning

d. level-headed

Score: 5 / 5

Try again

GRAMMAR

10 min

2 · Complete with the correct participle

WORD BANK — DRAG OR TAP, THEN TAP A GAP

Having

standing

Knowing

Raised

seen

1. **Having** _ grown up as an only child, she found large family dinners overwhelming.
2. The man **standing** _ next to my father in the photo is my great-uncle.
3. **Knowing** _ how sensitive he was, we broke the news gently.
4. **Raised** _ by his grandmother, he speaks Portuguese with an old-fashioned accent.

5. Seen _ from the outside, the family looks perfectly harmonious.

Score: 5 / 5

Try again

GRAMMAR

10 min

3 · Rewrite using a participle clause

Rewrite each sentence using a reduced relative or adverbial participle clause.

1. *Because she had never met her cousins, she felt shy at first.*

Show answer

2. *The woman who is talking to my mother is our neighbour.*

Hide answer

The woman talking to my mother is our neighbour.

3. *After he had lived abroad for ten years, he saw his family with new eyes.*

Hide answer

Having lived abroad for ten years, he saw his family with new eyes.

4. *The letters which were written in the 1940s survived the fire.*

Hide answer

The letters written in the 1940s survived the fire.

VOCABULARY +

8 min

4 · Family idioms

DRAW THE MEANING ONTO THE WORD

Reset

a child who is very similar to a parent

a family member seen as different or disreputable

someone who looks exactly like another person

to be common among relatives across generations

to resemble a parent or relative in appearance or behaviour

to take after (someone)

to resemble a parent or relative in appearance or behaviour

Hide answer

to resemble a parent or relative in appearance or behaviour

the spitting image of

someone who looks exactly like another person

Hide answer

someone who looks exactly like another person

a black sheep

a family member seen as different or disreputable

Hide answer

a family member seen as different or disreputable

to run in the family

to be common among relatives across generations

Hide answer

to be common among relatives across generations

a chip off the old block

a child who is very similar to a parent

Hide answer

a child who is very similar to a parent

LISTENING

10 min

5 · A family therapist explains

Listen to a monologue by a family therapist on birth-order stereotypes.

▶ 0:00 / 0:00



1. What is the therapist's opinion of birth-order stereotypes?

Hide answer

Partially useful, but often exaggerated.

2. Which sibling role does she say is most misunderstood?

Hide answer

The middle child.

3. What single piece of advice does she give listeners?

Hide answer

Update your family story — don't stay the child you once were.

WRITING

20 min

6 · Reply to a friend (120–150 words)

A friend writes: *"I feel I'm turning into my mother and I hate it."* Reply with empathy, using at least two personality adjectives and one participle clause.

← Back to Class Book 1A

Next · Workbook 1B →



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 1 · 1B

A job for life?

Theme · People & Belonging



Unit 1 · 1B

A job for life?

Theme: People & Belonging

Learning objectives

- Expand C1 vocabulary related to **work**.
- Use **discourse markers (1): linkers** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/1b. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **"People & Belonging"**?
- 2 How comfortable are you using vocabulary about **work**? Give one recent example.
- 3 When did you last use — or misuse — **discourse markers (1): linkers**?

Reading

The end of the career ladder

For most of the twentieth century, a career was a straight line: you entered a company in your twenties, climbed a series of predictable rungs, and left it, forty years later, with a gold watch and a pension. That line has been quietly replaced by a zig-zag. According to a recent LinkedIn study, the average professional under 35 will hold twelve or more jobs before turning fifty, and roughly one in three will run at least one 'side hustle' simultaneously.

The reasons are not only economic. Automation and remote work have made narrow specialisation feel risky, and many younger workers now design their careers around portable skills — communication, judgement, learning speed — rather than around a single employer. Loyalty, once the currency of the workplace, has been replaced by a subtler negotiation: I will give you three excellent years; give me, in return, growth, autonomy and a story I can carry into my next role.

Yet the picture is far from uniformly bright. Beneath the polished language of "portfolio careers" and "personal brands" sits a labour market that is, for many, quietly precarious. Gig-economy drivers, freelance designers and adjunct lecturers all report the same paradox: more freedom on paper, less protection in practice. Holiday, sick pay and pensions — quietly built into the twentieth-century job — now have to be reinvented, one contract at a time. Younger professionals have adapted with dark humour, referring to LinkedIn as "the world's longest job interview" and to their side hustles as "financial life-support systems".

Employers, meanwhile, are learning that the old bargain no longer works. The best talent walks — not for a marginally higher salary, but for interesting work, honest feedback and a manager who is not, in the American economist Adam Grant's phrase, "on power-trip auto-pilot". Companies that resist the shift are losing their most portable people first. Those that embrace it — offering four-day weeks, sabbaticals, real learning budgets — are quietly winning a war they never officially declared.

Ask the teacher — notes to bring to class



Critics argue that this whole shift merely dresses up precarity as freedom; supporters reply that the old 'job for life' was, for most people, less a promise than a trap. The truth, as usual, lies somewhere in the middle: fewer ladders, more lattices; less loyalty, more agency; and a working life that will demand of most of us not one career, but three.

Comprehension — choose the best answer.

1. The traditional twentieth-century career is described as:
(A) a lattice
(B) a straight line
(C) a portfolio
(D) a hustle
2. According to the LinkedIn study, professionals under 35 will:
(A) stay in one company for life
(B) hold at least twelve jobs before 50
(C) avoid all side work
(D) retire at 45
3. 'Portable skills' means:
(A) skills you can take between employers
(B) skills only used in remote work
(C) skills specific to one industry
(D) skills related to travel
4. The writer's tone when describing 'portfolio careers' is best described as:
(A) uncritical praise
(B) polite scepticism
(C) outright rejection
(D) professional pride
5. According to the text, the best talent tends to leave a company because of:
(A) marginally higher salaries elsewhere
(B) boring work and poor management
(C) a lack of side hustles
(D) geographic constraints
6. The writer's overall conclusion is that a modern working life will require:
(A) one long career, well managed
(B) no career at all
(C) not one career, but three
(D) avoiding portfolio work entirely

Ask the teacher — notes to bring to class



Vocabulary

Focus: **work**

Study these C1 items and their meanings.

portfolio career — a working life made up of several part-time roles instead of one full-time job

side hustle — a small business you run alongside your main job

burnout — physical and mental collapse from prolonged overwork

tenured — holding a permanent position, especially in a university

precarious — insecure and uncertain, without long-term guarantees

to plateau — to reach a level of progress after which further growth stops

to headhunt — to actively recruit someone away from their current employer

gig economy — a labour market based on short-term, task-based contracts

to upskill — to learn additional skills to stay relevant at work

a sabbatical — an extended paid or unpaid break from work, often for study or rest

sought-after — in high demand — the kind of profile employers actively chase

dead-end job — a role that offers no realistic progression or growth

Ask the teacher — notes to bring to class



Grammar

Focus: **discourse markers (1): linkers**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/1b**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **people & belonging**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *work* list.
- 3 Discuss: *Is it possible to be objective about people & belonging?* Justify your view.

Writing

Write 220–260 words on: **“People & Belonging — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*discourse markers (1): linkers*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. After eighteen months without a break, he was hospitalised for _____.
(A) a plateau
(B) burnout
(C) a headhunt
(D) the gig economy
2. As a _____ professor, she cannot legally be dismissed without serious cause.
(A) precarious
(B) tenured
(C) headhunted
(D) portfolio
3. She was _____ by a rival firm during a conference.
(A) plateaued
(B) tenured
(C) headhunted
(D) burnt out
4. His growth _____ in year three; the role stopped teaching him anything new.
(A) plateaued
(B) headhunted
(C) tenured
(D) hustled
5. Weekend photography began as a _____ and slowly became her main income.
(A) burnout
(B) tenure
(C) side hustle
(D) plateau

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 1B. A job for life?

Home practice · work & discourse markers · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

VOCABULARY

10 min

1 · Modern work — choose the best word

1. After eighteen months without a break, he was hospitalised for ____.

a. a plateau

b. burnout ✓

c. a headhunt

d. the gig economy

2. As a ____ professor, she cannot legally be dismissed without serious cause.

a. precarious

b. tenured ✓

c. headhunted

d. portfolio

3. She was ____ by a rival firm during a conference.

a. plateaued

b. tenured

c. headhunted ✓

d. burnt out

4. His growth _____ in year three; the role stopped teaching him anything new.

a. plateaued ✓

b. headhunted

c. tenured

d. hustled

5. Weekend photography began as a _____ and slowly became her main income.

a. burnout

b. tenure

c. side hustle ✓

d. plateau

Score: 5 / 5

Try again

GRAMMAR

10 min

2 · Complete with the correct linker

WORD BANK — DRAG OR TAP, THEN TAP A GAP

however

moreover

consequently

despite

in short

1. The interview went badly; **consequently** , she was not shortlisted.
2. The role pays well. **moreover** , the international travel is a bonus.
3. It is a demanding job. **however** , hundreds apply every year.
4. **despite** _ his lack of formal qualifications, he was promoted first.

5. **in short**_, a portfolio career is a strategy, not an accident.

Score: 5 / 5

🔄 Try again

GRAMMAR

10 min

3 · Combine into one formal sentence

1. *The salary is good. On the other hand, the hours are brutal.*

Hide answer

The salary is good; however, the hours are brutal.

2. *She works hard. Because of this, she was promoted twice in a year.*

Hide answer

She works hard; consequently, she was promoted twice in a year.

3. *He has no diploma, but the company hired him anyway.*

Hide answer

Despite having no diploma, the company hired him.

4. *The report is short and it is clear.*

Hide answer

The report is short; moreover, it is clear.

VOCABULARY +

8 min

4 · Workplace phrasal verbs

DRAG THE MEANING ONTO THE WORD

Reset

to accept a new responsibility or role

to leave a senior position voluntarily

to advance in a company from a junior position

to fail to keep up with a schedule or a competitor

to give something formally to a person in authority (e.g. your notice)

to hand in

to give something formally to a person in authority (e.g. your notice)

Hide answer

to give something formally to a person in authority (e.g. your notice)

to take on

to accept a new responsibility or role

Hide answer

to accept a new responsibility or role

to step down

to leave a senior position voluntarily

Hide answer

to leave a senior position voluntarily

to work your way up

to advance in a company from a junior position

Hide answer

to advance in a company from a junior position

to fall behind

to fail to keep up with a schedule or a competitor

Hide answer

to fail to keep up with a schedule or a competitor

LISTENING

10 min

5 · A career-change confession

Listen to a mid-career professional explain why she resigned from a corporate job to open a small bakery.

▶ 0:00 / 0:00

1. Which single moment triggered her decision?

Hide answer

A birthday spent working through the weekend to hit a quarterly target.

2. What does she miss most about the corporate world?

Hide answer

The health insurance and the intellectual challenge of large problems.

3. What has surprised her most about running a bakery?

Hide answer

How physically demanding it is — she sleeps better but hurts more.

WRITING

20 min

6 · Formal email (140–170 words)

Write a formal email to your manager requesting a four-day working week. Use at least four discourse markers and two work-vocabulary items from this lesson.

← Back to Class Book 1B

Contents →



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 2 · 2A

Do you remember...?

Theme · Memory & Meaning



Unit 2 · 2A

Do you remember...?

Theme: Memory & Meaning

Learning objectives

- Expand C1 vocabulary related to **word building: abstract nouns**.
- Use **the past: habitual events and specific incidents** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

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Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **"Memory & Meaning"**?
- 2 How comfortable are you using vocabulary about **word building: abstract nouns**?
Give one recent example.
- 3 When did you last use — or misuse — **the past: habitual events and specific incidents**?

Reading

A hallway of doors

Memory, the neuroscientist Charan Ranganath argues, is not a filing cabinet but a hallway of doors, only a few of which we ever bother to open. Behind most of them are the ordinary Tuesdays of our lives — the Tuesdays we could not describe now even if a stranger's freedom depended on it. Behind the others are the events we return to obsessively: the first heartbreak, the classroom humiliation, the odd, brilliant Tuesday when everything, for a moment, made sense.

What is odd about this hallway is how much its architecture changes over time. The child who once terrified you turns out, in the retelling, to be a shy boy who was terrified of you. The teacher you idolised becomes, at thirty-five, a slightly ridiculous adult. Memory is less a record than a workshop; each visit is a small renovation. And the workshop has its own logic. We polish the memories that flatter the story we currently tell about ourselves, and quietly discard the ones that contradict it — a process psychologists call "narrative editing" and the rest of us, less kindly, call "misremembering".

This has practical consequences. Studies of eyewitness testimony show that even confident, sincere witnesses routinely misremember details of events they lived through. Elizabeth Loftus, perhaps the most cited researcher in the field, has shown in laboratory conditions how a well-placed leading question — "How fast was the car going when it smashed into the other one?" — can implant details, such as broken glass, that were never there. Confidence, worryingly, correlates poorly with accuracy.

If memory is a workshop rather than an archive, we ought to be more forgiving readers of our own past — and more sceptical readers of everyone else's. The uncle who "always" belittled you may, on inspection, have done so twice. The friend who "abandoned" you may, in her version, have quietly reached out three times. This is not to say that no one is ever cruel or that nothing ever really happened. It is only to say that the past, however solid it feels, is one of the more heavily renovated rooms in the mind — the boring

Ask the teacher — notes to bring to class



Tuesdays included.

Comprehension — choose the best answer.

1. The 'hallway of doors' metaphor suggests that:
 - (A) memory stores everything neatly
 - (B) we only revisit selected events
 - (C) we forget nothing important
 - (D) we remember only childhood
2. The writer says that ordinary Tuesdays are:
 - (A) the most vivid memories
 - (B) impossible to describe later
 - (C) always traumatic
 - (D) carefully filed away
3. 'Memory is less a record than a workshop' implies memory:
 - (A) decays gradually
 - (B) is remade every time we revisit it
 - (C) is fixed after age 25
 - (D) is unreliable only in old age
4. The term 'narrative editing' refers to:
 - (A) writing an autobiography
 - (B) adjusting memories to fit our current self-image
 - (C) learning to lie under stress
 - (D) the way novelists work
5. Elizabeth Loftus's leading-question experiment shows that:
 - (A) confident witnesses are always right
 - (B) false details can be implanted by wording alone
 - (C) memory improves under pressure
 - (D) children are worse witnesses than adults
6. The writer's final advice is to be:
 - (A) more sceptical of our own past AND kinder to other people's versions
 - (B) wholly distrustful of every memory
 - (C) less curious about the past
 - (D) quicker to accuse others of lying

Ask the teacher — notes to bring to class



Vocabulary

Focus: **word building: abstract nouns**

Study these C1 items and their meanings.

nostalgia — a bittersweet longing for a past that may never have existed as we remember it

resentment — long-held bitter feeling caused by a real or perceived wrong

resilience — the capacity to recover quickly from difficulty

curiosity — a strong desire to know or learn something new

belonging — the feeling of being an accepted, comfortable member of a group

yearning — a persistent, wistful desire, usually for something out of reach

displacement — the experience of being moved from your original home or place

gratitude — the quality of feeling and expressing thankfulness

Ask the teacher — notes to bring to class



Grammar

Focus: ***the past: habitual events and specific incidents***

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/2a**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **memory & meaning**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *word building: abstract nouns* list.
- 3 Discuss: *Is it possible to be objective about memory & meaning?* Justify your view.

Writing

Write 220–260 words on: **“Memory & Meaning — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*the past: habitual events and specific incidents*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. She has an extraordinary _____ to recover after every setback.
(A) resentment
(B) resilience
(C) displacement
(D) nostalgia
2. His childhood letters are full of _____ for a country he barely remembers.
(A) gratitude
(B) curiosity
(C) yearning
(D) belonging
3. There is no _____ in his voice when he talks about his father.
(A) resentment
(B) curiosity
(C) belonging
(D) gratitude
4. That first summer camp gave me a real sense of _____.
(A) displacement
(B) belonging
(C) yearning
(D) resilience
5. After twenty years abroad, she still lives with a quiet _____ that no city can cure.
(A) gratitude
(B) curiosity
(C) displacement
(D) resilience

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 2A. Do you remember...?

Home practice · past tenses & abstract nouns · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

VOCABULARY

10 min

1 · Abstract nouns — choose the best word

1. She has an extraordinary _____ to recover after every setback.

a. resentment

b. resilience ✓

c. displacement

d. nostalgia

2. His childhood letters are full of _____ for a country he barely remembers.

a. gratitude

b. curiosity

c. yearning ✓

d. belonging

3. There is no _____ in his voice when he talks about his father.

a. resentment ✓

b. curiosity

c. belonging

d. gratitude

4. That first summer camp gave me a real sense of ____.

a. displacement

b. belonging ✓

c. yearning

d. resilience

5. After twenty years abroad, she still lives with a quiet ____ that no city can cure.

a. gratitude

b. curiosity

c. displacement ✓

d. resilience

Score: 5 / 5

Try again

GRAMMAR

10 min

2 · Complete with the right past form

WORD BANK — DRAG OR TAP, THEN TAP A GAP

would spend

was living

had never seen

used to think

was reading

1. Every winter we **would spend** _ Christmas at my grandparents' farm.
2. When the earthquake hit, I **was living** _ in a tiny flat in the city centre.
3. I **had never seen** _ snow before that January in Berlin.
4. As a child, I **used to think** _ my father knew absolutely everything.
5. She **was reading** _ his old letter when the doorbell rang.

Score: 5 / 5

Try again

GRAMMAR

10 min

3 · Rewrite using the structure in brackets

1. *My father sang every morning while making coffee. (would)*

Hide answer

My father would sing every morning while making coffee.

2. *I was very shy as a child. (used to)*

Hide answer

I used to be very shy as a child.

3. *The film started before we arrived. (past perfect)*

Hide answer

The film had started before we arrived.

4. *I fell off my bike while I looked at a friend. (past simple + past continuous)*

Hide answer

I fell off my bike while I was looking at a friend.

VOCABULARY +

8 min

4 · More abstract nouns

DRAG THE MEANING ONTO THE WORD

Reset

a specific act of remembering something

a firm and repeated demand or statement

a preoccupation that dominates one's thoughts

a pleasurable, often lengthy account of a past memory

a similarity in appearance or nature between people or things

recollection

a specific act of remembering something

Hide answer

a specific act of remembering something

reminiscence

a pleasurable, often lengthy account of a past memory

Hide answer

a pleasurable, often lengthy account of a past memory

resemblance

a similarity in appearance or nature between people or things

Hide answer

a similarity in appearance or nature between people or things

insistence

a firm and repeated demand or statement

Hide answer

a firm and repeated demand or statement

obsession

a preoccupation that dominates one's thoughts

Hide answer

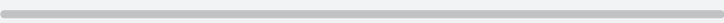
a preoccupation that dominates one's thoughts

LISTENING

10 min

5 · A grandmother's recording

Listen to a 90-year-old woman recorded by her grandson for a family archive.

▶ 0:00 / 0:00   

1. What single event does she keep returning to in her account?

Hide answer

The day she left her home village at 19.

2. Which detail of her early life does she describe with most affection?

Hide answer

Her father's Sunday radio ritual.

3. What warning does she give her grandson about memory? [Hide answer](#)

That we polish the parts we love and file away the rest.

WRITING

6 · A short letter to your younger self (120–150 words)

20 min

Write a short letter to yourself at 10 years old. Use at least one *used to* / *would*, one past continuous, one past perfect and two abstract nouns from the unit.

[← Back to Class Book 2A](#)

[Next · Workbook 2B →](#)



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 2 · 2B

Reading between the lines

Theme · Memory & Meaning



Unit 2 · 2B

Reading between the lines

Theme: Memory & Meaning

Learning objectives

- Expand C1 vocabulary related to **communication & misunderstanding**.
- Use **advanced reported speech: reporting verbs & patterns** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/2b. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **"Memory & Meaning"**?
- 2 How comfortable are you using vocabulary about **communication & misunderstanding**? Give one recent example.
- 3 When did you last use — or misuse — **advanced reported speech: reporting verbs & patterns**?

Reading

The art of not quite saying it

Most of what we mean at work, at home and online is not said outright. We hint, we imply, we backtrack. When a colleague says, "It's a bold idea," they may mean anything from genuine admiration to polite horror. When your partner asks, "Are you really going to wear that?" they are almost certainly not asking a question. Reading between the lines is not a bonus skill in English — for many speakers, it is the main event.

Linguists call this pragmatics: the study of what people mean beyond what they literally say. A single sentence — "Have you eaten?" — can be a genuine question, an invitation to lunch, a subtle way of asking whether you can be trusted with a difficult conversation, or a mother's disguised complaint. Context does most of the work, but so does tone, timing and what is not said. A five-second pause before "Fine" carries more information than the word itself.

British English pushes this indirectness to a level that other cultures find quietly bewildering. "I hear what you're saying" almost never means agreement; more often, it means "I've registered your objection and I am about to ignore it". "That's an interesting point" can be a warm compliment or a polite refusal, depending on the eyebrows involved. "We should have coffee sometime" is, in most cases, a full sentence and a full closing gesture — an invitation and its own gentle cancellation, delivered in one breath.

Yet indirectness is not just a British eccentricity. Cultures around the world have their own subtext dictionaries. In Japan, silence and gaze do work that English does in words. In much of Latin America, an emphatic "yes" can mean "I hear you" without any commitment to act. What makes English particularly interesting for C1 learners is the way its indirectness is often disguised as directness: the phrasing feels blunt on the page, but the meaning has been carefully softened, hedged and half-taken-back.

To sound truly fluent, then, you have to be able to hear the shape of the sentence someone almost said — and to produce, on demand, the sentence you almost mean. It is a

Ask the teacher — notes to bring to class



skill that no dictionary teaches and that no test quite measures. But it is, arguably, the last real threshold between advanced and native fluency: the point at which a foreigner stops translating words and starts translating silences.

Comprehension — choose the best answer.

1. According to the text, most communication at work and home is:
(A) direct and explicit
(B) indirect and implied
(C) written down carefully
(D) translated into other languages
2. 'It's a bold idea' is offered as an example of a phrase that can:
(A) mean exactly what it says
(B) carry very different meanings depending on tone
(C) only be used in writing
(D) be used only by managers
3. 'Pragmatics' is described as the study of:
(A) grammar of long sentences
(B) meaning beyond the literal words
(C) formal writing conventions
(D) pronunciation of stressed syllables
4. According to the writer, 'I hear what you're saying' usually signals:
(A) complete agreement
(B) polite disagreement or refusal to act
(C) confusion about the message
(D) a formal apology
5. What does the writer say makes English indirectness particularly tricky?
(A) It is universal to all cultures
(B) It is often disguised as directness
(C) It only occurs in writing
(D) It is limited to office life
6. The writer's closing point about the 'last real threshold' of fluency is:
(A) learning technical vocabulary
(B) translating silences, not just words
(C) mastering irregular verbs
(D) improving pronunciation

Ask the teacher — notes to bring to class



Vocabulary

Focus: **communication & misunderstanding**

Study these C1 items and their meanings.

to imply — to suggest something indirectly, without saying it openly

to hint (at) — to give a small, indirect clue about something

to insinuate — to suggest something negative in an indirect, unpleasant way

to gloss over — to mention or treat something briefly to avoid difficulty

to backtrack — to withdraw or soften a previous statement

to talk at cross-purposes — to be having a conversation in which each person misunderstands the other

a slip of the tongue — a small mistake in speech that reveals what you really think

to read between the lines — to understand a hidden meaning that is not stated openly

Ask the teacher — notes to bring to class



Grammar

Focus: **advanced reported speech: reporting verbs & patterns**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/2b**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **memory & meaning**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *communication & misunderstanding* list.
- 3 Discuss: *Is it possible to be objective about memory & meaning?* Justify your view.

Writing

Write 220–260 words on: **“Memory & Meaning — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*advanced reported speech: reporting verbs & patterns*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. She never criticised him openly — she only _____ that he was late for everything.
(A) denied
(B) implied
(C) insisted
(D) apologised
2. The politician started to _____ as soon as he saw how badly his comment had landed.
(A) backtrack
(B) insinuate
(C) insist
(D) warn
3. Journalists trained to interview politicians learn to _____ at the truth beneath the answers.
(A) read between the lines
(B) gloss over
(C) insist on
(D) accuse
4. He kept _____ over the numbers, hoping no one would notice the loss.
(A) glossing
(B) insisting
(C) hinting
(D) backtracking
5. We must have been _____ — she thought I was quitting, and I thought she was firing me.
(A) reading between the lines
(B) backtracking
(C) talking at cross-purposes
(D) denying

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 2B. Reading between the lines

Home practice · reporting verbs & subtext · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

VOCABULARY

1 · Communication — choose the best expression

10 min

1. She never criticised him openly — she only _____ that he was late for everything.

a. denied

b. implied ✓

c. insisted

d. apologised

2. The politician started to _____ as soon as he saw how badly his comment had landed.

a. backtrack ✓

b. insinuate

c. insist

d. warn

3. Journalists trained to interview politicians learn to _____ at the truth beneath the answers.

a. read between the lines ✓

b. gloss over

c. insist on

d. accuse

4. He kept _____ over the numbers, hoping no one would notice the loss.

a. glossing ✓

b. insisting

c. hinting

d. backtracking

5. We must have been _____ — she thought I was quitting, and I thought she was firing me.

a. reading between the lines

b. backtracking

c. talking at cross-purposes ✓

d. denying

Score: 5 / 5

🔄 Try again

GRAMMAR

2 · Complete with the correct reporting verb + form

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

accused me of

apologised for

warned me not to

recommended

denied

1. The teacher **warned me not to** _ speaking during the exam.
2. He **denied** _ ever taking my keys.
3. She **apologised for** _ being late by more than an hour.
4. My mother **accused me of** _ lying about the phone bill.
5. The nurse **recommended** _ resting for at least three days.

Score: 5 / 5

Try again

GRAMMAR

10 min

3 · Rewrite in reported speech

Choose a natural reporting verb — do NOT use the neutral *said (that)*.

1. *"I didn't take your book," she said.*

Hide answer

She denied taking my book.

2. *"You should really see a doctor," he said to me.*

Hide answer

He advised me to see a doctor.

3. *"I'm so sorry I forgot," she said.*

Hide answer

She apologised for forgetting.

4. *"If you touch that again, I'll call your mother," he said.*

Hide answer

He threatened to call my mother if I touched it again.

5. *"Let's meet on Friday instead," she said.*

Hide answer

She suggested meeting on Friday instead.

VOCABULARY +

8 min

4 · Reporting-verb patterns

DRAG THE MEANING ONTO THE WORD

Reset

to make someone remember to do something

to demand something firmly and repeatedly

to say that someone has done something wrong

to express happiness at someone's success or good news

to say you will do something bad if a condition is not met

to insist on (something)

to demand something firmly and repeatedly

Hide answer

to demand something firmly and repeatedly

to accuse (someone) of

to say that someone has done something wrong

Hide answer

to say that someone has done something wrong

to congratulate (someone) on

to express happiness at someone's success or good news

Hide answer

to express happiness at someone's success or good news

to remind (someone) to

to make someone remember to do something

Hide answer

to make someone remember to do something

to threaten to

to say you will do something bad if a condition is not met

Hide answer

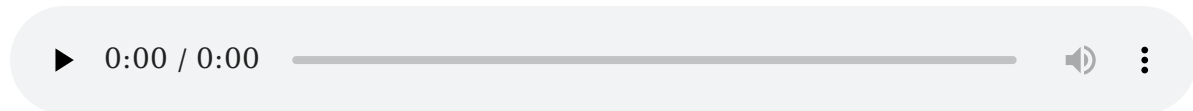
to say you will do something bad if a condition is not met

LISTENING

10 min

5 · A voice message

Listen to a friend leaving a voice message about a lunch that did not go well.



1. What is the speaker's overall feeling about the lunch?

[Hide answer](#)

Uneasy — something was implied but not said.

2. What did her friend seem to be hinting at?

[Hide answer](#)

That she wants to end the friendship, or take a long break from it.

3. What does the speaker plan to do next?

[Hide answer](#)

Send a direct message asking her friend to say clearly what she means.

WRITING

20 min

6 · Reply to the message (120–150 words)

Imagine you are the friend receiving that voice message. Reply in a message that is clear but kind, using at least three different reporting verbs and one expression from the vocabulary bank.

[← Back to Class Book 2B](#)[Contents →](#)



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 3 · 3A

A love-hate relationship

Theme · History & Drama



Unit 3 · 3A

A love-hate relationship

Theme: History & Drama

Learning objectives

- Expand C1 vocabulary related to **phrases with get**.
- Use **get** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/3a. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **"History & Drama"**?
- 2 How comfortable are you using vocabulary about **phrases with get**? Give one recent example.
- 3 When did you last use — or misuse — **get**?

Reading

The city I cannot forgive

I have lived in London for twenty-two years. That is old enough to have children who were born here and never known anywhere else; long enough, in most towns, to be considered a native. And yet, if you ask me on any given Tuesday whether I actually like it, the honest answer is: it depends on the hour.

There are mornings when the city gets under my skin in the good way. I get off the bus at Piccadilly, and the sheer variety of people — the Nigerian grandmother arguing gently with the Turkish greengrocer, the Polish plumber shouting into his phone in three languages — gives me a private, unreasonable rush of pride. Then, on the way home, I get squashed onto a tube carriage that has been out of service for maintenance since 2019, and I want to leave the country. Not the city — the country.

Urban psychologists have a term for this: they call it "ambivalent attachment", and, apparently, most long-term residents of large cities feel it. What they mean is that the same features that make a city intolerable — the density, the noise, the improbable rents — are inseparable from the features that make it addictive. You cannot get the museums and the two-in-the-morning noodles without the queue and the sirens. The compromise is the point.

What has surprised me most, as the years go on, is that I have stopped waiting to fall completely in love with London or completely out of it. I have got, instead, a working relationship with the place — the sort of relationship you can have with a difficult but interesting relative. Some weeks are affectionate. Some weeks are a fight. And, embarrassingly, if I moved tomorrow, I would spend the rest of my life quietly missing the very things I currently complain about most. That, I think, is what a love-hate relationship actually is.

Comprehension — choose the best answer.

Ask the teacher — notes to bring to class



1. The writer's overall attitude to London is best described as:
 - (A) mostly positive
 - (B) mostly negative
 - (C) openly ambivalent
 - (D) increasingly indifferent
2. The Piccadilly bus scene is used to illustrate:
 - (A) urban stress
 - (B) unreasonable civic pride
 - (C) loneliness
 - (D) gentrification
3. 'Ambivalent attachment' according to urban psychologists means that:
 - (A) most residents secretly wish to leave
 - (B) hate and love of a city share the same causes
 - (C) attachment weakens with time
 - (D) commuters bond faster than others
4. 'The compromise is the point' implies that:
 - (A) cities disappoint everyone equally
 - (B) the trade-off IS what makes city life valuable
 - (C) smaller towns are objectively better
 - (D) residents overpay for convenience
5. The writer's current stance towards London is:
 - (A) romantic idealism
 - (B) quiet resignation
 - (C) an honest working relationship
 - (D) planned departure
6. The final admission — that leaving would trigger missing what she now complains about — reveals:
 - (A) hypocrisy
 - (B) the paradox at the heart of a love-hate relationship
 - (C) regret about staying
 - (D) financial dependence on the city

Ask the teacher — notes to bring to class



Vocabulary

Focus: **phrases with get**

Study these C1 items and their meanings.

get on with it — stop delaying and continue with a task

get on someone's nerves — irritate someone repeatedly

get cold feet — become suddenly nervous about a decision

get under someone's skin — affect someone deeply, often as annoyance

get fed up — lose patience after long dissatisfaction

get itchy feet — feel a strong urge to travel or move on

get out of hand — become uncontrollable

get the hang of — acquire skill or understanding of something

Ask the teacher — notes to bring to class



Grammar

Focus: **get**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/3a**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **history & drama**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *phrases with get* list.
- 3 Discuss: *Is it possible to be objective about history & drama?* Justify your view.

Writing

Write 220–260 words on: **“History & Drama — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*get*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. I finally _____ him _____ his old records — he had refused for years.
(A) got / lend
(B) got / to lend
(C) get / lend
(D) got / lending
2. It's _____ dark — we should head back.
(A) getting
(B) got
(C) gets
(D) get
3. She _____ last month after eight years in the same role.
(A) got promoted
(B) get promoted
(C) getting promoted
(D) gets promoted
4. I really must _____ my hair _____.
(A) get / cut
(B) got / cutting
(C) get / cutting
(D) got / cut
5. I've _____ a headache, do you mind if we stop?
(A) got
(B) getting
(C) get
(D) gets

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 3A. A love-hate relationship

Home practice · uses of get & idiomatic phrases · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

1 · The many uses of get — choose the best option

10 min

1. I finally _____ him _____ his old records — he had refused for years.

a. got / lend

b. got / to lend ✓

c. get / lend

d. got / lending

2. It's _____ dark — we should head back.

a. getting ✓

b. got

c. gets

d. get

3. She _____ last month after eight years in the same role.

a. got promoted ✓

b. get promoted

c. getting promoted

d. gets promoted

4. I really must _____ my hair _____.

a. get / cut ✓

b. got / cutting

c. get / cutting

d. got / cut

5. I've _____ a headache, do you mind if we stop?

a. got ✓

b. getting

c. get

d. gets

Score: 5 / 5

Try again

VOCABULARY

10 min

2 · Complete with a phrase from the box

WORD BANK — DRAG OR TAP, THEN TAP A GAP

got soaked

got hold of

got on my nerves

got fed up

got cold feet

1. The neighbour's dog barked all night — it really **got on my nerves** **got on my nerves**.
2. We **got soaked** **got soaked** walking back — the rain was biblical.
3. After twenty years in the same job, she simply **got fed up** **got fed up** and left.

4. I've been trying all week — I finally **got hold of** **got hold of** her this morning.

5. He was about to sign the offer, then **got cold feet** **got cold feet** at the last minute.

Score: 5 / 5

Try again

GRAMMAR

10 min

3 · Rewrite using the structure in brackets

1. *Someone stole her wallet on the tube. (passive with get)*

Hide answer

Her wallet got stolen on the tube. / She got her wallet stolen on the tube.

2. *A mechanic repaired the car for me. (get something done)*

Hide answer

I got the car repaired.

3. *I persuaded my brother to help. (get someone to do)*

Hide answer

I got my brother to help.

4. *It is becoming cold. (get + adjective)*

Hide answer

It is getting cold.

VOCABULARY +

8 min

4 · More phrases with get

DRAG THE MEANING ONTO THE WORD

Reset

have a good relationship with them

escape blame or punishment for doing it

succeed in making someone understand you

recover from an illness, shock or heartbreak

finally find time to do something you've been putting off

get away with (something)

escape blame or punishment for doing it

Hide answer

escape blame or punishment for doing it

get over (something)

recover from an illness, shock or heartbreak

Hide answer

recover from an illness, shock or heartbreak

get through to (someone)

succeed in making someone understand you

Hide answer

succeed in making someone understand you

get round to (doing)

finally find time to do something you've been putting off

Hide answer

finally find time to do something you've been putting off

get on (well) with (someone)

have a good relationship with them

Hide answer

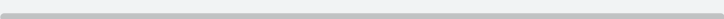
have a good relationship with them

LISTENING

10 min

5 · Podcast · Do I actually like London?

Listen to a British man in his forties on a podcast, reflecting on his love-hate relationship with London.

▶ 0:00 / 0:00   

1. How often does he say London makes him furious?

Hide answer

At least once a week.

2. Name three specific things that annoy him on any given week.

Hide answer

Overpriced coffee, cyclists pushing him off the pavement, and Northern Line delays.

3. What kind of moments 'get to him' in the good way?

Hide answer

The lit-up river at London Bridge, a birthday dinner in a Turkish place in Green Lanes, and a chatty black-cab driver taking him home.

4. How does he now describe his relationship with the city?

Hide answer

Not exactly love, definitely not hate — a grown-up 'working relationship'.

WRITING

20 min

6 · A short review (150–180 words)

Write a short review of your own city for a travel magazine — but write it as honestly ambivalent, not glossy. Use at least four different meanings of *get* and two idiomatic *get*-phrases.

← Back to Class Book 3A

Next · Workbook 3B →



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 3 · 3B

Dramatic licence

Theme · History & Drama



Unit 3 · 3B

Dramatic licence

Theme: History & Drama

Learning objectives

- Expand C1 vocabulary related to **conflict and warfare**.
- Use **discourse markers (2): adverbs and adverbial expressions** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/3b. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **"History & Drama"**?
- 2 How comfortable are you using vocabulary about **conflict and warfare**? Give one recent example.
- 3 When did you last use — or misuse — **discourse markers (2): adverbs and adverbial expressions**?

Reading

The war that didn't happen (quite like that)

Every generation, it seems, has one big film about the same war. What changes is the war itself: not what happened, but what audiences want to be told about it. In the 1950s, the Second World War on screen was almost entirely about heroism; by the 1970s it had become mostly about disillusion; by the 2000s it was, notably, about civilian trauma. The events did not shift — the appetite of the audience did.

Filmmakers, understandably, respond to that appetite. They compress six weeks of paperwork into a single dramatic afternoon; they invent a composite peasant to stand in for a whole village; they let two historical figures who never met in life meet, memorably, on screen. Broadly, most historians accept these liberties — they know that cinema is not the archive and never claimed to be. What historians resist, however, is the moment when invention crosses a line: when the film changes not the pace of events but their meaning, and, in doing so, quietly rewrites what a war was "about".

The trouble is that film, in most people's minds, wins. Interestingly, memory researchers have shown that a striking cinematic image can overwrite a viewer's earlier factual knowledge, even when the viewer knows the film is dramatised. Once you have seen a fictional treaty being signed by two convincing actors in a beautifully lit room, that treaty is, for most practical purposes, the version you will carry with you. The paperwork version — three weeks in a cold hotel — cannot compete.

None of this argues for banning invention. Cinema without dramatic licence would be an uninteresting genre of court transcript. It argues, rather, for a small habit of scepticism at the exit door. Before you leave a historical film, ask yourself, honestly: which parts of what I've just felt do I actually know?

Comprehension — choose the best answer.

Ask the teacher — notes to bring to class



1. The writer's opening point about each generation's 'big war film' is that:
 - (A) the events change
 - (B) the wars keep repeating
 - (C) the audience's appetite changes, not the events
 - (D) the films get better
2. Which of these liberties would 'most historians accept'?
 - (A) inventing a composite peasant
 - (B) changing who won a battle
 - (C) swapping the reasons for a war
 - (D) erasing a whole country
3. Historians resist inventions that:
 - (A) compress time
 - (B) change the pace of events
 - (C) change the meaning of events
 - (D) add fictional side characters
4. 'The trouble is that film, in most people's minds, wins' means:
 - (A) cinema outsells books
 - (B) cinematic images overwrite prior factual knowledge
 - (C) audiences trust actors more than politicians
 - (D) history books are unread
5. The writer's final recommendation is:
 - (A) ban historical fiction
 - (B) make cinema more accurate
 - (C) cultivate small scepticism at the exit door
 - (D) avoid war films
6. The writer's overall stance on dramatic licence is best described as:
 - (A) categorically opposed
 - (B) enthusiastically supportive
 - (C) pragmatically accepting, with reservations
 - (D) indifferent

Ask the teacher — notes to bring to class



Vocabulary

Focus: **conflict and warfare**

Study these C1 items and their meanings.

a ceasefire — an agreed temporary stop to fighting

a treaty — a formal signed agreement between states

a siege — surrounding a place to force it to surrender

an ambush — a surprise attack from a hidden position

a stalemate — a situation in which neither side can win or move

an armistice — a formal agreement to end hostilities, short of a full peace

a skirmish — a short, small-scale fight, often unplanned

surrender — to formally give up and accept defeat

Ask the teacher — notes to bring to class



Grammar

Focus: **discourse markers (2): adverbs and adverbial expressions**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/3b**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **history & drama**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *conflict and warfare* list.
- 3 Discuss: *Is it possible to be objective about history & drama?* Justify your view.

Writing

Write 220–260 words on: **“History & Drama — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*discourse markers (2): adverbs and adverbial expressions*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. The visuals were extraordinary. _____, the plot was almost entirely invented.
(A) Historically
(B) Physically
(C) Reasonably
(D) Barely
2. _____, some compression of time is unavoidable in any historical film.
(A) Admittedly
(B) Curiously
(C) Basically
(D) Fortunately
3. The film flatters one side throughout. _____, we are no longer in the territory of dramatic licence.
(A) Meanwhile
(B) Firstly
(C) Arguably
(D) Softly
4. _____, that is exactly the argument the director gave in his interview.
(A) Interestingly
(B) Barely
(C) Roughly
(D) Softly
5. The pace of events is fine; _____, their meaning has been rewritten.
(A) nevertheless
(B) meanwhile
(C) notably
(D) personally

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 3B. Dramatic licence

Home practice · discourse markers & warfare vocabulary · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

10 min

1 · Choose the right discourse marker

1. The visuals were extraordinary. _____, the plot was almost entirely invented.

a. Historically ✓

b. Physically

c. Reasonably

d. Barely

2. _____, some compression of time is unavoidable in any historical film.

a. Admittedly ✓

b. Curiously

c. Basically

d. Fortunately

3. The film flatters one side throughout. _____, we are no longer in the territory of dramatic licence.

a. Meanwhile

b. Firstly

c. Arguably ✓

d. Softly

4. _____, that is exactly the argument the director gave in his interview.

a. Interestingly ✓

b. Barely

c. Roughly

d. Softly

5. The pace of events is fine; _____, their meaning has been rewritten.

a. nevertheless ✓

b. meanwhile

c. notably

d. personally

Score: 5 / 5

Try again

VOCABULARY

2 · Complete with a warfare noun / verb from the box

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

treaty

surrender

stalemate

ambush

ceasefire

siege

1. After weeks of shelling, the city was finally under formal **siege** **siege**.

2. By December, negotiations had reached a complete **stalemate** **stalemate**.

3. The convoy was destroyed in a well-planned dawn **ambush** **ambush**.
4. Both sides finally agreed a 48-hour **ceasefire** **ceasefire** to allow evacuation.
5. The 1919 **treaty** **treaty** formally ended the war and redrew the borders.
6. Faced with impossible odds, the garrison had no choice but to **surrender** **surrender**.

Score: 6 / 6

Try again

GRAMMAR

3 · Rewrite using the discourse marker in brackets

10 min

1. *Some invention is unavoidable. Cinema is not the archive. (Admittedly, join the two)*

Hide answer

Admittedly, some invention is unavoidable — cinema is not the archive.

2. *That scene made the film. Without it, the ceasefire made no sense. (Arguably)*

Hide answer

Arguably, that scene made the film — without it, the ceasefire made no sense.

3. *The film was visually stunning. Its central meeting was pure invention. (Nevertheless)*

Hide answer

The film was visually stunning. Nevertheless, its central meeting was pure invention.

4. *The invention changed who did what to whom. Dramatic licence tipped into propaganda. (In other words)*

Hide answer

The invention changed who did what to whom — in other words, dramatic licence tipped into propaganda.

VOCABULARY +

4 · Metaphorical warfare — match the expressions

8 min

DRAG THE MEANING ONTO THE WORD

Reset

constantly attacked by hostile scrutiny

a hostile question no one warned you was coming

an agreed pause in an argument, without real peace

a situation in which no side in a political dispute will move

to concede an argument, usually reluctantly

a political stalemate

a situation in which no side in a political dispute will move

Hide answer

a situation in which no side in a political dispute will move

a ceasefire in a family row

an agreed pause in an argument, without real peace

Hide answer

an agreed pause in an argument, without real peace

an ambush question

a hostile question no one warned you was coming

Hide answer

a hostile question no one warned you was coming

to surrender a point

to concede an argument, usually reluctantly

Hide answer

to concede an argument, usually reluctantly

under siege by (the press / questions)

constantly attacked by hostile scrutiny

Hide answer

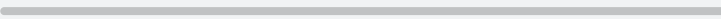
constantly attacked by hostile scrutiny

LISTENING

10 min

5 · Voice message · That new WWII film

Listen to a voice message a friend leaves after coming out of a much-hyped Second World War film.

▶ 0:00 / 0:00   

1. What does she praise about the film?

[Hide answer](#)

The visuals, the uniforms, the weapons, the maps — technically 'extraordinary'.

2. What historical invention does she object to?

[Hide answer](#)

A fictional peace negotiation in Berlin between two people who never met.

3. Why is she especially angry after leaving the cinema?

[Hide answer](#)

Because the couple in front of her was explaining the fictional plot to their teenage kids as if it had really happened.

4. How does she describe the director's defence of the licence?

[Hide answer](#)

Sarcastically — as 'emotional truth', which she says is what everyone says when they've invented a plot point and got caught.

WRITING

22 min

6 · A short opinion piece (180–210 words)

Write a short opinion piece for the culture section titled: "*When 'emotional truth' becomes a polite excuse.*" Use at least five different

discourse markers and two items of warfare vocabulary — one used literally, one metaphorically. End with a clear personal position.

← Back to Class Book 3B

Back to C1 contents →



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 4 · 4A

Making headlines

Theme · Media & Mystery



Unit 4 · 4A

Making headlines

Theme: Media & Mystery

Learning objectives

- Expand C1 vocabulary related to **media & journalism**.
- Use **adding emphasis (1): inversion** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/4a. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **“Media & Mystery”**?
- 2 How comfortable are you using vocabulary about **media & journalism**? Give one recent example.
- 3 When did you last use — or misuse — **adding emphasis (1): inversion**?

Reading

The headline you can't unsee

Every generation of journalists likes to say that headlines have never been more powerful, and every generation is, in a limited sense, correct. What has changed in the last decade is not the technique but the traffic: for the first time in the history of the press, most readers see the headline and never read the article. The headline is, effectively, the article.

Rarely, then, has the pressure on the sub-editor who writes it been greater. Not only must the headline be accurate, it must be surprising enough to earn a click and short enough to survive on a phone screen. Under no circumstances can it be dull — a dull headline in 2025 is a headline read by nobody. And yet, the moment it becomes too punchy, it drifts from summary to insinuation.

Little do most readers realise how the sausage is made. A reporter files fourteen hundred words at nine in the evening. A sub-editor she has never met writes the headline at half past nine, on deadline, from a rough desk brief. Seldom is that a recipe for nuance. Only rarely does the reporter get a chance to object before the front page is locked.

The result is a small industry of headlines that overstate what the article beneath them can prove. Some of this is fair — sharpening, not distortion. Some of it, however, tips into clickbait: a promise the article cannot keep. And here is the catch. Not only does the reader remember the headline more clearly than the article, memory researchers have shown that a striking headline can quietly overwrite the actual contents of the piece. The nuance in paragraph six rarely survives.

None of which argues for boring headlines. It argues, rather, for a small habit — one that most journalists secretly hope readers will develop. Before you retweet, before you're outraged, before you decide what a story "was about", read the article. Only then will you know whether the headline you cannot unsee was actually earned.

Comprehension — choose the best answer.

Ask the teacher — notes to bring to class



1. The writer's central claim about modern headlines is that:
 - (A) they are worse than they used to be
 - (B) they are effectively the article for most readers
 - (C) they are less powerful than a decade ago
 - (D) they are more accurate than the pieces beneath them
2. The description of how the sub-editor works is designed to show that:
 - (A) sub-editors are careless
 - (B) the process rarely allows for nuance
 - (C) reporters resent sub-editors
 - (D) the newsroom is too slow
3. According to the article, clickbait tips over the line when:
 - (A) it uses too many adjectives
 - (B) the article beneath cannot keep the promise
 - (C) it names a specific person
 - (D) it is written in the passive voice
4. The memory-research point is that:
 - (A) a strong headline can overwrite the article's actual contents
 - (B) readers forget headlines quickly
 - (C) sub-editors are not fact-checked
 - (D) long articles are always more accurate
5. The writer's practical advice to readers is:
 - (A) never trust a headline
 - (B) share only long articles
 - (C) read the piece before reacting
 - (D) prefer print over digital
6. The writer's overall attitude to punchy headlines is:
 - (A) categorically opposed
 - (B) enthusiastically supportive
 - (C) pragmatically accepting, with a warning
 - (D) indifferent

Ask the teacher — notes to bring to class



Vocabulary

Focus: **media & journalism**

Study these C1 items and their meanings.

a scoop — an important news story reported first by one paper

a byline — the printed line naming the article's author

an op-ed — an opinion piece by a named contributor

a retraction — a formal withdrawal of a published claim

clickbait — a headline designed to lure clicks, often over-promising

off the record — information given on condition it is not published

to break a story — to be the first outlet to publish it

spin — a slanted framing of the facts in someone's favour

Ask the teacher — notes to bring to class



Grammar

Focus: **adding emphasis (1): inversion**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/4a**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **media & mystery**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *media & journalism* list.
- 3 Discuss: *Is it possible to be objective about media & mystery?* Justify your view.

Writing

Write 220–260 words on: **“Media & Mystery — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*adding emphasis (1): inversion*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. _____ have I read a piece that misrepresented its own source so badly.
(A) Sometimes
(B) Rarely
(C) Often
(D) Usually
2. Not only _____ inaccurate, it was quietly retracted six hours later.
(A) the article was
(B) was the article
(C) did the article was
(D) article was
3. Under no circumstances _____ we run a headline we cannot verify.
(A) should
(B) we should
(C) must not
(D) we must
4. Only after two more sources confirmed the story _____ willing to publish.
(A) the editor was
(B) was the editor
(C) did the editor was
(D) editor was
5. Hardly _____ the piece appeared online when three other papers copied it.
(A) did
(B) the piece
(C) had
(D) was
6. Little _____ that the anonymous source was in fact a rival minister.
(A) knew the reporter
(B) did the reporter know
(C) the reporter knew
(D) reported the reporter

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 4A. Making headlines

Home practice · inversion & media vocabulary · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

10 min

1 · Inversion — choose the correct option

1. _____ have I read a piece that misrepresented its own source so badly.

a. Sometimes

b. Rarely ✓

c. Often

d. Usually

2. Not only _____ inaccurate, it was quietly retracted six hours later.

a. the article was

b. was the article ✓

c. did the article was

d. article was

3. Under no circumstances _____ we run a headline we cannot verify.

a. should ✓

b. we should

c. must not

d. we must

4. Only after two more sources confirmed the story ____ willing to publish.

a. the editor was

b. was the editor ✓

c. did the editor was

d. editor was

5. Hardly ____ the piece appeared online when three other papers copied it.

a. did

b. the piece

c. had ✓

d. was

6. Little ____ that the anonymous source was in fact a rival minister.

a. knew the reporter

b. did the reporter know ✓

c. the reporter knew

d. reported the reporter

Score: 6 / 6

Try again

VOCABULARY

2 · Complete with a newsroom term from the box

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

scoop

byline

clickbait

retraction

off the record

spin

1. The paper issued a full **retraction** **retraction** on page three the following morning.
2. Everyone knew the source was speaking strictly **off the record** **off the record**.
3. Landing that interview first was a genuine **scoop** **scoop** for the paper.
4. The piece has her **byline** **byline** but not her name in the headline.
5. The headline over-promised — pure **clickbait** **clickbait**, if we're honest.
6. The government tried to put a positive **spin** **spin** on the economic figures.

Score: 6 / 6

Try again

GRAMMAR

10 min

3 · Rewrite using the inversion in brackets

1. *The paper had never faced this much pressure before. (Never before..., with inversion)*
Hide answer
Never before had the paper faced this much pressure.
2. *The reporter did not know the meeting was already public. (Little did the reporter...)*
Hide answer
Little did the reporter know the meeting was already public.
3. *The article was inaccurate and defamatory. (Not only..., but also...)*
Hide answer
Not only was the article inaccurate, but it was also defamatory.
4. *You must not name an anonymous source without a second confirmation. (Under no circumstances...)*

Hide answer

Under no circumstances should you name an anonymous source without a second confirmation.

5. *We agreed to publish only when the source went on record. (Only when...)*

Hide answer

Only when the source went on record did we agree to publish.

VOCABULARY +

8 min

4 · Newsroom collocations

DRAG THE MEANING ONTO THE WORD

Reset

publicly stated and quotable

to be the first outlet to publish it

to publish it in a place where few readers will see it

to decide not to publish a story that had been prepared

someone in a position to know reliable inside information

to break a story

to be the first outlet to publish it

Hide answer

to be the first outlet to publish it

to bury a story

to publish it in a place where few readers will see it

Hide answer

to publish it in a place where few readers will see it

to spike a story

to decide not to publish a story that had been prepared

Hide answer

to decide not to publish a story that had been prepared

a well-placed source

someone in a position to know reliable inside information

Hide answer

someone in a position to know reliable inside information

on the record

publicly stated and

quatable

Hide answer

publicly stated and quatable

LISTENING

5 · Podcast · Off The Record — a sub-editor's confession

10 min

Listen to Tom, a veteran sub-editor, talk about how headlines actually get written.

▶ 0:00 / 0:00   

1. What does Tom claim is the fastest way to lose a reader for good?

Hide answer

A headline that promises more than the article can deliver.

2. Who typically writes the headline, and under what conditions?

Hide answer

A sub-editor who never spoke to the reporter, on deadline, from a rough desk brief.

3. What single habit does Tom ask his listeners to develop? Hide answer

Read the article before deciding whether the outrage over the headline is earned.

4. What emphasis-through-inversion structures does Tom use in the monologue? Hide answer

'Rarely does anyone read past the first paragraph', 'Never in the history of journalism have readers been more headline-dependent', 'Under no circumstances should it promise more than the article can deliver', 'Little do most people realise', 'Only then will you know'.

WRITING

22 min

6 · A short opinion piece (170–200 words)

Write a short opinion piece titled: "*The headline is doing the reader's thinking for them — and we are letting it.*" Use at least four inversions from three different triggers, and at least four items of media vocabulary. End with a clear personal position.

[← Back to Class Book 4A](#)[Next · Workbook 4B →](#)



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 4 · 4B

The great unknown

Theme · Media & Mystery



Unit 4 · 4B

The great unknown

Theme: Media & Mystery

Learning objectives

- Expand C1 vocabulary related to **mystery, evidence & the unexplained**.
- Use **speculation and deduction** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/4b. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **"Media & Mystery"**?
- 2 How comfortable are you using vocabulary about **mystery, evidence & the unexplained**? Give one recent example.
- 3 When did you last use — or misuse — **speculation and deduction**?

Reading

The comfort of a bad explanation

Every year, tens of thousands of adults are reported missing in wealthy countries. Nearly all of them come home within a week — embarrassed, tired, or simply out of range. But every year, a small percentage does not. Those cases become what investigators call "long-term unresolved" — cold, silent files that keep detectives and, curiously, the public up at night.

The strange thing about these unresolved cases is not their number, which is small, but the size of the space they occupy in the imagination. We invent scenarios for them. We whisper about affairs, debts, family secrets. We reach, almost immediately, for a bad explanation — because a bad explanation, cognitive scientists say, is easier for the mind to hold than no explanation at all.

Detectives who work these cases talk, again and again, about the discipline of not doing that. "The best investigator I ever worked with," one veteran said, "was a woman who could hold five theories in her head at once and refuse to marry the first one that felt satisfying." Cases collapse, she added, when a team falls in love with a hunch — because from that moment, every piece of new evidence gets bent to fit it.

Memory and cognitive researchers are now studying that same reflex in the rest of us. When we are told that something is unknown, our brains, quite quickly, generate an explanation and start defending it. This is not a moral failing. It is how the mind manages uncertainty. It is also, as any experienced detective will tell you, the fastest way to be wrong.

The practical takeaway is small and slightly uncomfortable. When we say we hate not knowing, what we really hate is the effort of leaving a gap unfilled. And that effort — the ability to sit with "I don't know" — is, perhaps counterintuitively, the beginning of clear thinking. Not only about missing persons. About more or less everything.

Comprehension — choose the best answer.

Ask the teacher — notes to bring to class



1. The writer's opening point about missing-person cases is that:
 - (A) their number is enormous
 - (B) their number is small but their imaginative weight is large
 - (C) most are never resolved
 - (D) detectives find them uninteresting
2. 'A bad explanation is easier for the mind to hold than no explanation at all' means:
 - (A) we prefer negative outcomes
 - (B) we prefer any narrative to a gap
 - (C) we distrust official accounts
 - (D) we forget quickly
3. According to the veteran detective, cases 'collapse' when:
 - (A) there are too many suspects
 - (B) the team falls in love with an early hunch
 - (C) there is no forensic evidence
 - (D) the media gets involved
4. Cognitive researchers claim the same reflex applies to:
 - (A) only trained detectives
 - (B) everyone facing uncertainty
 - (C) witnesses under stress
 - (D) elderly readers only
5. The writer describes generating a premature explanation as:
 - (A) a moral failing
 - (B) a professional lapse
 - (C) a normal way the mind manages uncertainty
 - (D) a rare event
6. The writer's practical takeaway is that:
 - (A) most mysteries are never solved
 - (B) we should trust our first hunch
 - (C) sitting with 'I don't know' is the beginning of clear thinking
 - (D) we should stop reading about unsolved cases

Ask the teacher — notes to bring to class



Vocabulary

Focus: **mystery, evidence & the unexplained**

Study these C1 items and their meanings.

a lead — a piece of information that might help solve a case

a hunch — a strong feeling about something, without hard evidence

a cover-up — a deliberate attempt to hide the truth

a red herring — a misleading clue that distracts from the real explanation

circumstantial evidence — evidence that suggests but does not prove

a plausible explanation — one that sounds reasonable and could well be true

an alibi — proof that a person was somewhere else at the time

to piece together — to gradually reconstruct a story from separate clues

Ask the teacher — notes to bring to class



Grammar

Focus: ***speculation and deduction***

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/4b**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **media & mystery**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *mystery, evidence & the unexplained* list.
- 3 Discuss: *Is it possible to be objective about media & mystery?* Justify your view.

Writing

Write 220–260 words on: **“Media & Mystery — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*speculation and deduction*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. Her coat is still on the chair — she _____ far.
(A) can't have gone
(B) must have gone
(C) should have gone
(D) might not have gone
2. The car engine is still warm — someone _____ it in the last hour.
(A) can't have driven
(B) must have driven
(C) shouldn't have driven
(D) may not have driven
3. He didn't answer — he _____ his phone in the other room.
(A) can't have left
(B) must have left
(C) may well have left
(D) shouldn't have left
4. The messages were never read — she _____ them.
(A) must have seen
(B) can't have seen
(C) should have seen
(D) might well have seen
5. There _____ a perfectly ordinary reason — there always is.
(A) may well be
(B) can't be
(C) must not be
(D) shouldn't be
6. Nobody heard the door — she _____ very quietly.
(A) must have come in
(B) can't have come in
(C) shouldn't have come in
(D) wouldn't have come in

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 4B. The great unknown

Home practice · speculation, deduction & mystery vocabulary · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

1 · Speculation & deduction — choose the correct option

10 min

1. Her coat is still on the chair — she _____ far.

a. can't have gone ✓

b. must have gone

c. should have gone

d. might not have gone

2. The car engine is still warm — someone _____ it in the last hour.

a. can't have driven

b. must have driven ✓

c. shouldn't have driven

d. may not have driven

3. He didn't answer — he _____ his phone in the other room.

a. can't have left

b. must have left

c. may well have left ✓

d. shouldn't have left

4. The messages were never read — she _____ them.

a. must have seen

b. can't have seen ✓

c. should have seen

d. might well have seen

5. There _____ a perfectly ordinary reason — there always is.

a. may well be ✓

b. can't be

c. must not be

d. shouldn't be

6. Nobody heard the door — she _____ very quietly.

a. must have come in ✓

b. can't have come in

c. shouldn't have come in

d. wouldn't have come in

Score: 6 / 6

Try again

VOCABULARY

2 · Complete with a word from the mystery bank

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

lead

hunch

red herring

alibi

cover-up

circumstantial

1. The evidence was strong but entirely **circumstantial** **circumstantial** — no one saw him at the scene.
2. That anonymous letter turned out to be a **red herring** **red herring** — it wasted three weeks of work.
3. She had a strong **hunch** **hunch** that the answer lay closer to home.
4. A retired colleague gave them their first fresh **lead** **lead** in six months.
5. The internal memo made it clear this was a **cover-up** **cover-up** from day one.
6. He had a solid **alibi** **alibi** — he was on a flight, in the air, at the time.

Score: 6 / 6

Try again

GRAMMAR

10 min

3 · Rewrite using the modal in brackets

1. *I'm confident she went out. (Rewrite with must have)*

Hide answer

She must have gone out.

2. *It's impossible that he heard the message. (Rewrite with can't have)*

Hide answer

He can't have heard the message.

3. *There is a strong probability that she took the call inside. (Rewrite with may well have)*

Hide answer

She may well have taken the call inside.

4. *It's theoretically possible that he simply forgot. (Rewrite with could have)*

Hide answer

He could have simply forgotten.

5. *I strongly suspect there is a mundane explanation. (Rewrite with there must be)*

Hide answer

There must be a mundane explanation.

VOCABULARY +

8 min

4 · Investigative collocations

DRAG THE MEANING ONTO THE WORD

Reset

to eliminate someone from the enquiry

to publicly reveal wrongdoing that was hidden

to investigate a promising piece of information

to gradually reconstruct a story from separate clues

to take a decision on a feeling rather than firm evidence

to follow a lead

to investigate a promising piece of information

Hide answer

to investigate a promising piece of information

to rule out a suspect

to eliminate someone from the enquiry

Hide answer

to eliminate someone from the enquiry

to act on a hunch

to take a decision on a feeling rather than firm evidence

Hide answer

to take a decision on a feeling rather than firm evidence

to blow the whistle on

to publicly reveal wrongdoing that was hidden

Hide answer

to publicly reveal wrongdoing that was hidden

to piece something together

to gradually
reconstruct a
story from
separate clues

Hide answer

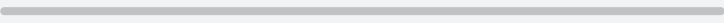
to gradually reconstruct a story
from separate clues

LISTENING

10 min

5 · Voice message · The figure on the path

Listen to a voice message someone leaves a friend after walking home late at night.

▶ 0:00 / 0:00   

1. Where and when does the incident happen?

Hide answer

On the path behind his building, near the canal, at about eleven at night.

2. What two ordinary explanations does he consider?

Hide answer

Someone waiting for a friend, or a delivery guy who had got lost.

3. What single detail makes him reject both?

Hide answer

He walked past twice and the figure was still there, in the same spot, in the same posture, twenty minutes later.

4. What modal-perfect structures does he use to speculate?

Hide answer

'It could have been someone waiting...', 'It might have been a delivery guy...',
'It can't have been either...', 'It might well have been nothing at all', 'There
must be a completely boring reason'.

WRITING

6 · A short first-person account (170–200 words)

22 min

Write a first-person account of a small mystery in your own week — something that *almost* had an ordinary explanation, but not quite. Use at least four modal perfects and at least four items of mystery vocabulary. End honestly unresolved — do not invent a tidy conclusion.

[← Back to Class Book 4B](#)[Next · Idioms 2 →](#)



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 5 · 5A

No time for anything

Theme · Time & Money



Unit 5 · 5A

No time for anything

Theme: Time & Money

Learning objectives

- Expand C1 vocabulary related to **expressions with time**.
- Use **distancing** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/5a. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **"Time & Money"**?
- 2 How comfortable are you using vocabulary about **expressions with time**? Give one recent example.
- 3 When did you last use — or misuse — **distancing**?

Reading

The tyranny of the calendar

If you asked a working adult in London today whether they had enough time, the honest answer would, apparently, be no. According to a study published last winter by the Office for National Statistics, just over half of full-time employees describe themselves as, quote, always or nearly always rushed. What is striking is not the figure itself, but how little of that pressure appears to come from genuine overwork.

Time-use researchers at the London School of Economics have spent the last decade trying to work out where the missing hours have gone. Their conclusion is unglamorous. Workers, it would seem, are not putting in longer days. They are being interrupted more frequently within them — on average, every eleven minutes, according to a widely cited figure. Each interruption is said to require twenty to twenty-three minutes of recovery time before deep attention returns. In other words, the day is not too short. It is too broken up.

There is, apparently, an economic term for this: time poverty. The Chicago-based economist Daniel Hamermesh has argued for two decades that time poverty is now the defining complaint of the middle class in developed economies — richer than at any previous point in history, and yet somehow more harried. Hamermesh's own prescription, in a recent lecture, was blunter than the academic literature typically allows: fewer meetings, fewer notifications, and — rather controversially — no serious conversations before eleven in the morning.

Not everyone accepts the framing. The historian Judy Wajcman has objected that "time poverty" simply repackages a much older complaint about industrial life, and that treating attention as a personal-management problem lets the actual culprits — always-on work culture, algorithmic scheduling, precarious contracts — off the hook. She may well have a point. What she does not dispute, however, is that the feeling itself is real. Almost everyone, at some point in the last decade, appears to have said the same sentence out loud: "I don't know where the time goes."

Ask the teacher — notes to bring to class



The quiet, slightly humbling suggestion running through the research is that we may have been chasing the wrong problem. We do not need more hours in the day. We need the ones we already have to be less thoroughly broken up.

Comprehension — choose the best answer.

1. The main thesis of the article is that:
 - (A) people are working longer hours than ever
 - (B) the day is not too short but too fragmented
 - (C) middle-class jobs have become too demanding
 - (D) attention is now a personal-management skill
2. The 'twenty to twenty-three minutes' figure refers to:
 - (A) average length of a modern meeting
 - (B) recovery time after each interruption
 - (C) the median tube commute in London
 - (D) productive attention span in a knowledge worker
3. 'Time poverty', according to Hamermesh, is:
 - (A) a niche academic curiosity
 - (B) the defining complaint of the modern middle class
 - (C) confined to gig-economy workers
 - (D) declining sharply in wealthier societies
4. Judy Wajcman objects to the 'time poverty' framing because:
 - (A) the numbers are exaggerated
 - (B) it blames individuals rather than structural conditions
 - (C) it ignores gender
 - (D) the concept is too new to be reliable
5. The tone of the article towards its own subject is best described as:
 - (A) alarmist
 - (B) hopeful and prescriptive
 - (C) cautiously ambivalent
 - (D) openly polemical
6. The closing paragraph implies that the real remedy is:
 - (A) longer holidays
 - (B) protecting unbroken stretches of attention
 - (C) leaving the city
 - (D) delegating more aggressively

Ask the teacher — notes to bring to class



Vocabulary

Focus: *expressions with time*

Study these C1 items and their meanings.

for the time being — temporarily, until further notice

at short notice — with very little advance warning

in the nick of time — at the very last possible moment

on borrowed time — surviving longer than expected, past a natural end

kill time — occupy yourself while waiting

make up for lost time — compensate for time previously wasted

have time on your hands — have more free time than you know what to do with

against the clock — under intense time pressure

Ask the teacher — notes to bring to class



Grammar

Focus: **distancing**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/5a**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **time & money**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *expressions with time* list.
- 3 Discuss: *Is it possible to be objective about time & money?* Justify your view.

Writing

Write 220–260 words on: **“Time & Money — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*distancing*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. She _____ resigned last week, though the company hasn't confirmed it.
(A) is reported to have
(B) is reporting to have
(C) reports to have
(D) has been reported to
2. It _____ that the numbers were wrong all along — three analysts are now checking them.
(A) would seem
(B) would seemed
(C) seems it
(D) seeming
3. The company appears _____ heading for a very difficult second quarter.
(A) to be
(B) being
(C) to been
(D) to have being
4. He _____ in his prime, though he's just turned forty-nine.
(A) is supposedly
(B) supposedly is
(C) supposedly being
(D) is being supposedly
5. That _____ well account for why she never answered the email.
(A) could
(B) will
(C) must to
(D) would to

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 5A. No time for anything

Home practice · distancing devices & time-expressions · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

10 min

1 · Distancing — choose the best option

1. She _____ resigned last week, though the company hasn't confirmed it.

a. is reported to have ✓

b. is reporting to have

c. reports to have

d. has been reported to

2. It _____ that the numbers were wrong all along — three analysts are now checking them.

a. would seem ✓

b. would seemed

c. seems it

d. seeming

3. The company appears _____ heading for a very difficult second quarter.

a. to be ✓

b. being

c. to been

d. to have being

4. He _____ in his prime, though he's just turned forty-nine.

a. is supposedly ✓

b. supposedly is

c. supposedly being

d. is being supposedly

5. That _____ well account for why she never answered the email.

a. could ✓

b. will

c. must to

d. would to

Score: 5 / 5

Try again

VOCABULARY

2 · Complete with a time-expression from the box

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

against the clock

at short notice

in the nick of time

on borrowed time

make up for lost time

1. He arrived **in the nick of time** **in the nick of time**, seconds before the doors closed.

2. This washing machine is nine years old and rattles — it's **on borrowed time** **on borrowed time**.

3. Can you cover Friday's shift **at short notice** **at short notice** ? I know it's very last-minute.
4. We're working **against the clock** **against the clock** to submit the paper before midnight.
5. After a year without seeing them, we spent the weekend trying to **make up for lost time** **make up for lost time** .

Score: 5 / 5

🔄 Try again

GRAMMAR

10 min

3 · Rewrite using the structure in brackets

1. *People say that meditation makes you more productive. (passive with 'is said to')*

Hide answer

Meditation is said to make you more productive.

2. *It seems that he has left the company. (using 'appear + to have')*

Hide answer

He appears to have left the company.

3. *According to the rumours, she got the promotion. (using 'apparently')*

Hide answer

She apparently got the promotion. / Apparently, she got the promotion.

4. *I think that could be the reason for the delay. (using 'could well')*

Hide answer

That could well be the reason for the delay.

VOCABULARY +

8 min

4 · in / on / at / from / ahead of + time

DRAG THE MEANING ONTO THE WORD

Reset

earlier than expected

occasionally

at that specific past moment

punctual, at the arranged moment

with just enough time to spare before an event

in time (for)

with just enough time
to spare before an
event

Hide answer

with just enough time to spare
before an event

on time

punctual, at the
arranged moment

Hide answer

punctual, at the arranged
moment

at the time

at that specific past
moment

Hide answer

at that specific past moment

from time to time

occasionally

Hide answer

occasionally

ahead of time

earlier than expected

Hide answer

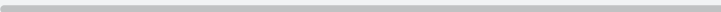
earlier than expected

LISTENING

5 · Podcast · An attention-management problem

10 min

Listen to a British man in his forties on a podcast, reflecting honestly on why his days keep disappearing.

▶ 0:00 / 0:00   

- What does he say his real problem is — and how does he distinguish it from a 'time-management problem'? Hide answer

He says it is an attention-management problem, not a time-management one — he was reactive, letting other people's urgency drive his mornings.

2. What small change did he make first, and what unexpected effect did it have? [Hide answer](#)

He stopped checking messages before 8 am. Within a week his mornings felt roughly twice as long.

3. What are the three rules he now follows? [Hide answer](#)

No meetings before 10, no notifications on his personal phone, and a single sheet with only three priorities each morning — not thirty.

4. What is his final distinction between 'less busy' and 'having your time back'? [Hide answer](#)

He is not less busy at all — but he has recovered his time, and he says that is not the same thing as having more of it.

WRITING

20 min

6 · A short reflection (180–220 words)

Write a short first-person reflection titled: "*The thing I keep telling myself I have no time for*". Use at least three distancing devices and two idiomatic *time*-expressions. End with an honest, unheroic decision — nothing motivational.

← Back to Class Book 5A

Next · Workbook 5B →



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 5 · 5B

Not for profit?

Theme · Time & Money



Unit 5 · 5B

Not for profit?

Theme: Time & Money

Learning objectives

- Expand C1 vocabulary related to **money**.
- Use **unreal uses of past tenses** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at **alunos.apexenglish.com.br/general-c1/5b**. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **"Time & Money"**?
- 2 How comfortable are you using vocabulary about **money**? Give one recent example.
- 3 When did you last use — or misuse — **unreal uses of past tenses**?

Reading

Why we like our charities poor

There is a very old joke in the fundraising world. If you want a hospital, name it after a rich person. If you want a scandal, pay the CEO of that hospital properly.

The American activist Dan Pallotta has spent most of his career trying to explain why the joke is true. Non-profits, he argues, are held to a moral standard that would be considered laughable in almost any other sector. A software company that spends thirty per cent of its budget on marketing is called ambitious. A cancer charity that does the same thing is, in the public imagination, wasting your fiver. And yet the maths, on the whole, would seem to be identical. In both cases, you spend money to attract more money, in order to do more of the thing you set out to do.

The consequences, Pallotta argues, are corrosive. If you cap the salary of the person running a large non-profit at, say, a quarter of what they could earn in the private sector, the person you attract will, on average, be a quarter as good — or, more precisely, will be someone who has decided that guilt is a form of payment. If you refuse to let a charity advertise, you condemn it to obscurity. If you punish it for taking a risk that fails, you guarantee that it will never take a risk that succeeds.

Some of this is beginning, slowly, to change. A number of British foundations have publicly stated in the past two years that they will fund overheads — the salaries, the offices, the software — rather than only the "front-line" activities donors like to imagine their five pounds going towards. It is high time, they argue, that we treated the sector like a sector, not a bake sale.

But the underlying suspicion, the reflex distrust of a well-paid do-gooder, is stubborn. As one exasperated CEO put it recently: "If I made this much money running a shampoo company, no-one would say a word. Because I run a shelter, they think I've stolen it."

Comprehension — choose the best answer.

Ask the teacher — notes to bring to class



1. The 'old joke' at the start of the article is used to illustrate:
 - (A) how difficult naming rights are
 - (B) the double standard applied to charity workers
 - (C) that hospitals should not be named after donors
 - (D) the popularity of scandals in the press
2. Pallotta's central claim about spending on marketing is that:
 - (A) charities should not advertise
 - (B) the same spending is 'ambitious' in business but 'wasteful' in charity
 - (C) software companies overspend
 - (D) public awareness campaigns rarely work
3. The consequence Pallotta warns of, if we cap charity CEO salaries, is that:
 - (A) they will simply leave the sector for retail
 - (B) the people we attract will, on average, be less capable
 - (C) governments will step in to raise them
 - (D) advertising will collapse
4. The article says British foundations have recently agreed to:
 - (A) cap overheads at ten per cent
 - (B) fund overheads openly rather than only front-line work
 - (C) double their annual grants
 - (D) stop naming buildings after donors
5. The 'exasperated CEO' quote at the end is used to show that:
 - (A) shampoo companies pay too much
 - (B) the suspicion of well-paid non-profit leaders is deep and stubborn
 - (C) shelters should reduce salaries
 - (D) public trust in charity is at an all-time high
6. The overall tone of the article is best described as:
 - (A) indignant and campaigning
 - (B) affectionately nostalgic
 - (C) coolly analytical with a moral edge
 - (D) resigned and pessimistic

Ask the teacher — notes to bring to class



Vocabulary

Focus: **money**

Study these C1 items and their meanings.

make ends meet — earn just enough to cover your basic outgoings

live beyond your means — spend more than you can genuinely afford

be strapped for cash — to be temporarily short of money

a nest egg — a sum of money saved for future use

to splash out (on) — spend a lot of money on something, often as a treat

to be in the red — to owe money, to be overdrawn

to be in the black — to have a positive bank balance / to be in profit

on a shoestring — with very little money

Ask the teacher — notes to bring to class



Grammar

Focus: ***unreal uses of past tenses***

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/5b**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **time & money**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *money* list.
- 3 Discuss: *Is it possible to be objective about time & money?* Justify your view.

Writing

Write 220–260 words on: **“Time & Money — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*unreal uses of past tenses*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. I wish I _____ that shirt — I've hardly worn it.
(A) hadn't bought
(B) wouldn't buy
(C) didn't buy
(D) haven't bought
2. It's high time you _____ him back — he's called three times.
(A) ring
(B) rang
(C) will ring
(D) would ring
3. If only my neighbour _____ playing the drums after 10 pm.
(A) stops
(B) would stop
(C) had stopped
(D) stop
4. I'd rather you _____ before spending that much on the sofa.
(A) ask
(B) have asked
(C) had asked
(D) would ask
5. Suppose she _____ the truth back in March — what would you have done?
(A) knew
(B) had known
(C) would know
(D) knows

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 5B. Not for profit?

Home practice · unreal past tenses & money vocabulary · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

10 min

1 · Unreal past — choose the best option

1. I wish I _____ that shirt — I've hardly worn it.

a. hadn't bought ✓

b. wouldn't buy

c. didn't buy

d. haven't bought

2. It's high time you _____ him back — he's called three times.

a. ring

b. rang ✓

c. will ring

d. would ring

3. If only my neighbour _____ playing the drums after 10 pm.

a. stops

b. would stop ✓

c. had stopped

d. stop

4. I'd rather you _____ before spending that much on the sofa.

a. ask

b. have asked

c. had asked ✓

d. would ask

5. Suppose she _____ the truth back in March — what would you have done?

a. knew

b. had known ✓

c. would know

d. knows

Score: 5 / 5

Try again

VOCABULARY

2 · Complete with a money expression from the box

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

in the red

on a shoestring

nest egg

splash out

make ends meet

1. The startup ran for two years **on a shoestring** **on a shoestring**, and only then found a proper investor.
2. They've built a small **nest egg** **nest egg** over twenty years — nothing dramatic, but enough.
3. We've been **in the red** **in the red** since December, and the overdraft fees are eating us alive.

4. For our tenth anniversary we decided to properly **splash out** **splash out** on a weekend in Lisbon.
5. On his part-time salary, he can just about **make ends meet** **make ends meet** each month.

Score: 5 / 5

🔄 Try again

GRAMMAR

10 min

3 · Rewrite using the structure in brackets

1. *I regret buying that car. (Use I wish)*

Hide answer

I wish I hadn't bought that car.

2. *He always interrupts and it drives me mad. (Use I wish + would)*

Hide answer

I wish he wouldn't interrupt (all the time). / I wish he would stop interrupting.

3. *She should have paid me back by now — really. (Use It's about time)*

Hide answer

It's about time she paid me back.

4. *I'd prefer it if you didn't mention my salary at dinner. (Use I'd rather)*

Hide answer

I'd rather you didn't mention my salary at dinner.

5. *Imagine we won the lottery tomorrow. (Use Suppose)*

Hide answer

Suppose we won the lottery tomorrow.

VOCABULARY +

8 min

4 · More money language

DRAG THE MEANING ONTO THE WORD

Reset

to have plenty of money

to receive a very low salary

to have no money at all (informal)

something that costs far more than it is worth

to pay a large or reluctant sum for something

to be well off

to have plenty of money

Hide answer

to have plenty of money

to be broke

to have no money at all (informal)

Hide answer

to have no money at all (informal)

to be paid peanuts

to receive a very low salary

Hide answer

to receive a very low salary

a rip-off

something that costs far more than it is worth

Hide answer

something that costs far more than it is worth

to fork out (for)

to pay a large or reluctant sum for something

Hide answer

to pay a large or reluctant sum for something

LISTENING

10 min

5 · Voice message · The offer letter

A woman in her mid-thirties leaves a voice message for her best friend, having just received an unexpected job offer from a non-profit.

▶ 0:00 / 0:00



1. Where and how did she open the offer letter?

[Hide answer](#)

At around 4 pm, in a taxi.

2. What role and salary conditions does the offer include?

[Hide answer](#)

A full-time role running the whole programme, at roughly 20% below her current bank salary; she would start on 1 September.

3. Why is she not telling her mother yet?

[Hide answer](#)

Because she knows her mother would panic — 'at your age', 'the mortgage', 'supposing it doesn't work out' — and she would then doubt everything she has built for two years.

4. What specific favour does she ask of her friend, and why?

[Hide answer](#)

To ask her 'the annoying question' — 'and if you don't take it?' — because she already knows the answer to that one.

WRITING

20 min

6 · A short reflection (200–240 words)

Write a short first-person reflection titled: "*If money weren't the point*".
Use at least four unreal past structures and three money expressions.
End with a decision that is honest, unromantic, and specific to your own life.

[← Back to Class Book 5B](#)[Next · Phrasal Verbs 3 →](#)



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 6 · 6A

Help, I need somebody!

Theme · Help & Habit



Unit 6 · 6A

Help, I need somebody!

Theme: Help & Habit

Learning objectives

- Expand C1 vocabulary related to **compound adjectives**.
- Use **verb + object + infinitive or gerund** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/6a. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **“Help & Habit”**?
- 2 How comfortable are you using vocabulary about **compound adjectives**? Give one recent example.
- 3 When did you last use — or misuse — **verb + object + infinitive or gerund**?

Reading

The stubborn adult

A curious pattern has emerged in the last decade of adult-life research. Broadly speaking, we have never been better at helping — donating, volunteering, offering our time to strangers online — and we have never been worse at receiving it. Charity, it would seem, is a one-way street for most of us. We are, in the language of the sociologist Brene Brown, willing to be the ones who help; we are strikingly reluctant to be the ones who need it.

Part of the explanation is cultural. A generation raised on the language of self-improvement, personal branding and 'grinding' finds it hard to say the small, unglamorous sentence I can't do this on my own. To ask for help is, in some quiet way, to admit that the story you have been telling about yourself is at least partly a fiction. It is easier, most days, to be long-winded about how busy one is than to be quick-witted enough to name what one actually needs.

The consequences of this reluctance are not trivial. Studies from the University of Waterloo have found that adults consistently under-estimate — by around fifty per cent — the likelihood that a stranger will help them if asked. In other words, we assume rejection where none exists. We keep carrying boxes we cannot lift because we cannot bring ourselves to make eye contact with the well-meaning colleague standing beside us.

There is also, of course, a subtler kind of loneliness at work. To need help is to become, for a moment, visible in an inconvenient way. It is to let another person watch you make a small, honest mess. Self-sufficient adults, so the current research suggests, are often not self-sufficient at all; they are simply better than most at hiding the moments in which they aren't.

The remedy, if there is one, appears to be practice. The people who ask most easily are those who have most often asked — and been surprised, over and over, by the ordinary kindness of the answer.

Comprehension — choose the best answer.

Ask the teacher — notes to bring to class



1. The central paradox the article identifies is that modern adults:
 - (A) give little but expect much
 - (B) help others readily but struggle to accept help themselves
 - (C) have too many friends
 - (D) no longer volunteer as much
2. By 'a one-way street', the writer implies charity today:
 - (A) only goes to the poor
 - (B) flows out but rarely comes back in
 - (C) is transactional
 - (D) is going out of fashion
3. The University of Waterloo studies found that people:
 - (A) overestimate strangers' generosity
 - (B) underestimate strangers' willingness to help by roughly half
 - (C) help less than they used to
 - (D) prefer helping online
4. The 'subtler loneliness' the writer refers to is caused by:
 - (A) living alone
 - (B) the visibility of admitting one needs help
 - (C) moving city too often
 - (D) social media
5. According to the closing paragraph, the remedy is:
 - (A) therapy
 - (B) changing jobs
 - (C) practising asking, until the answer surprises you
 - (D) reading more
6. The tone of the piece is best described as:
 - (A) polemical
 - (B) quietly diagnostic
 - (C) hopeful and self-help
 - (D) openly angry

Ask the teacher — notes to bring to class



Vocabulary

Focus: **compound adjectives**

Study these C1 items and their meanings.

self-sufficient — able to manage without help from others

well-meaning — having good intentions, even if the outcome is poor

narrow-minded — unwilling to consider other opinions or new ideas

absent-minded — forgetful, with attention elsewhere

quick-witted — able to think and respond intelligently and fast

long-winded — using far more words than necessary

big-headed — arrogant, with an inflated sense of one's importance

level-headed — calm and sensible, especially under pressure

Ask the teacher — notes to bring to class



Grammar

Focus: **verb** + **object** + **infinitive or gerund**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/6a**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **help & habit**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *compound adjectives* list.
- 3 Discuss: *Is it possible to be objective about help & habit?* Justify your view.

Writing

Write 220–260 words on: **“Help & Habit — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*verb + object + infinitive or gerund*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. She persuaded him _____ the meeting a day early.
(A) to leave
(B) leaving
(C) leave
(D) left
2. They wouldn't let us _____ the building without ID.
(A) to enter
(B) entering
(C) enter
(D) entered
3. Please remember _____ the alarm before you close up.
(A) to set
(B) setting
(C) set
(D) sets
4. I stopped _____ him after the third missed reply — it was becoming embarrassing.
(A) to help
(B) helping
(C) help
(D) helped
5. I regret _____ you that we can't offer you the role.
(A) to tell
(B) telling
(C) tell
(D) told
6. He was made _____ in front of the whole team.
(A) apologise
(B) to apologise
(C) apologising
(D) apologised

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 6A. Help, I need somebody!

Home practice · verb + object + inf/gerund & compound adjectives · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

10 min

1 · Verb patterns — choose the best option

1. She persuaded him _____ the meeting a day early.

a. to leave ✓

b. leaving

c. leave

d. left

2. They wouldn't let us _____ the building without ID.

a. to enter

b. entering

c. enter ✓

d. entered

3. Please remember _____ the alarm before you close up.

a. to set ✓

b. setting

c. set

d. sets

4. I stopped _____ him after the third missed reply — it was becoming embarrassing.

a. to help

b. helping ✓

c. help

d. helped

5. I regret _____ you that we can't offer you the role.

a. to tell ✓

b. telling

c. tell

d. told

6. He was made _____ in front of the whole team.

a. apologise

b. to apologise ✓

c. apologising

d. apologised

Score: 6 / 6

🔄 Try again

VOCABULARY

2 · Complete with a compound adjective from the box

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

self-sufficient

well-meaning

level-headed

absent-minded

long-winded

quick-witted

1. Her advice was **well-meaning** **well-meaning** but ultimately made things a little worse.
2. He is so **absent-minded** **absent-minded** that he forgot the meeting he had scheduled himself.
3. You need someone **quick-witted** **quick-witted** enough to answer the awkward question in the interview.
4. She stayed remarkably **level-headed** **level-headed** throughout the whole crisis — no drama, just decisions.
5. He gave a **long-winded** **long-winded** answer that lost the room by the third minute.
6. He prides himself on being **self-sufficient** **self-sufficient**, but he is really just isolated.

Score: 6 / 6

Try again

GRAMMAR

10 min

3 · Rewrite using the structure in brackets

1. *'They allowed us to leave early.'* (using 'let')

Hide answer

They let us leave early.

2. *'The teacher forced him to apologise.'* (passive with 'was made to')

Hide answer

He was made to apologise.

3. *'She persuaded me to apply for the promotion.'* (passive)

Hide answer

I was persuaded (by her) to apply for the promotion.

4. 'Would you mind if I opened the window?' (using 'mind + gerund')

Hide answer

Would you mind opening the window? / Would you mind me opening the window?

VOCABULARY +

8 min

4 · Verb + preposition + gerund

DRAG THE MEANING ONTO THE WORD

Reset

achieve something after effort

claim someone has done something wrong

say sorry for something

refuse to accept an alternative

stop someone from doing something

insist on (doing)

refuse to accept
an alternative

Hide answer

refuse to accept an alternative

apologise for (doing)

say sorry for
something

Hide answer

say sorry for something

accuse (someone) of (doing)

claim someone
has done
something
wrong

Hide answer

claim someone has done
something wrong

succeed in (doing)

achieve
something after
effort

Hide answer

achieve something after effort

prevent (someone) from (doing)

stop someone
from doing
something

Hide answer

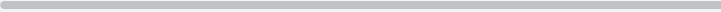
stop someone from doing
something

LISTENING

10 min

5 · Podcast · Why I stopped saying I'm fine

Listen to an English woman in her thirties on a podcast, reflecting honestly on the small moment she stopped refusing help.

▶ 0:00 / 0:00   

1. What triggered her to stop saying 'I'm fine'?

[Hide answer](#)

A moment on a Tuesday when a neighbour offered — twice — to carry a heavy box for her, and she refused twice, out of what she calls 'reflexive self-sufficiency'.

2. What did she notice about her tone afterwards?

[Hide answer](#)

That she had thanked the neighbour four times in the same sentence — which she now considers a sign she was not, in fact, fine at all.

3. What is the small change she has made?

[Hide answer](#)

She now waits one full second before saying 'I'm fine' — and in that second she quite often changes her mind.

4. What is her final distinction between 'being self-sufficient' and 'being unreachable'?

[Hide answer](#)

She says being self-sufficient is a virtue only up to the point at which it makes you unreachable — and she had accidentally crossed that point without noticing.

WRITING

20 min

6 · A short reflection (180–220 words)

Write a short first-person reflection titled: "*The last thing I refused help with*". Use at least three verb + object + inf/gerund patterns and two compound adjectives. End with an honest, unheroic decision — nothing motivational.

← Back to Class Book 6A

Next · Workbook 6B →



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 6 · 6B

Can't give it up

Theme · Help & Habit



Unit 6 · 6B

Can't give it up

Theme: Help & Habit

Learning objectives

- Expand C1 vocabulary related to **phones and technology, adjectives + prepositions**.
- Use **conditional sentences** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/6b. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **“Help & Habit”**?
- 2 How comfortable are you using vocabulary about **phones and technology, adjectives + prepositions**? Give one recent example.
- 3 When did you last use — or misuse — **conditional sentences**?

Reading

The last thing before we sleep

If you asked a millennial in a British city today what they last did before falling asleep, the honest answer would, apparently, involve a phone. According to a 2023 report from Ofcom, roughly seventy per cent of UK adults under forty check their device within thirty minutes of switching off the light. What is striking is not the figure itself — that has been climbing for a decade — but how few of those checks appear to serve any real purpose.

Behavioural researchers at the University of Bath have been trying, patiently, to explain the pattern. Their conclusion, published quietly last autumn, is unglamorous. The pre-sleep phone check, they argue, is almost never information-seeking. It is, in the language of the paper, a self-soothing loop. Had we not been trained by the device itself to expect a small pleasant surprise every few minutes, we would probably not open it at 11.47 pm to look at nothing in particular.

There is, of course, a familiar chorus of criticism aimed at the platforms. Design choices — the infinite scroll, the variable-reward notification, the red badge — have been repeatedly shown to exploit exactly the same reward circuitry as slot machines. Were the platforms held to the standards we apply to the gambling industry, several of their most profitable features would arguably not be legal.

But the paper's more uncomfortable point is not about the platforms; it is about us. We are, it turns out, remarkably wary of the idea that our behaviour is being shaped, yet remarkably reliant on the very features that shape it. We claim to be immune to manipulation while checking, every eleven minutes, whether the shape of the world has meaningfully changed in our absence.

The prescription the Bath team offer is not, mercifully, another list of app blockers. It is, instead, a quiet observation: the people who report the greatest recovery of attention are the ones who removed exactly one app — the one they knew, before opening the settings menu, they should never have installed in the first place.

Ask the teacher — notes to bring to class



Comprehension — choose the best answer.

1. The Ofcom 2023 statistic quoted in the article is:
 - (A) 30% of UK adults check within an hour of sleeping
 - (B) 70% of UK adults under 40 check within 30 minutes of switching off the light
 - (C) 70% of UK teenagers sleep with their phones
 - (D) 50% of British millennials wake to a phone alarm
2. The Bath researchers' central finding is that pre-sleep phone use is:
 - (A) motivated by real information-seeking
 - (B) a self-soothing loop trained by the device
 - (C) declining in the under-40s
 - (D) protective against insomnia
3. The comparison the article draws is between the platforms and:
 - (A) television
 - (B) the gambling industry
 - (C) traditional advertising
 - (D) junk food
4. The 'more uncomfortable point' of the paper is that:
 - (A) the platforms should be regulated more
 - (B) we claim immunity to manipulation while relying on the manipulating features
 - (C) phones cause loneliness
 - (D) adults sleep worse than children
5. The Bath team's practical prescription is:
 - (A) a total digital detox
 - (B) installing an app blocker
 - (C) deleting the one app you already know you shouldn't have installed
 - (D) using airplane mode after 9 pm
6. The tone of the piece is best described as:
 - (A) cautiously diagnostic
 - (B) openly alarmist
 - (C) campaigning and polemical
 - (D) sentimentally nostalgic

Ask the teacher — notes to bring to class



Vocabulary

Focus: **phones and technology, adjectives + prepositions**

Study these C1 items and their meanings.

doom-scrolling — compulsively scrolling through bad news

phantom vibration — the sensation your phone buzzed when it didn't

notification fatigue — exhaustion from constant alerts

screen time — the total time spent using a device with a screen

muscle memory (tap) — unlocking an app without conscious intent

read receipt — an indicator showing a message has been seen

airplane mode — a setting that disables all wireless signals

battery anxiety — unease at seeing a phone battery below a comfort threshold

addicted to — unable to stop using or doing something

hooked on — informal: strongly attracted to and unable to stop

obsessed with — unable to stop thinking about

reliant on — dependent on for functioning

wary of — cautious and suspicious of

immune to — not affected by

prone to — likely to suffer from or do

oblivious to — completely unaware of

Ask the teacher — notes to bring to class



Grammar

Focus: **conditional sentences**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/6b**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **help & habit**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *phones and technology, adjectives + prepositions* list.
- 3 Discuss: *Is it possible to be objective about help & habit?* Justify your view.

Writing

Write 220–260 words on: **“Help & Habit — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*conditional sentences*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. 'She's exhausted now because she didn't sleep last night.' → mixed conditional:
(A) If she had slept, she wouldn't be exhausted.
(B) If she had slept, she wouldn't have been exhausted.
(C) If she slept, she wouldn't be exhausted.
(D) If she would sleep, she wouldn't be exhausted.
2. Inverted form of 'If we had realised...' →
(A) Had we realised...
(B) Have we realised...
(C) Would we have realised...
(D) Did we have realised...
3. Inverted 2nd conditional (formal) 'If I were to accept...' →
(A) Were I to accept...
(B) Was I to accept...
(C) Would I to accept...
(D) Had I to accept...
4. 'You'll be late _____ you leave now.'
(A) provided
(B) unless
(C) in case
(D) even if
5. 'Take an umbrella _____ it rains later.' (= as a precaution)
(A) if
(B) unless
(C) in case
(D) provided

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 6B. Can't give it up

Home practice · mixed & inverted conditionals · phones & technology · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

10 min

1 · Conditionals — choose the best option

1. 'She's exhausted now because she didn't sleep last night.' → mixed conditional:

a. If she had slept, she wouldn't be exhausted. ✓

b. If she had slept, she wouldn't have been exhausted.

c. If she slept, she wouldn't be exhausted.

d. If she would sleep, she wouldn't be exhausted.

2. Inverted form of 'If we had realised...' →

a. Had we realised... ✓

b. Have we realised...

c. Would we have realised...

d. Did we have realised...

3. Inverted 2nd conditional (formal) 'If I were to accept...' →

a. Were I to accept... ✓

b. Was I to accept...

c. Would I to accept...

d. Had I to accept...

4. 'You'll be late _____ you leave now.'

a. provided

b. unless ✓

c. in case

d. even if

5. 'Take an umbrella _____ it rains later.' (= as a precaution)

a. if

b. unless

c. in case ✓

d. provided

Score: 5 / 5

Try again

VOCABULARY

2 · Complete with a technology term from the box

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

doom-scrolling

screen time

muscle memory

notification fatigue

battery anxiety

1. By 4pm I have such **notification fatigue** **notification fatigue** I can't tell which alert matters anymore.
2. I opened the app out of pure **muscle memory** **muscle memory** — I don't even remember tapping it.

3. Twenty minutes of doom-scrolling doom-scrolling before breakfast is a terrible way to start the day.
4. My weekly screen time screen time report was, frankly, humiliating.
5. Below 15% I get real battery anxiety battery anxiety — I start rationing my apps.

Score: 5 / 5

🔄 Try again

GRAMMAR

10 min

3 · Rewrite using the structure in brackets

1. *'If I hadn't installed TikTok in 2020, I would be less distracted now.'* → *inverted*

Hide answer

Had I not installed TikTok in 2020, I would be less distracted now.

2. *'If they had told me earlier, I could have booked a flight.'* → *inverted*

Hide answer

Had they told me earlier, I could have booked a flight.

3. *'If you don't pay by Friday, they will cancel the subscription.'* → using *'unless'*

Hide answer

Unless you pay by Friday, they will cancel the subscription.

4. *'You can go out — but only if you take a coat.'* → using *'provided that'*

Hide answer

You can go out provided that you take a coat.

VOCABULARY +

8 min

4 · Adjectives + prepositions

DRAG THE MEANING ONTO THE WORD

Reset

completely unaware of

cautious and suspicious of

not affected by

likely to suffer from or do

unable to stop using or doing

addicted to

unable to stop using
or doing

Hide answer

unable to stop using or doing

wary of

cautious and
suspicious of

Hide answer

cautious and suspicious of

immune to

not affected by

Hide answer

not affected by

prone to

likely to suffer from or
do

Hide answer

likely to suffer from or do

oblivious to

completely unaware of

Hide answer

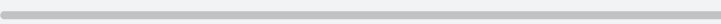
completely unaware of

LISTENING

10 min

5 · Voice message · A 24-hour test

Listen to a voice message left by an English friend after 24 hours off his phone.

▶ 0:00 / 0:00   

1. How did he actually manage the 24 hours?

Hide answer

He kept the phone on airplane mode in another room; he unlocked it twice out of pure muscle memory but caught himself both times.

2. What did he notice about his 'notification fatigue'?

Hide answer

That the physical twitchiness in his hands only faded around hour four — which he found more embarrassing than he'd expected.

3. Which inverted conditional does he use?

Hide answer

'Had I known how quiet a Saturday could feel, I'd have done this years ago.'

4. What is he explicitly 'wary of'?

Hide answer

Turning the experiment into a moral statement — he says he doesn't want to be the ex-smoker of the group.

WRITING

20 min

6 · A short reflection (180–220 words)

Write a short first-person reflection titled: "*The app I already know I shouldn't have installed*". Use at least three conditional structures (including one mixed and one inverted) and two technology / adjective + preposition items. End with an honest, unheroic decision — nothing motivational.

← Back to Class Book 6B

Next · Idioms 3 →



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 7 · 7A

As a matter of fact...

Theme · Art & Perception



Unit 7 · 7A

As a matter of fact...

Theme: Art & Perception

Learning objectives

- Expand C1 vocabulary related to **word formation: prefixes**.
- Use **permission, obligation, and necessity** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/7a. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **“Art & Perception”**?
- 2 How comfortable are you using vocabulary about **word formation: prefixes**? Give one recent example.
- 3 When did you last use — or misuse — **permission, obligation, and necessity**?

Reading

The confident sentence

Somewhere between our fifth and our tenth English lesson, most of us pick up the little word 'obviously', and, quietly, our confidence changes shape. It becomes possible, in English, to say things one would never quite dare to say in one's own language — because in one's own language the equivalent word carries a small warning label. 'Obviously' in English does not, on the face of it, carry that warning. Neither, curiously, do 'clearly', 'of course', 'as a matter of fact', 'to be honest' or 'the truth is'. All of them are, in strict grammatical terms, hedges — but they are hedges that most listeners hear as opposite of hedges. They sound like conclusions.

The English writer Rob Doyle has argued, with mild alarm, that this feature of the language is doing quiet damage inside meetings. A colleague who begins a sentence with 'obviously' has, in effect, been allowed to skip the argument. What follows may or may not be obvious; the word has done the work of proving it. To disagree with an 'obviously' is, awkwardly, to appear a little slow.

Something similar applies to the modals of obligation. In English one is very rarely ordered to do something outright; one is instead 'supposed to', 'expected to', 'meant to', 'ought to'. Each is, technically, softer than 'must'. In practice, most listeners hear them as identical to must — with the added complication that if one does not comply, the speaker retains the polite option of claiming that it was, after all, only a suggestion.

None of this is unique to English. It is, however, unusually well-developed in English, and it is one of the harder things for a competent B2 speaker to notice. The C1 student is the one who learns not just how to use these forms, but how to recognise, in real time, when they are being used on her — and to reply, politely and confidently, as a matter of fact.

Comprehension — choose the best answer.

Ask the teacher — notes to bring to class



1. The writer's central observation about 'obviously' and similar words is that they:
 - (A) are strictly grammatical hedges
 - (B) sound like hedges but are heard as conclusions
 - (C) are never used by native speakers in meetings
 - (D) were invented recently
2. According to Rob Doyle, what does starting a sentence with 'obviously' do?
 - (A) softens the claim
 - (B) invites disagreement
 - (C) allows the speaker to skip the argument
 - (D) signals uncertainty
3. The writer says modals like 'supposed to' and 'meant to' are:
 - (A) stronger than 'must'
 - (B) technically softer but often heard as equivalent
 - (C) grammatically incorrect
 - (D) reserved for legal documents
4. Why is 'supposed to' particularly convenient for the speaker?
 - (A) It is very direct.
 - (B) If the listener doesn't comply, the speaker can claim it was only a suggestion.
 - (C) It is a formal legal term.
 - (D) It cannot be misinterpreted.
5. According to the closing paragraph, the C1 learner's task is to:
 - (A) avoid these words entirely
 - (B) notice in real time when the forms are being used on her, and reply calmly
 - (C) translate them literally
 - (D) ask the speaker to repeat
6. The overall tone of the piece is:
 - (A) outraged
 - (B) wryly diagnostic
 - (C) sentimental
 - (D) openly instructive

Ask the teacher — notes to bring to class



Vocabulary

Focus: **word formation: prefixes**

Study these C1 items and their meanings.

misinterpret — understand incorrectly

overrate — value more highly than deserved

underestimate — judge less than the true amount or ability

disprove — show that something is false

antisocial — hostile to social norms or to being with others

predate — exist or occur before something else

ex-colleague — a former colleague

unfounded — not based on fact or evidence

Ask the teacher — notes to bring to class



Grammar

Focus: **permission, obligation, and necessity**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/7a**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **art & perception**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *word formation: prefixes* list.
- 3 Discuss: *Is it possible to be objective about art & perception?* Justify your view.

Writing

Write 220–260 words on: **“Art & Perception — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*permission, obligation, and necessity*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. You _____ take photos, but no flash.
(A) are allowed to
(B) mustn't
(C) have to
(D) needn't
2. You _____ tell anyone what we discussed.
(A) don't have to
(B) mustn't
(C) are supposed to
(D) ought to
3. You _____ reply — but it would be nice if you did.
(A) mustn't
(B) don't have to
(C) are to
(D) have to
4. According to the invitation, we _____ be there by seven.
(A) are supposed to
(B) needn't
(C) mustn't
(D) aren't allowed to
5. You _____ apologise — she's clearly upset.
(A) mustn't
(B) needn't have
(C) ought to
(D) aren't allowed to
6. 'You needn't have brought a gift' means:
(A) You didn't bring one.
(B) You brought one, but it wasn't necessary.
(C) You still need to bring one.
(D) You mustn't bring one.

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 7A. As a matter of fact...

Home practice · modals of permission, obligation & necessity · prefixes · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

10 min

1 · Modals — choose the best option

1. You _____ take photos, but no flash.

a. are allowed to ✓

b. mustn't

c. have to

d. needn't

2. You _____ tell anyone what we discussed.

a. don't have to

b. mustn't ✓

c. are supposed to

d. ought to

3. You _____ reply — but it would be nice if you did.

a. mustn't

b. don't have to ✓

c. are to

d. have to

4. According to the invitation, we _____ be there by seven.

a. are supposed to ✓

b. needn't

c. mustn't

d. aren't allowed to

5. You _____ apologise — she's clearly upset.

a. mustn't

b. needn't have

c. ought to ✓

d. aren't allowed to

6. 'You needn't have brought a gift' means:

a. You didn't bring one.

b. You brought one, but it wasn't necessary. ✓

c. You still need to bring one.

d. You mustn't bring one.

Score: 6 / 6

↻ Try again

VOCABULARY

2 · Complete with a prefixed word from the box (adjust form)

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

misinterpret

overrate

underestimate

unfounded

predate

disprove

1. The rumour was **unfounded** **unfounded** — there was no evidence at all.
2. I keep **underestimate** **underestimate** how long the commute will take.
3. The theory was **disprove** **disprove** by two separate studies.
4. That album has been quite **overrate** **overrate** by younger critics recently.
5. It's easy to **misinterpret** **misinterpret** a silence like that if you don't know the speaker.
6. The design **predate** **predate** the iPhone by five years.

Score: 6 / 6

Try again

GRAMMAR

10 min

3 · Rewrite using the structure in brackets

1. *'It's forbidden to use flash.'* (using 'mustn't')

Hide answer

You mustn't use flash.

2. *'The rule says visitors sign in at reception.'* (using 'to')

Hide answer

Visitors are to sign in at reception.

3. *'She brought a gift; it wasn't necessary.'* (using 'needn't have')

Hide answer

She needn't have brought a gift.

4. *'It's not necessary to book.'* (using 'don't have to')

[Hide answer](#)

You don't have to book.

VOCABULARY +

8 min

4 · Match the prefixed word to its meaning

DRAG THE MEANING ONTO THE WORD[Reset](#)

hostile to social norms

judge less than the true amount

show something is false

understand incorrectly

value more highly than deserved

misinterpretunderstand
incorrectly[Hide answer](#)

understand incorrectly

overratevalue more highly
than deserved[Hide answer](#)

value more highly than deserved

underestimatejudge less than the
true amount[Hide answer](#)

judge less than the true amount

disproveshow something is
false[Hide answer](#)

show something is false

antisocial

hostile to social norms

[Hide answer](#)

hostile to social norms

LISTENING

10 min

5 · Podcast · The rules I quietly break

Listen to an English woman in her thirties reflecting, on a podcast, on the small unspoken rules she has been quietly breaking at work.

▶ 0:00 / 0:00



Audio recording coming soon — transcript-based questions still work with the answer key below.

1. What unspoken rule is she 'supposed to' follow at work?

[Hide answer](#)

She is supposed to stay past six every evening, even though officially nobody is required to — the rule is enforced entirely by facial expression.

2. What does she say she 'needn't have' done for so long?

[Hide answer](#)

Needn't have obeyed the rule at all — she now realises she stayed late for years because no one had ever said out loud that she could leave.

3. Which modal does she use for the moment she finally left at six?

[Hide answer](#)

'I was allowed to leave, and I finally acted like I was.' She uses 'was allowed to' + past behaviour.

4. What prefixed word does she use about her ex-manager?

[Hide answer](#)

'Overrated' — she says he was quite overrated in the company, mostly because he arrived first and left last.

WRITING

20 min

6 · A short reflection (180–220 words)

Write a short first-person reflection titled: "*The unwritten rule I finally broke*". Use at least three modal structures (must / be supposed to / be allowed to / ought to / needn't have) and two prefixed words. End with an honest, unheroic decision — nothing motivational.

[← Back to Class Book 7A](#)[Next · Workbook 7B →](#)



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 7 · 7B

A masterpiece?

Theme · Art & Perception



Unit 7 · 7B

A masterpiece?

Theme: Art & Perception

Learning objectives

- Expand C1 vocabulary related to **art, colour idioms**.
- Use **perception and sensation** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at **alunos.apexenglish.com.br/general-c1/7b**. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **“Art & Perception”**?
- 2 How comfortable are you using vocabulary about **art, colour idioms**? Give one recent example.
- 3 When did you last use — or misuse — **perception and sensation**?

Reading

Twenty-eight seconds

Somewhere on the second floor of the Rijksmuseum, a small, patient camera counted how long visitors actually looked at the Night Watch. The answer, published in a quiet paper the museum did not particularly want to publicise, was just under twenty-eight seconds. Of those, roughly nine were spent looking at the little printed label to the right of the frame.

This is not, the researchers insist, an argument about attention span. Adults, on average, do not have less attention than they used to; they simply have more competing objects for it. What the eye-tracking picked up, at the world's most famous museum, was less a failure of focus than a very modern kind of substitution. What is being consumed in front of the Night Watch is not really the painting; it is the small green tick, invisible but unmistakable, of having seen it.

The philosopher Alva Noë has spent much of the last decade arguing that a masterpiece cannot really be seen quickly. His argument is not that art is difficult — it is that art is slow. On his view, a painting only starts to work when you have watched it for long enough that the brushstrokes stop being background and the composition stops being a shape and something else — call it perception, call it recognition, call it, if you must, attention — begins to happen in you.

If Noë is right, most of us have not, in any meaningful sense, seen most of the paintings we can name. We have collected them, as one collects photographs of a holiday one did not quite have time to enjoy. A twenty-eight-second look at Rembrandt's Night Watch is, structurally, closer to a selfie than to a viewing — and, on the whole, quite an efficient use of a Saturday afternoon.

Comprehension — choose the best answer.

Ask the teacher — notes to bring to class



1. The Rijksmuseum eye-tracking study found the average visitor looked at the Night Watch for:
 - (A) around 5 seconds
 - (B) just under 28 seconds
 - (C) around 90 seconds
 - (D) more than 3 minutes
2. According to the researchers, this is NOT primarily a story about:
 - (A) visitor behaviour
 - (B) attention span
 - (C) gallery design
 - (D) labels
3. What are visitors 'really consuming', according to the writer?
 - (A) the painting itself
 - (B) the label
 - (C) the invisible 'tick' of having seen the painting
 - (D) the audio guide
4. Noë argues that a masterpiece is best understood as:
 - (A) a difficult intellectual puzzle
 - (B) an extended, slow act of attention
 - (C) a personal emotional experience
 - (D) an educational tool
5. The writer's comparison of a 28-second look to a selfie suggests it is:
 - (A) deeply meaningful
 - (B) closer to documenting than seeing
 - (C) an act of concentration
 - (D) an act of contemplation
6. The tone of the piece is best described as:
 - (A) quietly diagnostic and slightly ironic
 - (B) openly outraged
 - (C) sentimentally nostalgic
 - (D) campaigning and reformist

Ask the teacher — notes to bring to class



Vocabulary

Focus: **art, colour idioms**

Study these C1 items and their meanings.

brushstroke — a mark made on a canvas by a single movement of a brush

canvas — the surface a painting is made on

figurative — representing recognisable people or objects (opposite of abstract)

still life — a painting of inanimate objects such as fruit or flowers

sketch — a rough, quick drawing

installation — a large, often 3-D artwork designed for a specific space

curated (adj.) — carefully selected and organised, often by an expert

provenance — the documented history of ownership of a work

out of the blue — unexpectedly, with no warning

see red — become suddenly very angry

green with envy — extremely envious

in black and white — in writing / very clearly stated

give (someone) the green light — give permission for something to proceed

grey area — a situation with no clear rules or ethics

true colours — someone's real character, especially when unflattering

off-colour — slightly unwell; or (of a joke) slightly rude

Ask the teacher — notes to bring to class



Grammar

Focus: ***perception and sensation***

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/7b**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **art & perception**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *art, colour idioms* list.
- 3 Discuss: *Is it possible to be objective about art & perception?* Justify your view.

Writing

Write 220–260 words on: **“Art & Perception — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*perception and sensation*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. 'I saw her _____ the road.' — the whole action:
(A) cross
(B) crossing
(C) to cross
(D) crossed
2. 'I could hear them _____ upstairs.' — in progress:
(A) argue
(B) arguing
(C) to argue
(D) argued
3. Passive: 'He was seen _____ the building.'
(A) leave
(B) to leave
(C) leaving to
(D) leaving
4. 'Something smells _____. ' (there's a smell of it now)
(A) burn
(B) burning
(C) to burn
(D) burnt
5. 'I noticed her _____ into the room quietly.' (softer, in progress)
(A) slip
(B) slipping
(C) to slip
(D) slipped

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 7B. A masterpiece?

Home practice · verbs of perception · art & colour idioms · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

1 · Verbs of perception — choose the best form

10 min

1. 'I saw her _____ the road.' — the whole action:

a. CROSS ✓

b. crossing

c. to cross

d. crossed

2. 'I could hear them _____ upstairs.' — in progress:

a. argue

b. arguing ✓

c. to argue

d. argued

3. Passive: 'He was seen _____ the building.'

a. leave

b. to leave ✓

c. leaving to

d. leaving

4. 'Something smells _____. ' (there's a smell of it now)

a. burn

b. burning ✓

c. to burn

d. burnt

5. 'I noticed her _____ into the room quietly.' (softer, in progress)

a. slip

b. slipping ✓

c. to slip

d. slipped

Score: 5 / 5

Try again

VOCABULARY

10 min

2 · Complete with an art word from the box

WORD BANK — DRAG OR TAP, THEN TAP A GAP

brushstrokes

canvas

provenance

figurative

curated

1. Up close, you can see every one of Van Gogh's **brushstrokes** **brushstrokes**.
2. It's a huge **canvas** **canvas** — nearly four metres wide.
3. The buyers demanded proof of **provenance** **provenance** going back to the 1930s.

4. He works in a **figurative** **figurative** style — the faces are all recognisable.
5. The show is a beautifully **curated** **curated** selection of women photographers.

Score: 5 / 5

Try again

GRAMMAR

10 min

3 · Rewrite using the structure in brackets

1. *'She was crying. I heard it.'* (in progress)

Hide answer

I heard her crying.

2. *'He shut the door. I heard the whole thing.'* (complete action)

Hide answer

I heard him shut the door.

3. *'They saw him leave.'* → passive

Hide answer

He was seen to leave.

4. *'I noticed her cross the road.'* → in progress

Hide answer

I noticed her crossing the road.

VOCABULARY +

8 min

4 · Match the colour idiom to its meaning

DRAG THE MEANING ONTO THE WORD

Reset

extremely envious

become suddenly very angry

a situation with no clear rules

unexpectedly

someone's real character, often unflattering

out of the blue

unexpectedly

Hide answer

unexpectedly

see red

become suddenly very angry

Hide answer

become suddenly very angry

green with envy

extremely envious

Hide answer

extremely envious

grey area

a situation with no clear rules

Hide answer

a situation with no clear rules

true colours

someone's real character, often unflattering

Hide answer

someone's real character, often unflattering

LISTENING

10 min

5 · Voice message · Twenty-eight seconds

Listen to a voice message left by an English friend after a long afternoon in a European museum.

▶ 0:00 / 0:00



Audio recording coming soon — transcript-based questions still work with the answer key below.

1. How long did he actually look at the Night Watch?

Hide answer

Around six minutes — until he caught himself checking his phone for a message that had never arrived.

2. Which verbs of perception does he use about himself?

Hide answer

'I saw myself standing there', 'I could hear the audio guide leaking out', 'I noticed a woman staring at the same painting for fifteen minutes'.

3. What art word does he use twice?

Hide answer

'Brushstrokes' — he says the brushstrokes only came into focus after about four minutes.

4. Which colour idiom does he use about himself at the end?

Hide answer

'Off-colour' — he says he ended the visit feeling slightly off-colour from concentration and low blood sugar.

WRITING

20 min

6 · A short reflection (180–220 words)

Write a short first-person reflection titled: "*The painting I said I'd seen*". Use at least three verb-of-perception structures (mixing bare inf and gerund), two colour idioms and one art word. End with an honest, unheroic conclusion — nothing motivational.

← Back to Class Book 7B

Next · Phrasal Verbs 4 →



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 8 · 8A

The best medicine?

Theme · Health & Travel



Unit 8 · 8A

The best medicine?

Theme: Health & Travel

Learning objectives

- Expand C1 vocabulary related to **health and medicine, similes**.
- Use **advanced gerunds and infinitives** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/8a. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **“Health & Travel”**?
- 2 How comfortable are you using vocabulary about **health and medicine, similes**? Give one recent example.
- 3 When did you last use — or misuse — **advanced gerunds and infinitives**?

Reading

The doctor at the end of the corridor

There is a particular sort of doctor — usually somewhere between forty and sixty — that patients describe, warmly and often unaccountably, as making them 'feel better just by being in the room'. This is not, on the whole, a compliment about medical expertise.

Younger, technically brighter doctors are often listed by the same patients as competent but chilly. The one at the end of the corridor is the one they go back to.

For a long time this was regarded as a soft, unmeasurable fact of general practice — a matter of manner. What has changed in the last decade is the arrival of quiet, patient statistical work showing that this manner is not soft at all. Consultations with high-warmth doctors produce measurable improvements in blood pressure, in reported pain, in adherence to treatment, and — perhaps most awkwardly — in outcomes for illnesses in which the doctor did nothing but talk.

The awkwardness is what interests the researcher Ted Kaptchuk at Harvard. If the warm doctor is producing real biological effects, then a considerable amount of what medicine has been quietly attributing to its drugs may in fact belong to the ritual around them. The appointment itself is doing work. Being listened to for eleven minutes is doing work. The pill in a small paper cup, handed over with a nod, is doing work.

None of this argues for less medicine. It argues for a franker admission of what part of the medicine we are actually paying for. When patients say a doctor 'makes them feel better just by being there', we might, at last, believe them — and stop pretending that the good doctor at the end of the corridor is just a pleasant historical accident.

Comprehension — choose the best answer.

Ask the teacher — notes to bring to class



1. The writer's central observation is that 'high-warmth' doctors:
 - (A) are technically less skilled
 - (B) produce measurable clinical improvements
 - (C) are always older than their patients
 - (D) prescribe more medicine
2. The researcher named in the piece is:
 - (A) Alva Noë
 - (B) Elizabeth Loftus
 - (C) Ted Kaptchuk
 - (D) Nir Eyal
3. 'Adherence to treatment' means:
 - (A) refusing treatment
 - (B) sticking to the prescribed treatment
 - (C) arguing with the doctor
 - (D) changing the treatment
4. The writer suggests that 'the ritual around' medicine is:
 - (A) irrelevant fluff
 - (B) actively doing measurable clinical work
 - (C) a fraud
 - (D) purely psychological, in a bad sense
5. The writer's tone about the 'warm doctor' is best described as:
 - (A) dismissive
 - (B) quietly vindicating
 - (C) sentimental
 - (D) openly outraged
6. The essay's implicit recommendation is that:
 - (A) we abandon modern medicine
 - (B) we prescribe more drugs
 - (C) we honestly credit the ritual as part of the medicine
 - (D) we replace GPs with therapists

Ask the teacher — notes to bring to class



Vocabulary

Focus: **health and medicine, similes**

Study these C1 items and their meanings.

symptom — a physical or mental sign that indicates a condition

side effect — an unintended effect of a drug, usually unwanted

diagnosis — the identification of an illness from its signs

chronic (adj.) — long-lasting and often recurring

over-the-counter — sold without a prescription

GP — general practitioner; a family doctor

in remission — no longer showing signs of a chronic illness

self-medicate — treat oneself with medicine, without medical advice

as fit as a fiddle — in excellent physical condition

as pale as a ghost — very pale, usually from shock or illness

sleep like a log — sleep very deeply

as sick as a dog — very ill, especially with stomach illness

as right as rain — perfectly well again

run like clockwork — operate smoothly and predictably

Ask the teacher — notes to bring to class



Grammar

Focus: **advanced gerunds and infinitives**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/8a**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **health & travel**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *health and medicine, similes* list.
- 3 Discuss: *Is it possible to be objective about health & travel?* Justify your view.

Writing

Write 220–260 words on: **“Health & Travel — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*advanced gerunds and infinitives*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. 'He seems _____ his pills this morning.' (past, before now)
(A) to take
(B) taking
(C) to have taken
(D) having taken
2. 'I'd prefer _____ by a specialist.' (present passive)
(A) being seen
(B) to be seen
(C) to see
(D) having seen
3. 'She admitted _____ the medication for a year.' (perfect gerund)
(A) taking
(B) having taken
(C) to take
(D) to have taken
4. 'The drug is thought _____ safer than the original.' (present passive inf.)
(A) to be
(B) being
(C) having been
(D) to have been
5. 'He objects to _____ in front of students.' (passive gerund)
(A) being examined
(B) to be examined
(C) examining
(D) to examine
6. 'I regret not _____ the doctor sooner.' (perfect gerund of a past inaction)
(A) seeing
(B) having seen
(C) to see
(D) to have seen

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 8A. The best medicine?

Home practice · advanced gerunds & infinitives · health, similes · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

1 · Advanced gerund/infinitive — choose the best form

10 min

1. 'He seems _____ his pills this morning.' (past, before now)

a. to take

b. taking

c. to have taken ✓

d. having taken

2. 'I'd prefer _____ by a specialist.' (present passive)

a. being seen

b. to be seen ✓

c. to see

d. having seen

3. 'She admitted _____ the medication for a year.' (perfect gerund)

a. taking

b. having taken ✓

c. to take

d. to have taken

4. 'The drug is thought _____ safer than the original.' (present passive inf.)

a. to be ✓

b. being

c. having been

d. to have been

5. 'He objects to _____ in front of students.' (passive gerund)

a. being examined ✓

b. to be examined

c. examining

d. to examine

6. 'I regret not _____ the doctor sooner.' (perfect gerund of a past inaction)

a. seeing

b. having seen ✓

c. to see

d. to have seen

Score: 6 / 6

Try again

VOCABULARY

2 · Complete with a health term from the box

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

symptom

diagnosis

side-effect

chronic

over-the-counter

self-medicate

1. The rash is a known **side effect** **side effect** of the antibiotic.
2. You can buy this **over-the-counter** **over-the-counter** in any supermarket.
3. Insomnia has become a **chronic** **chronic** problem — I've lived with it for years.
4. Talk to your GP; don't just **self-medicate** **self-medicate**.
5. The tiredness is a **symptom** **symptom**, not the illness itself.
6. It took three visits before we finally had a proper **diagnosis** **diagnosis**.

Score: 6 / 6

Try again

GRAMMAR

10 min

3 · Rewrite using the structure in brackets

1. 'People think the drug is safe.' → (present passive infinitive)

Hide answer

The drug is thought to be safe.

2. 'People believe he took the wrong dose.' → (perfect passive infinitive)

Hide answer

He is believed to have taken the wrong dose.

3. 'She was pleased when she heard the news.' → (perfect infinitive)

Hide answer

She was pleased to have heard the news.

4. 'She stopped smoking three years ago.' → (perfect gerund after 'admitted')

Hide answer

She admitted having smoked for years.

VOCABULARY +

8 min

4 · Match the health simile to its meaning

DRAG THE MEANING ONTO THE WORD

Reset

sleep very deeply

perfectly well again

in excellent physical condition

very ill, especially stomach illness

very pale, usually from shock or illness

as fit as a fiddle

in excellent physical condition

Hide answer

in excellent physical condition

as pale as a ghost

very pale, usually from shock or illness

Hide answer

very pale, usually from shock or illness

sleep like a log

sleep very deeply

Hide answer

sleep very deeply

as sick as a dog

very ill, especially stomach illness

Hide answer

very ill, especially stomach illness

as right as rain

perfectly well again

Hide answer

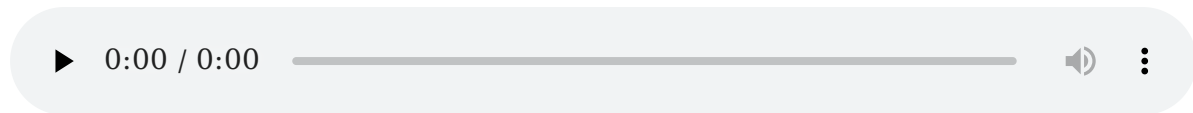
perfectly well again

LISTENING

10 min

5 · Podcast · The pill in the paper cup

Listen to a first-person podcast monologue from a British GP reflecting on the parts of her job that are not, strictly, on the prescription.



Audio recording coming soon — transcript-based questions still work with the answer key below.

1. What does she say she has stopped doing during the first four minutes of every appointment? [Hide answer](#)

Writing — she says she stopped writing so she could listen properly, and outcomes measurably improved.

2. Which perfect infinitive does she use about a patient? [Hide answer](#)

'He seemed to have been over-prescribed for about three years' — perfect passive infinitive.

3. Which health simile does she use about herself last winter?

[Hide answer](#)

'As sick as a dog' — she was, briefly, quite grateful to be a patient rather than a GP.

4. What does she say the pill in the small paper cup is doing? [Hide answer](#)

Real biological work — the appointment, the diagnosis and the pill are together producing measurable effects the drug has been getting credit for.

WRITING

20 min

6 · A short reflection (180–220 words)

Write a short first-person reflection titled: "*The medicine that wasn't the medicine*". Use at least three advanced gerund/infinitive forms (mixing perfect and passive), two health terms and one simile. End with an honest, unromantic conclusion.

[← Back to Class Book 8A](#)[Next · Workbook 8B →](#)



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 8 · 8B

A 'must-see' attraction

Theme · Health & Travel



Unit 8 · 8B

A 'must-see' attraction

Theme: Health & Travel

Learning objectives

- Expand C1 vocabulary related to **travel and tourism**.
- Use **expressing future plans and arrangements** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/8b. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **“Health & Travel”**?
- 2 How comfortable are you using vocabulary about **travel and tourism**? Give one recent example.
- 3 When did you last use — or misuse — **expressing future plans and arrangements**?

Reading

Ninety seconds at the Sagrada Família

Somewhere in the middle of Barcelona, a small research team spent a month in 2023 counting exactly how long tourists spent looking at the Sagrada Família before photographing it. The average, it turned out, was ninety seconds. Roughly half of that time was spent framing the shot. A further quarter was spent, discreetly, editing the shot in the phone before sending it. The remaining twenty-two seconds are, technically, when the visit happened.

None of this is a scandal. Sagrada Família is, on any reasonable measure, an extraordinary building; a ninety-second exposure to it is more than most human beings will ever get to have. The interesting question is not why the visit was so short. It is why so many visitors leave, and yet report having 'seen' it.

The Barcelona study is part of a wider quiet embarrassment now circulating in tourism research. The travel writer Elizabeth Becker, who has spent forty years watching the industry, argues that the modern city break has, structurally, become a peculiar three-part exercise: the arrival, the confirmation, and the departure. What is missing is the visit itself — the two or three unhurried hours in which a place is actually allowed to happen to us.

Becker's practical proposal is disarmingly simple. Book the flight. Book the hotel. Then throw away the list. Spend the first morning walking, at random, in the opposite direction from every guidebook arrow. The city, she has come to think, is quietly waiting for exactly this visitor.

Comprehension — choose the best answer.

Ask the teacher — notes to bring to class



1. The Barcelona study found that of the average 90-second visit, actual looking time was about:
 - (A) 45 seconds
 - (B) 22 seconds
 - (C) 60 seconds
 - (D) 5 seconds
2. What does the writer say the visit is NOT a scandal about?
 - (A) that a 90-second exposure is shameful
 - (B) that photography is banned
 - (C) that the building is overrated
 - (D) that guides lie
3. Elizabeth Becker describes the modern city break as:
 - (A) a religious pilgrimage
 - (B) arrival, confirmation and departure — with no visit in the middle
 - (C) a research project
 - (D) a form of quiet contemplation
4. According to Becker, what is missing from most city breaks?
 - (A) luxury
 - (B) planning
 - (C) the unhurried visit itself
 - (D) photography
5. Becker's practical proposal is to:
 - (A) stay home
 - (B) book everything and throw away the list
 - (C) hire a private guide
 - (D) avoid famous cities
6. The tone of the piece is:
 - (A) openly outraged
 - (B) wryly diagnostic and quietly affectionate
 - (C) sentimental
 - (D) aggressive

Ask the teacher — notes to bring to class



Vocabulary

Focus: **travel and tourism**

Study these C1 items and their meanings.

itinerary — the planned route or programme of a trip

layover — a break in a journey, usually at an airport

off the beaten track — away from the usual tourist route

backpacker — a low-budget traveller carrying a rucksack

overtourism — so many visitors that a place is degraded by them

package holiday — a pre-arranged trip covering flights and accommodation

long-haul (adj.) — involving a long flight, typically over six hours

customs — the government checkpoint for goods entering a country

Ask the teacher — notes to bring to class



Grammar

Focus: ***expressing future plans and arrangements***

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/8b**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **health & travel**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *travel and tourism* list.
- 3 Discuss: *Is it possible to be objective about health & travel?* Justify your view.

Writing

Write 220–260 words on: **“Health & Travel — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*expressing future plans and arrangements*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. 'I _____ my clients at seven — it's in the diary.' (arrangement)
(A) 'll meet
(B) 'm meeting
(C) 'm going to meet
(D) meet
2. 'The train _____ at 08:14.' (timetable)
(A) leaves
(B) will leave
(C) is leaving
(D) is going to leave
3. 'Look at those clouds — it _____ !' (evidence-based prediction)
(A) 'll rain
(B) 's going to rain
(C) rains
(D) 's about to rain
4. 'By 8pm we _____ dinner.' (completed before a future point)
(A) 'll finish
(B) 'll have finished
(C) 're finishing
(D) finish
5. 'This time next year I _____ in Tokyo.' (in progress at a future point)
(A) 'll live
(B) 'll be living
(C) live
(D) 'll have lived
6. 'The new metro _____ in March.' (formal official schedule)
(A) is due to open
(B) is going to open
(C) opens
(D) will be opening

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 8B. A 'must-see' attraction

Home practice · future forms · travel vocabulary · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

10 min

1 · Future forms — choose the best option

1. 'I _____ my clients at seven — it's in the diary.' (arrangement)

a. 'll meet

b. 'm meeting ✓

c. 'm going to meet

d. meet

2. 'The train _____ at 08:14.' (timetable)

a. leaves ✓

b. will leave

c. is leaving

d. is going to leave

3. 'Look at those clouds — it _____ !' (evidence-based prediction)

a. 'll rain

b. 's going to rain ✓

c. rains

d. 's about to rain

4. 'By 8pm we _____ dinner.' (completed before a future point)

a. 'll finish

b. 'll have finished ✓

c. 're finishing

d. finish

5. 'This time next year I _____ in Tokyo.' (in progress at a future point)

a. 'll live

b. 'll be living ✓

c. live

d. 'll have lived

6. 'The new metro _____ in March.' (formal official schedule)

a. is due to open ✓

b. is going to open

c. opens

d. will be opening

Score: 6 / 6

↺ Try again

VOCABULARY

10 min

2 · Complete with a travel word from the box

WORD BANK — DRAG OR TAP, THEN TAP A GAP

itinerary

layover

off the beaten track

overtourism

long-haul

customs

1. We had a four-hour **layover** **layover** in Doha.
2. The Airbnbs have priced locals out of the centre — classic **overtourism** **overtourism**.
3. She refuses anything **off the beaten track** **off the beaten track** — she wants everything booked.
4. Nothing to declare, straight through **customs** **customs**.
5. It's a nine-hour flight — definitely **long-haul** **long-haul**.
6. The **itinerary** **itinerary** is packed hour by hour — she doesn't leave much room to breathe.

Score: 6 / 6

↻ Try again

GRAMMAR

10 min

3 · Rewrite using the structure in brackets

1. *'It is very likely to rain.'* (evidence-based prediction)

Hide answer

It's going to rain.

2. *'The plane is going to take off in one minute.'* (imminent)

Hide answer

The plane is about to take off.

3. *'I have a dinner with clients on Friday.'* (arrangement)

Hide answer

I'm having dinner with clients on Friday.

4. *'The new metro will open in March.'* (formal official schedule)

Hide answer

The new metro is due to open in March.

VOCABULARY +

8 min

4 · Match the travel term to its meaning

DRAG THE MEANING ONTO THE WORD

Reset

involving a long flight

away from the usual tourist route

the planned route or programme of a trip

the checkpoint for goods entering a country

so many visitors that a place is degraded by them

itinerary

the planned route or
programme of a trip

Hide answer

the planned route or programme
of a trip

off the beaten track

away from the
usual tourist
route

Hide answer

away from the usual tourist route

overtourism

so many visitors that a
place is degraded by
them

Hide answer

so many visitors that a place is
degraded by them

long-haul (adj.)

involving a long
flight

Hide answer

involving a long flight

customs

the checkpoint for
goods entering a
country

Hide answer

the checkpoint for goods entering
a country

LISTENING

5 · Voice message · Twenty-four hours in a European capital

10 min

Listen to a voice message left by an English friend on her second morning in Lisbon, deliberately without a list.

▶ 0:00 / 0:00 

Audio recording coming soon — transcript-based questions still work with the answer key below.

1. What did she throw away as soon as she landed?

Hide answer

Her list of 'must-sees' — she says she was tired of arriving already knowing what she was supposed to feel.

2. Which future forms does she use about the day ahead?

Hide answer

'I'm meeting my cousin at four' (arrangement); 'By six we'll have walked the whole neighbourhood' (future perfect); 'I'm about to fall asleep in this café' (imminent).

3. Which travel term does she use to describe the neighbourhood?

Hide answer

'Off the beaten track' — she says it's exactly the kind of street the guidebook would never send you to.

4. How does she end the message?

Hide answer

'By tomorrow night I'll have seen exactly one museum, and I'll be perfectly happy with that.'

WRITING

20 min

6 · A short reflection (180–220 words)

Write a short first-person reflection titled: "*The trip I stopped planning*". Use at least four different future forms and three travel terms. End with an honest, unheroic conclusion — nothing that sounds like an airline advert.

[← Back to Class Book 8B](#)[Next · Idioms 4 →](#)



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 9 · 9A

Pet hates

Theme · Animals & Food



Unit 9 · 9A

Pet hates

Theme: Animals & Food

Learning objectives

- Expand C1 vocabulary related to **animal matters**.
- Use **ellipsis** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/9a. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **“Animals & Food”**?
- 2 How comfortable are you using vocabulary about **animal matters**? Give one recent example.
- 3 When did you last use — or misuse — **ellipsis**?

Reading

The dog that runs the house

Nobody sets out to build a life around a dog. What happens, more often, is that a small, warm thing arrives one afternoon and, within eighteen months, the sofa has been re-covered in a fabric it cannot ruin, the front door has grown a second lock at knee height, and every conversation about weekends begins with the phrase 'well, we can't leave him for that long'. You had, you would have said, a normal life. What you have now, apparently, is a golden retriever.

The philosopher Mark Rowlands, who spent a decade walking his wolf through the Alabama woods, has argued that living with an animal is the only reliable cure for a certain kind of self-importance. The animal has not read your résumé. It doesn't care that you were up late writing. It requires, twice a day, that you go outside and be, briefly, another sort of creature.

This is not, on the whole, a complaint. Households with dogs, one study rather sheepishly concluded, argue about small things less. There is something calming about being interrupted, four times an hour, by a face that has never lied. What the dog is doing — or what a good dog is doing — is quietly rearranging the household's priorities, downward. Nothing is quite as urgent as it was. The email will be answered. The walk, however, will not answer itself.

None of this argues for getting a dog. It argues, more modestly, for noticing what has already happened once you have one — and for occasionally admitting, to visitors, that you no longer entirely run the house.

Comprehension — choose the best answer.

Ask the teacher — notes to bring to class



1. The writer's central observation is that a household with a dog:
 - (A) is a happier household
 - (B) quietly reorganises itself around the animal
 - (C) spends more money
 - (D) argues more often
2. The philosopher named in the piece is:
 - (A) Ted Kaptchuk
 - (B) Mark Rowlands
 - (C) Pico Iyer
 - (D) Alan Warde
3. What does Rowlands claim living with an animal cures?
 - (A) loneliness
 - (B) depression
 - (C) a certain self-importance
 - (D) aggression
4. 'The email will be answered. The walk, however, will not answer itself' — the writer's point is that:
 - (A) dogs increase productivity
 - (B) dogs quietly de-prioritise the urgent
 - (C) dogs distract from work
 - (D) walks are more important than work
5. The essay's implicit recommendation is that:
 - (A) everyone should get a dog
 - (B) you should notice what has already happened
 - (C) dogs are self-important
 - (D) cats are better than dogs
6. The writer's tone is best described as:
 - (A) stern
 - (B) wry and affectionate
 - (C) sentimental
 - (D) outraged

Ask the teacher — notes to bring to class



Vocabulary

Focus: **animal matters**

Study these C1 items and their meanings.

breed (n.) — a particular variety of a domestic animal

stray (n./adj.) — a domestic animal wandering without an owner

domesticated (adj.) — tamed and kept by humans

predator (n.) — an animal that hunts others for food

prey (n.) — an animal hunted by another

endangered (adj.) — at serious risk of extinction

on a lead / leash — attached to a strap held by an owner

pedigree (n./adj.) — an animal with a recorded ancestry

a pet hate — something small that particularly irritates you

let the cat out of the bag — accidentally reveal a secret

the elephant in the room — an obvious problem nobody wants to mention

kill two birds with one stone — achieve two things with a single action

hold your horses — wait; slow down

a dark horse — a person whose abilities are unexpectedly good

Ask the teacher — notes to bring to class



Grammar

Focus: *ellipsis*

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/9a**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **animals & food**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *animal matters* list.
- 3 Discuss: *Is it possible to be objective about animals & food?* Justify your view.

Writing

Write 220–260 words on: **“Animals & Food — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*ellipsis*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. 'Has anyone fed the cat?' — 'Sarah _____, I think.'
(A) did
(B) has
(C) was
(D) would
2. 'He said he'd help, but he _____.' (didn't help)
(A) hasn't
(B) wouldn't
(C) didn't
(D) doesn't
3. 'She's more patient with the dog than I _____.' (am patient)
(A) do
(B) am
(C) have
(D) would
4. 'I don't fancy a walk.' — 'I _____, actually — I'll come.'
(A) do
(B) am
(C) would
(D) have
5. 'You can bring the dog if you want _____.'
(A) to
(B) it
(C) so
(D) them
6. 'She hasn't fed the cat.' — 'She _____, actually.' (contradict)
(A) has
(B) hasn't
(C) did
(D) does

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 9A. Pet hates

Home practice · ellipsis · animals & idioms · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

10 min

1 · Ellipsis — choose the best short form

1. 'Has anyone fed the cat?' — 'Sarah _____, I think.'

a. did

b. has ✓

c. was

d. would

2. 'He said he'd help, but he _____.' (didn't help)

a. hasn't

b. wouldn't

c. didn't ✓

d. doesn't

3. 'She's more patient with the dog than I _____.' (am patient)

a. do

b. am ✓

c. have

d. would

4. 'I don't fancy a walk.' — 'I _____ , actually — I'll come.'

a. do

b. am

c. would ✓

d. have

5. 'You can bring the dog if you want _____.'

a. to ✓

b. it

c. so

d. them

6. 'She hasn't fed the cat.' — 'She _____ , actually.' (contradict)

a. has ✓

b. hasn't

c. did

d. does

Score: 6 / 6

↺ Try again

VOCABULARY

2 · Complete with an animal term from the box

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

stray

pedigree

on a lead

endangered

predator

domesticated

1. The neighbours took in a **stray** **stray** kitten from the street.

2. By law, dogs must be **on a lead** **on a lead** in the park after 8 p.m.

3. The mountain gorilla remains critically **endangered** **endangered** .
4. Cats are **domesticated** **domesticated** but never fully tamed.
5. The fox is a small **predator** **predator** that hunts almost anything.
6. It's a rescue mongrel, not a **pedigree** **pedigree** .

Score: 6 / 6

Try again

GRAMMAR

10 min

3 · Rewrite using ellipsis

1. *'I've finished the report and Anna has finished the report.'* → (ellipsis)

Hide answer

I've finished the report and Anna has too.

2. *'She said she would come, but she did not come.'* → (ellipsis)

Hide answer

She said she would come, but didn't.

3. *'He isn't allergic to cats and I'm not allergic either.'* → (nor + inversion)

Hide answer

He isn't allergic to cats and nor am I.

4. *'Would you like some tea? — I would like tea, thanks.'* → (short answer)

Hide answer

I would, thanks.

VOCABULARY +

8 min

4 · Match the animal idiom to its meaning

DRAG THE MEANING ONTO THE WORD

Reset

accidentally reveal a secret

wait; slow down

achieve two things with a single action

an obvious problem nobody wants to mention

something small that particularly irritates you

a pet hate

something small that particularly irritates you

Hide answer

something small that particularly irritates you

let the cat out of the bag

accidentally reveal a secret

Hide answer

accidentally reveal a secret

the elephant in the room

an obvious problem nobody wants to mention

Hide answer

an obvious problem nobody wants to mention

kill two birds with one stone

achieve two things with a single action

Hide answer

achieve two things with a single action

hold your horses

wait; slow down

Hide answer

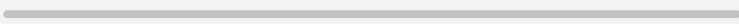
wait; slow down

LISTENING

10 min

5 · Podcast · Who really runs the house?

Listen to a first-person podcast monologue from a small-animal vet reflecting on what actually happens when an animal moves in.

▶ 0:00 / 0:00   

Audio recording coming soon — transcript-based questions still work with the answer key below.

1. What does she say first-time owners consistently underestimate?

Hide answer

How much the household quietly rearranges itself, and how little control they actually have.

2. Which idiom does she use about telling the truth to a client?

Hide answer

'Let the cat out of the bag' — she does, gently but firmly.

3. What is her one piece of vet advice?

Hide answer

'Don't feed him from the table. If you do, he will, forever.'

4. What ellipsis pattern does the client use at the end?

Hide answer

'He runs the flat. He does. I don't, apparently, any more.' — auxiliary + omitted verb.

DISCURSIVE WRITING

20 min

6 · A short reflection (180–220 words)

Write a short first-person reflection titled: "*The animal that quietly rearranged my life.*" Use at least three instances of ellipsis (varied), two animal terms and one idiom. End with an honest, unromantic conclusion.

← Back to Class Book 9A

Next · Workbook 9B →



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 9 · 9B

How to cook, how to eat

Theme · Animals & Food



Unit 9 · 9B

How to cook, how to eat

Theme: Animals & Food

Learning objectives

- Expand C1 vocabulary related to **preparing food**.
- Use **nouns: compound and possessive forms** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/9b. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **“Animals & Food”**?
- 2 How comfortable are you using vocabulary about **preparing food**? Give one recent example.
- 3 When did you last use — or misuse — **nouns: compound and possessive forms**?

Reading

The meal that never really died

For the last twenty years, food writers have periodically announced the death of the family meal. Statistics have been produced. Grandmothers have been quoted. The dinner table, we have been told, is going the way of the letter — a thing our grandchildren will read about in a museum.

The awkward problem for this narrative is that the data, when you look at it, doesn't quite say that. What the sociologist Alan Warde has spent thirty years documenting is not the disappearance of the meal, but its quiet migration. The seven o'clock roast with everybody sitting down at once — that is, indeed, mostly gone. The shared meal itself is not: it has moved to Saturday lunch, to Sunday breakfast, to the strange in-between meal that happens on the sofa on a Wednesday when nobody had time to cook.

What has genuinely been lost is not eating-together. It is a particular grammar of eating-together — the courses served in the right order, the food handed round, the second helping refused and then accepted. That grammar was, on inspection, quite recent. It ruled the middle-class table for perhaps ninety years, from roughly 1900 to the 1990s, and then quietly ended.

None of this is nostalgia's fault. It is that the meal we all half-remember never was quite the way we remember it. The bit that matters — the sitting-down, the passing of the salt, the being interrupted about your day — is, on the evidence, alive and well. It has simply changed shifts.

Comprehension — choose the best answer.

1. The narrative the piece pushes back against is:
(A) that the family meal is dying / has died
(B) that the family meal is more important than ever
(C) that food writers are wrong about nutrition
(D) that grandmothers cook better

Ask the teacher — notes to bring to class



2. Alan Warde's research suggests the meal has:
 - (A) disappeared
 - (B) moved to new times and formats
 - (C) become larger
 - (D) become more formal
3. What has genuinely been lost, according to the writer?
 - (A) eating together
 - (B) the ability to cook
 - (C) a particular grammar of eating
 - (D) the family kitchen
4. The 'grammar of eating' the writer describes was:
 - (A) ancient
 - (B) medieval
 - (C) roughly 1900-1990s middle-class
 - (D) invented in the 1950s
5. The writer's tone is best described as:
 - (A) outraged
 - (B) resigned
 - (C) gently corrective and empirical
 - (D) nostalgic
6. The essay's closing point is that:
 - (A) the family meal has ended
 - (B) the meal we half-remember never quite existed
 - (C) we should return to the 1950s
 - (D) food writers are unreliable

Ask the teacher — notes to bring to class



Vocabulary

Focus: **preparing food**

Study these C1 items and their meanings.

chop (v.) — cut into small pieces with quick strokes

dice (v.) — cut into small cubes

mince (v.) — cut into very small pieces / grind

grate (v.) — shred by rubbing against a rough surface

simmer (v.) — cook gently just below boiling point

sauté (v.) — fry quickly in a little hot oil

season (v.) — add salt, pepper, herbs or spices

marinate (v.) — soak in a mixture before cooking to add flavour

a chopping board — a flat surface used for cutting ingredients

a wooden spoon — a spoon made of wood, for stirring

a frying pan — a shallow pan for frying

the sell-by date — the date printed on food indicating shelf life

leftovers — food that remains after a meal, eaten later

a takeaway — a meal cooked elsewhere and eaten at home

Ask the teacher — notes to bring to class



Grammar

Focus: **nouns: compound and possessive forms**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/9b**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **animals & food**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *preparing food* list.
- 3 Discuss: *Is it possible to be objective about animals & food?* Justify your view.

Writing

Write 220–260 words on: **“Animals & Food — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*nouns: compound and possessive forms*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. Choose the correct possessive: 'This is _____ recipe.'
(A) my mother
(B) my mother's
(C) my mothers
(D) my mothers'
2. Choose the correct possessive: '_____ shopping is done for the week.'
(A) A week
(B) A weeks
(C) A week's
(D) A weeks'
3. Which is a compound noun (noun + noun)?
(A) carefully cooked
(B) olive oil
(C) very hot
(D) eating slowly
4. 'The children's menu' means:
(A) a menu belonging to one child
(B) a menu for children
(C) a menu of children
(D) a very children menu
5. Choose the natural form: '_____ meat sauce.'
(A) A meat's
(B) A meats
(C) A meat
(D) The meat
6. Rewrite as possessive: 'the recipes of the students'.
(A) the student's recipes
(B) the students' recipes
(C) the students recipes
(D) the recipes' students

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 9B. How to cook, how to eat

Home practice · compound & possessive nouns · preparing food · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

10 min

1 · Compound & possessive nouns

1. Choose the correct possessive: 'This is _____ recipe.'

a. my mother

b. my mother's ✓

c. my mothers

d. my mothers'

2. Choose the correct possessive: '_____ shopping is done for the week.'

a. A week

b. A weeks

c. A week's ✓

d. A weeks'

3. Which is a compound noun (noun + noun)?

a. carefully cooked

b. olive oil ✓

c. very hot

d. eating slowly

4. 'The children's menu' means:

a. a menu belonging to one child

b. a menu for children ✓

c. a menu of children

d. a very children menu

5. Choose the natural form: '_____ meat sauce.'

a. A meat's

b. A meats

c. A meat ✓

d. The meat

6. Rewrite as possessive: 'the recipes of the students'.

a. the student's recipes

b. the students' recipes ✓

c. the students recipes

d. the recipes' students

Score: 6 / 6

Try again

VOCABULARY

2 · Complete with a cooking verb from the box

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

chop

simmer

sauté

marinate

grate

season

1. chop chop the onion finely before adding it to the pan.
2. Let the sauce simmer simmer for another twenty minutes.
3. Always marinate marinate the meat with olive oil and rosemary the night before.
4. You need to grate grate the parmesan straight over the pasta.
5. She sauté sauté the garlic in the hot oil for about a minute.
6. Taste it — you'll want to season season it more.

Score: 6 / 6

Try again

GRAMMAR

3 · Rewrite as a compound noun or possessive

10 min

1. *'a knife used for cutting bread' → (compound noun)*

Hide answer

a bread knife

2. *'the recipe of my grandmother' → (possessive)*

Hide answer

my grandmother's recipe

3. *'a sauce made of tomatoes' → (compound)*

Hide answer

a tomato sauce

4. *'the shopping of this week' → (possessive)*

Hide answer

this week's shopping

VOCABULARY +

4 · Match the kitchen expression to its meaning

8 min

DRAG THE MEANING ONTO THE WORD

Reset

a shallow pan for frying

a flat surface used for cutting

a spoon made of wood, for stirring

food remaining after a meal, eaten later

the date printed on food indicating shelf life

a chopping board

a flat surface
used for cutting

Hide answer

a flat surface used for cutting

a wooden spoon

a spoon made of
wood, for stirring

Hide answer

a spoon made of wood, for stirring

a frying pan

a shallow pan for
frying

Hide answer

a shallow pan for frying

the sell-by date

the date printed on
food indicating
shelf life

Hide answer

the date printed on food
indicating shelf life

leftovers

food remaining after a
meal, eaten later

Hide answer

food remaining after a meal,
eaten later

LISTENING

10 min

5 · Podcast · What the meal actually did

Listen to a first-person podcast monologue from a Portuguese food writer reflecting on the last real dinner at her grandmother's table.

▶ 0:00 / 0:00



Audio recording coming soon — transcript-based questions still work with the answer key below.

1. What compound noun does she use about the tool she has kept from her grandmother's kitchen? [Hide answer](#)

'My grandmother's chopping board' — she still uses it every Sunday.

2. Which possessive + compound does she use about her weekly ritual? [Hide answer](#)

'Saturday's proper lunch' — the shared meal that replaced the seven-o'clock weekday dinner.

3. What does she say has genuinely been lost? [Hide answer](#)

Not the shared meal itself, but the middle-class 'grammar' of it — courses served in order, food handed round.

4. What is her one bit of unromantic advice? [Hide answer](#)

'Invite one more person than you think you can feed. Then sit down.'

DISCURSIVE WRITING

20 min

6 · A short reflection (180–220 words)

Write a short first-person reflection titled: "*The meal that survived.*" Use at least four compound nouns, three possessive forms and three cooking verbs. End with an honest, unromantic conclusion.

← Back to Class Book 9B

Next · Phrasal Verbs 5 →



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 10 · 10A

On your marks, set, go!

Theme · Sport & Direction



Unit 10 · 10A

On your marks, set, go!

Theme: Sport & Direction

Learning objectives

- Expand C1 vocabulary related to **word building: adjectives, nouns, and verbs**.
- Use **relative clauses** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at **alunos.apexenglish.com.br/general-c1/10a**. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **“Sport & Direction”**?
- 2 How comfortable are you using vocabulary about **word building: adjectives, nouns, and verbs**? Give one recent example.
- 3 When did you last use — or misuse — **relative clauses**?

Reading

The runner nobody thought would qualify

For three years, nobody outside her club coach's living room seriously believed Sofia Marín would qualify for anything. She was, in the flat language of the sport, small, late, and technically messy. The story that has since attached itself to her — the one repeated at press conferences and printed in the Sunday supplements — is that she was, all along, a hidden natural. This is, on inspection, complete nonsense.

What she was, over those three years, was persistent in a way that most talented people never manage. She trained at six on winter mornings when her school friends did not. She kept a boring paper notebook, in which she wrote what had, and had not, worked in the previous session. She rebuilt her running action from scratch at seventeen, a decision most athletes with even a modicum of promise refuse to make because it costs them a season. She lost that season, and gained the next four.

Her coach, whose own competitive career was cut short by a knee injury, describes it more soberly. "Sofia had one gift, and it wasn't speed. It was that she was, from a very young age, quite unusually willing to be bored." The gift, in other words, was for the practice — not for the running.

None of which fits neatly into the story a Sunday supplement wants. Sunday supplements want the hero, spotted young. What actually produces a runner nobody thought would qualify is, more often, an ordinary house, a boring notebook, and a coach whose principal skill is convincing a seventeen-year-old to lose a season on purpose.

Comprehension — choose the best answer.

1. What is the writer's central claim about Sofia Marín?
 - (A) She was a hidden natural talent
 - (B) She was persistent in an unusual way
 - (C) She was late-developing but very fast
 - (D) She had a famous coach

Ask the teacher — notes to bring to class



2. What did she do at seventeen?
 - (A) She won her first national title
 - (B) She rebuilt her running action from scratch
 - (C) She left her club coach
 - (D) She joined a new team
3. According to her coach, what was Sofia's one 'gift'?
 - (A) speed
 - (B) flexibility
 - (C) willingness to be bored
 - (D) technique
4. What does the writer say Sunday supplements want?
 - (A) boring notebooks
 - (B) the hero, spotted young
 - (C) coaches with knee injuries
 - (D) seventeen-year-olds
5. Which cost did Sofia accept at seventeen?
 - (A) losing her club coach
 - (B) losing a whole season
 - (C) losing weight
 - (D) losing her scholarship
6. The writer's tone is best described as:
 - (A) romantic
 - (B) coolly demystifying
 - (C) outraged
 - (D) sentimental

Ask the teacher — notes to bring to class



Vocabulary

Focus: **word building: adjectives, nouns, and verbs**

Study these C1 items and their meanings.

achieve (v.) → achievement (n.), achievable (adj.) — succeed in doing something after effort

persist (v.) → persistence (n.), persistent (adj.) — continue firmly, despite difficulty

compete (v.) → competition (n.), competitive (adj.), competitor (n.) — try to win something against others

endure (v.) → endurance (n.), enduring (adj.) — suffer or last through difficulty

motivate (v.) → motivation (n.), motivated (adj.), motivator (n.) — give someone a reason to act

excel (v.) → excellence (n.), excellent (adj.) — be extremely good at something

train (v.) → training (n.), trainer (n.), trainable (adj.) — practise a skill regularly

focus (v./n.) → focused (adj.), refocus (v.) — concentrate attention on one thing

Ask the teacher — notes to bring to class



Grammar

Focus: **relative clauses**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/10a**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **sport & direction**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *word building: adjectives, nouns, and verbs* list.
- 3 Discuss: *Is it possible to be objective about sport & direction?* Justify your view.

Writing

Write 220–260 words on: **“Sport & Direction — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*relative clauses*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. Choose the correct relative pronoun: 'That's the coach _____ trained her.'
(A) which
(B) who
(C) whose
(D) where
2. Which non-defining sentence is correct?
(A) My brother who lives in Rio is a rower.
(B) My brother, who lives in Rio, is a rower.
(C) My brother, that lives in Rio, is a rower.
(D) My brother who, lives in Rio, is a rower.
3. Complete: 'It's a stadium _____ capacity is 60,000.'
(A) who
(B) which
(C) whose
(D) where
4. Which is a correct reduced relative clause?
(A) The runner who winning the race is 22.
(B) The runner winning the race is 22.
(C) The runner, winning, the race is 22.
(D) The runner which winning the race is 22.
5. Complete: 'The town _____ I did my first race is tiny.'
(A) where
(B) which
(C) who
(D) whose
6. In defining relative clauses we can OMIT the pronoun when it is the:
(A) subject
(B) object
(C) possessive
(D) adverb

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 10A. On your marks, set, go!

Home practice · relative clauses · word building · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

10 min

1 · Relative clauses

1. Choose the correct relative pronoun: 'That's the coach _____ trained her.'

a. which

b. who ✓

c. whose

d. where

2. Which non-defining sentence is correct?

a. My brother who lives in Rio is a rower.

b. My brother, who lives in Rio, is a rower. ✓

c. My brother, that lives in Rio, is a rower.

d. My brother who, lives in Rio, is a rower.

3. Complete: 'It's a stadium _____ capacity is 60,000.'

a. who

b. which

c. whose ✓

d. where

4. Which is a correct reduced relative clause?

a. The runner who winning the race is 22.

b. The runner winning the race is 22. ✓

c. The runner, winning, the race is 22.

d. The runner which winning the race is 22.

5. Complete: 'The town _____ I did my first race is tiny.'

a. where ✓

b. which

c. who

d. whose

6. In defining relative clauses we can OMIT the pronoun when it is the:

a. subject

b. object ✓

c. possessive

d. adverb

Score: 6 / 6

Try again

VOCABULARY

2 · Complete with a word from the box (word building)

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

persistence

achievable

competitive

endurance

motivation

excellence

1. Her **persistence** **persistence** over three winters is the whole story.
2. It's an **achievable** **achievable** target with the right plan.
3. She is more **competitive** **competitive** than talented.
4. At this level, what wins is **endurance** **endurance**, not brilliance.
5. Nobody stays this focused without real **motivation** **motivation**.
6. The school has a genuine culture of **excellence** **excellence**.

Score: 6 / 6

Try again

GRAMMAR

10 min

3 · Combine, reduce or rewrite

1. *Combine: 'She has a coach. He was once a marathon runner.'*

Hide answer

She has a coach who was once a marathon runner.

2. *Combine with 'whose': 'She's the swimmer. Her father coached her.'*

Hide answer

She's the swimmer whose father coached her.

3. *Reduce: 'The runners who are trained by Coach Diaz have all improved.'*

Hide answer

The runners trained by Coach Diaz have all improved.

4. *Combine (non-defining): 'Our captain is 34. She has just qualified for her fourth Olympics.'*

Hide answer

Our captain, who is 34, has just qualified for her fourth Olympics.

VOCABULARY +

8 min

4 · Match each form to its word-class

DRAG THE MEANING ONTO THE WORD

Reset

adjective

adjective

abstract noun

person noun

verb (root)

verb (root)

persist

verb (root)

Hide answer

verb (root)

persistence

abstract noun

Hide answer

abstract noun

persistent

adjective

Hide answer

adjective

compete

verb (root)

Hide answer

verb (root)

competitor

person noun

Hide answer

person noun

competitive

adjective

Hide answer

adjective

LISTENING

10 min

5 · Podcast · What the coach actually said

Listen to a short first-person monologue from an athletics coach reflecting on the athlete she trained the longest.

▶ 0:00 / 0:00



Audio recording coming soon — transcript-based questions still work with the answer key below.

- Which relative clause does the coach use about her most successful athlete? Hide answer

'The athlete whose paperwork I filled in for eight winters is the one who made it.' (whose / who)

2. What does she say the real gift was? [Hide answer](#)

Not speed — an unusual willingness to tolerate the boring, uncomfortable practice.

3. What decision at 17 does she cite as the turning point? [Hide answer](#)

Rebuilding her running action from scratch and losing a season on purpose.

4. What is her honest advice to a promising fifteen-year-old? [Hide answer](#)

'Find one boring thing to do every day for four years, and stop asking whether it's working.'

DISCURSIVE WRITING

20 min

6 · A short reflection (180–220 words)

Write a short first-person reflection titled: "*The skill I built the boring way.*" Use at least four defining relative clauses, two non-defining relative clauses and three word-family transformations. Do not use the word *talent*.

← Back to Class Book 10A

Next · 10B No direction home →



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 10 · 10B

No direction home

Theme · Sport & Direction



Unit 10 · 10B

No direction home

Theme: Sport & Direction

Learning objectives

- Expand C1 vocabulary related to **words that are often confused**.
- Use **adding emphasis (2): cleft sentences** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at **alunos.apexenglish.com.br/general-c1/10b**. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **“Sport & Direction”**?
- 2 How comfortable are you using vocabulary about **words that are often confused**?
Give one recent example.
- 3 When did you last use — or misuse — **adding emphasis (2): cleft sentences**?

Reading

The city I never quite learnt

I have lived in Lisbon for eleven years, and until last November I could not, if you had stopped me on the Avenida da Liberdade and asked, have told you which way was the river. This is embarrassing for a person who writes for a living, and it is, on the evidence, entirely normal.

What I had done — quietly, over a decade, and without meaning to — was outsource the map. Every time I stepped out of the house, I unlocked the phone. Every time I turned the phone off, I felt, faintly, like a person who had forgotten their glasses. It was not that I did not know the city; it was that the city, in my head, had become a series of blue lines between blue dots, each with a small triangle indicating me.

The neuroscientist Véronique Bohbot has spent twenty years measuring what this does to the hippocampus — the small, ancient part of the brain that keeps track of where you are. In her studies, adults who navigate by external landmarks — a church, a hill, the direction of the sun at four in the afternoon — have measurably larger hippocampal volume than adults who navigate by turn-by-turn instructions. What the phone remembers, the brain, quietly, stops bothering to.

It was in November, then, that I started leaving the phone in the drawer for one walk a week. What that walk gave me back was not, at first, direction. It was attention. It turns out that a person who is not being told where to turn notices, at the second junction, that there is a plane tree. And at the third, that there is a small square with a fountain. Six weeks in, I can point to the river.

None of this is an argument for throwing the phone away. It is an argument, more modestly, for occasionally getting lost on purpose — and for admitting, at fifty, that a skill you were born with can, if you are not careful, be given quietly away.

Comprehension — choose the best answer.

Ask the teacher — notes to bring to class



1. What is the writer's central admission?
 - (A) He has never used a phone map
 - (B) He could not, until recently, point to the river
 - (C) He has lived in Lisbon for less than a year
 - (D) He never gets lost
2. What does the writer say he had 'quietly outsourced'?
 - (A) his phone
 - (B) his sense of direction / the map
 - (C) his job
 - (D) his writing
3. According to Véronique Bohbot's research, adults who navigate by landmarks have:
 - (A) worse memory
 - (B) larger hippocampal volume
 - (C) smaller hippocampal volume
 - (D) no measurable difference
4. What did the writer's weekly experiment initially give back?
 - (A) direction
 - (B) attention
 - (C) speed
 - (D) confidence
5. What does the writer notice at the second junction?
 - (A) a shop
 - (B) a plane tree
 - (C) a river
 - (D) a fountain
6. The writer's closing point is that:
 - (A) you should throw your phone away
 - (B) a skill you were born with can be given quietly away
 - (C) GPS is dangerous
 - (D) Lisbon is difficult to learn

Ask the teacher — notes to bring to class



Vocabulary

Focus: words that are often confused

Study these C1 items and their meanings.

affect (v.) vs. effect (n.) — affect = to influence (verb); effect = a result (noun)

principle (n.) vs. principal (adj./n.) — principle = a rule; principal = main / head of a school

practice (n.) vs. practise (v.) [BrE] — practice = the activity (noun); practise = the verb (to do it)

advice (n.) vs. advise (v.) — advice = suggestions (noun); advise = to give suggestions (verb)

lose (v.) vs. loose (adj.) — lose = to no longer have; loose = not tight / free

its (poss.) vs. it's (it is) — its = belonging to it; it's = it is / it has

then (adv.) vs. than (conj.) — then = next / at that time; than = used in comparisons

sensible (adj.) vs. sensitive (adj.) — sensible = practical, showing good judgement; sensitive = easily affected emotionally

Ask the teacher — notes to bring to class



Grammar

Focus: **adding emphasis (2): cleft sentences**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/10b**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **sport & direction**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *words that are often confused* list.
- 3 Discuss: *Is it possible to be objective about sport & direction?* Justify your view.

Writing

Write 220–260 words on: **“Sport & Direction — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*adding emphasis (2): cleft sentences*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. Which is a correct cleft sentence?
(A) What she gave me were an old paper map.
(B) What she gave me was an old paper map.
(C) That she gave me was an old paper map.
(D) What was she gave me an old paper map.
2. Rewrite for emphasis: 'My grandfather taught me to read a map.'
(A) It was my grandfather who taught me to read a map.
(B) It is my grandfather that he taught me to read a map.
(C) My grandfather it was who taught me to read a map.
(D) Grandfather who taught me to read a map was.
3. Complete the cleft: '_____ our species has always been able to do is roughly know where home is.'
(A) It
(B) That
(C) What
(D) Which
4. Rewrite: 'I just want one screen-free afternoon.'
(A) All I want is one screen-free afternoon.
(B) It's all I want one screen-free afternoon.
(C) That all I want is one screen-free afternoon.
(D) What is all I want is one screen-free afternoon.
5. 'It's not the map that matters — it's the walking' emphasises:
(A) the map
(B) the walking
(C) neither
(D) both equally
6. Which is grammatical?
(A) The reason why I stopped using GPS is because I got lost.
(B) The reason I stopped using GPS is that I wanted my sense of direction back.
(C) Reason why I stopped using GPS was that...
(D) The reason of I stopped using GPS is that...

Ask the teacher — notes to bring to class

[← Back to C1 General contents](#)

Workbook · 10B. No direction home

Home practice · cleft sentences · commonly confused words · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

10 min

1 · Cleft sentences

1. Which is a correct cleft sentence?

- a. What she gave me were an old paper map.
- b. What she gave me was an old paper map. ✓
- c. That she gave me was an old paper map.
- d. What was she gave me an old paper map.

2. Rewrite for emphasis: 'My grandfather taught me to read a map.'

- a. It was my grandfather who taught me to read a map. ✓
- b. It is my grandfather that he taught me to read a map.
- c. My grandfather it was who taught me to read a map.
- d. Grandfather who taught me to read a map was.

3. Complete the cleft: '_____ our species has always been able to do is roughly know where home is.'

- a. It
- b. That
- c. What ✓

d. Which

4. Rewrite: 'I just want one screen-free afternoon.'

a. All I want is one screen-free afternoon. ✓

b. It's all I want one screen-free afternoon.

c. That all I want is one screen-free afternoon.

d. What is all I want is one screen-free afternoon.

5. 'It's not the map that matters — it's the walking' emphasises:

a. the map

b. the walking ✓

c. neither

d. both equally

6. Which is grammatical?

a. The reason why I stopped using GPS is because I got lost.

b. The reason I stopped using GPS is that I wanted my sense of direction back. ✓

c. Reason why I stopped using GPS was that...

d. The reason of I stopped using GPS is that...

Score: 6 / 6

Try again

VOCABULARY

2 · Complete with the correct word (commonly confused)

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

effect

principle

practise

advise

loose

its

than

sensible

1. The delay had a real effect effect on her focus.

2. It is a matter of **principle** **principle** , not convenience.
3. You need to **practise** **practise** the guitar every day. (BrE verb)
4. She would **advise** **advise** you to leave earlier.
5. The screw is a bit **loose** **loose** — tighten it.
6. The dog wagged **its** **its** tail.
7. She is much more patient **than** **than** I am.
8. Leaving now is the **sensible** **sensible** choice.

Score: 8 / 8

Try again

GRAMMAR

10 min

3 · Rewrite for emphasis

1. Rewrite for emphasis with 'It was... who...': 'My grandmother, not the school, taught me patience.'

Hide answer

It was my grandmother, not the school, who taught me patience.

2. Rewrite with a wh-cleft: 'She gave me an old paper map.'

Hide answer

What she gave me was an old paper map.

3. Rewrite with 'All I want...': 'I just want one deliberate walk per week.'

Hide answer

All I want is one deliberate walk per week.

4. Rewrite with 'The reason ... is that...': 'I stopped using GPS because I wanted my direction back.'

Hide answer

The reason I stopped using GPS is that I wanted my sense of direction back.

VOCABULARY +

4 · Match each pair with the rule that distinguishes them

8 min

DRAG THE MEANING ONTO THE WORD

Reset

belonging to it / it is

a rule / main or head of a school

no longer have / not tight

to influence / a result

the activity / to do it

suggestions / to give suggestions

affect (v.) / effect (n.)

to influence / a result

Hide answer

to influence / a result

principle (n.) / principal (n.-adj.)

a rule / main or head of a school

Hide answer

a rule / main or head of a school

practice (n.) / practise (v.) [BrE]

the activity / to do it

Hide answer

the activity / to do it

advice (n.) / advise (v.)

suggestions / to give suggestions

Hide answer

suggestions / to give suggestions

lose (v.) / loose (adj.)

no longer have / not tight

Hide answer

no longer have / not tight

its / it's

belonging to it / it is

Hide answer

belonging to it / it is

LISTENING

10 min

5 · Podcast · The cartographer's Saturday walk

Listen to a short first-person podcast monologue from a Lisbon cartographer reflecting on her six-week no-phone walking experiment.

▶ 0:00 / 0:00



Audio recording coming soon — transcript-based questions still work with the answer key below.

1. Which cleft does she open with?

Hide answer

'What most of us have quietly lost is not our sense of direction — it's our trust in it.' (wh-cleft)

2. What returned first, according to her experiment?

Hide answer

Not direction — attention. She started noticing landmarks she had walked past for years.

3. Which cleft does she use about her Saturday walks?

Hide answer

'It's on those Saturday walks that I finally started noticing the city again.' (it-cleft)

4. What is her final unromantic point?

Hide answer

'All you need is one deliberate walk a week — no phone — for six weeks. The point isn't to throw the phone away.'

DISCURSIVE WRITING

20 min

6 · A short reflection (180–220 words)

Write a short first-person reflection titled: "*What I quietly gave away.*" Use at least three different cleft structures and two commonly confused pairs correctly. End with an honest, unromantic conclusion.

← Back to Class Book 10B

Next · Idioms 5 →