

Note from the Publisher

The story that is central to *Phrasal Verbs in Context* actually never used to be a book in its own right. It originally appeared in an FCE course called *Passport to FCE*, also by author Peter Dainty and published by Macmillan ELT. I was a sales rep for Macmillan at the time (1990-1992) and, although the FCE course itself went out of print many years later, I and the rest of the ELT sales team heard so many teachers and students tell us that they “loved that phrasal verbs cartoon story” which had appeared episodically in every unit.

I loved the story, too. I remember sitting in the car park of a private language school in the UK one day, early for an appointment, listening to the recording of the story. It was so well done and so enjoyable. It was (and still is) such a beautifully effective way to sweeten the pill of teaching and learning phrasal verbs. Before long, the publisher agreed to put the story into a separate book with a cassette (ah, the days before CDs!) and the book you see today is exactly the same. Other than a new introduction by Peter, the material stands the test of time well enough to keep it just as it is, for all to enjoy and use in class or at home.

In the 90s the book sold incredibly well worldwide, used in classrooms as a mini-course or as a supplement to mainstream exam or general courses. I was an ELT bookseller for most of that decade after I left Macmillan, and I know it was still selling well when it eventually appeared in the Longman ELT catalogue but went out of print sometime around 2001. I used to travel around selling books in the UK and Europe and I always took some stock of Peter’s book with me. It always attracted attention.

I’ve often been in touch with Peter Dainty and, over the years, I’ve tried to help him find a way to get his wonderful material back onto the shelves, and back into classrooms and resource centres. When I decided to become an ELT publisher myself, there wasn’t a doubt in my mind that this would be one of the first books I would publish, and I am delighted and very proud to be doing so. Peter Dainty, like so many teachers, has a truly admirable commitment to engaging students with an approach that is based firmly on reality and sound experience, yet supported and enhanced by delightful humour to make the job of teaching as enjoyable as it is memorable. A man after my own heart! Enjoy the story, the material and, above all, the teaching rewards it will bring to you and your students.

Andy Cowle

Publisher NORTH STAR ELT



Introduction

Welcome to the Teacher's Notes for *Phrasal Verbs in Context*, a cartoon story that presents 300 common phrasal verbs in the context of a story about love, money, judgement, honesty, crime, marriage, crazy driving, spaghetti, turnips and socks with holes in them!

With this cartoon format, students get the feeling that they are learning phrasal verbs in a natural and authentic way, something quite different from the standard method of giving a class long lists of phrasal verbs to learn, with the phrasal verb on one side of the page and a definition on the other.

In these notes, I'd like to show you two ways of using the material in this book. First, a fairly traditional, no-frills approach in which you go through the story frame by frame and, secondly, a much more adventurous and (I have found) much more productive method in which you turn the cartoon into a stage play that can be performed or filmed at the end of term.

The notes

These Teacher's Notes will cover the following points:

Specific points

- the format of the book
- things to do before you start
- myths to explode
- some notes on terminology
- how many phrasal verbs are there?
- how many phasal verbs do you need to learn?
- how to 'personalise' phrasal verbs to make them easier to learn
- reworking, repeating, revising

General methodologies – two different approaches

- a standard, no-frills approach
- a more adventurous approach: turning the story into a play to be performed by the class

General language points

- questions about vocabulary you may like to ask your class, whichever method you use

Specific points

The format of the book

Phrasal Verbs in Context presents 300 common phrasal verbs in the context of a 20-page cartoon story, with detailed notes on the phrasal verbs that appear in each unit, follow-up exercises, revision work and, in the index, a full alphabetical listing of all the phrasal verbs cross-referenced to the various chapters where they first appear in the book.

Things to do before you start

Some of your students may not be familiar with the term 'phrasal verb', so before you start the book, it may be a good idea to have a general chat with the class about what these verb + preposition forms are all about.

Perhaps start by writing three or four common phrasal verbs on the board (like *take off*, *give up*, *knock out* and *come in*) and ask what the grammatical name for these forms is.

When (hopefully!) they tell you, write 'phrasal verbs' as a heading on the board. Explain that phrasal verbs are a combination of a common verb and a common preposition and then elicit other phrasal verbs they already know. Cover the board with the examples they give you.

If you only get a few examples, suggest possible categories, such as sport, business or computers and ask prompting questions like 'How do you start a football match? (you *kick off*); 'What do you do before you start a session on your computer? (you *log on/log in*); 'What do you do when you arrive at a hotel?' (you *check in*) etc.

Make the point that phrasal verbs are informal, everyday, natural parts of the language that are becoming increasingly useful. Remember that many students are a little scared of phrasal verbs so, at the outset, you must be positive and stress the many benefits of learning them.

I once sat watching a lesson taught by a non-native speaker in which the teacher told the students that there were thousands of phrasal verbs, most of them were never used, almost all of them were vulgar and slang, and that they were so complicated and random that no one has ever learnt (or could ever learn) them all.



Things to do before you start *(continued)*

When I took over from him 20 minutes later and announced that we were going to do a lesson on phrasal verbs, the class looked at me with absolute horror and I got the impression that they felt I was wasting their time on something irrelevant and nonsensical.

Rather than dismissing or misrepresenting phrasal verbs, it is much better to accentuate the positive, and this is something to establish before you get into the detail of the book.

Myths to explode

Myth 1: phrasal verbs are all slang and vulgar.

Answer: Absolutely not!

Phrasal verbs are usually quite informal but they are an established and natural part of standard language.

Myth 2: Every phrasal verb has a Latin-based equivalent that is always preferable.

Answer: Not really.

Using or not using phrasal verbs is often just a question of style and personal preference.

When writing formal English (say, in a business report) some people would prefer to say: *the Company was established in 2009* rather than *the Company was set up in 2009*, but both forms are acceptable.

Here, there is little or no difference between the Latin-based formal verb *establish* and the slightly more informal phrasal verb *set up*.

Similarly, the two sentences *Can you collect the dry cleaning for me?* and *Can you pick up the dry cleaning for me?* sound identical to most native speakers – there is no suggestion here that one form is ‘better’ than the other.

And, just as importantly, many of the phrasal verbs that have been coined in recent years (in such fields as technology, sport and business) have no Latin-based equivalent.

Julius Caesar never flew in a plane, played football or accessed the internet, so there is no Latin-based equivalent for actions such as *take off*, *kick off* and *log on*. You simply can't express these ideas in any other way, let alone with a more formal, ‘better’ word.

So, make students feel that the phrasal verbs they are going to learn are a proper, natural and, at times, indispensable part of English. Accentuate the positive before you begin!

Terminology

You also have to decide how much technical detail you go into about the grammatical function of phrasal verbs. Should you just get going and teach any grammar points as you go along, or should you make some general comments about how phrasal verbs work before you start the book?

This is a difficult judgement call to make and will, of course, depend on the type of class you are teaching, but, at some time, you might like to make the following two grammar points:

Point 1: There are, broadly speaking, two kinds of phrasal verbs. The first is where the verb and the preposition carry their original, literal meaning (as in: *come in*, *go out*, *take away*, etc). This form is also sometimes called ‘a prepositional verb’.

The second is where the verb + preposition combination carry a new, non-literal meaning, as in: *When I saw the dirty fingernails of the waiter it put me off my food.*

To simplify this, you can just say that some phrasal verbs are literal and some figurative.

If you have a confident group, you may also make the point that it is the figurative phrasal verbs that tend to be more complex in their meaning and more difficult to learn and use. But this is a point to make with some caution as it might put some students off.

Point Two: Another issue to treat with great care, and avoid with certain classes at the beginning, is that some phrasal verbs are separable – *it put me off my pizza* and some are inseparable: *the book came out last year.*

It may be better to make this point later on, when it comes up, rather than at the very beginning. Don't overload the class with too much technical detail about the structure and nature of phrasal verbs on day one rather give them the feeling that they are about to learn really useful, natural, indispensable bits of language that will make their English better, clearer and more like a native speaker.



How many phrasal verbs are there?

Although some reference books suggest there are as many as 8,000 phrasal verbs, this is definitely NOT a fact to share with your class. Instead, say that there are about 500 of these forms commonly in use and that the class can learn about 300 of them from this book.

Remind them how many they already know (to boost confidence), and make the point that one easy thing about phrasal verbs is that they are invariably formed by combining one of about 30 common verbs (*go, come, bring* etc.) with one or two of some 20 common prepositions (*in, off, out* etc.).

Phrasal verbs look very familiar as they combine words the student already knows – it is not like learning vocabulary where you have to learn new, and often difficult language items for each new word.

As you go along: Personalising

Where possible, get students to make up their own examples for some of the phrasal verbs they meet – for instance, when you teach **run down** as in the sentence, *I grew up in a **run down** area of Birmingham*, ask students to name a 'run down' area they have been to, and use this personalised example when repeating and recycling this particular phrasal verb.

I once had a student who promised his girlfriend he would give up smoking on the day they got married and, when he told the class this story, they found it so romantic that we used the sentence: *Thomas **gave up** smoking on the day he got married* for the rest of the term. Every member of the group remembered the phrasal verb **gave up** because we had personalised it in such a memorable way – try doing this as often as you can with your own classes.

Reworking, revision, repeating

No one can learn all these phrasal verbs at first sight, so make sure you repeat and recycle them as often as possible, using the personalised examples you have developed with that particular group.

Methodologies – no frills or transforming the text into a play

A no-frills approach

The easiest way to use this material is to go through the story frame by frame, making sure the class understand every new phrasal verb they meet, doing the notes and exercises that accompany each unit and constantly recycling and repeating key items where appropriate. This should take you about 25 hours of classroom time, depending on how much revision work you do.

Many students will feel comfortable with this approach as the material has a clear structure with a beginning, middle and end. However, this standard method can bring with it certain difficulties, in particular the fact that your students will often develop a better passive knowledge of these language items than their ability to use them actively, appropriately and independently.

You need to be aware of just how difficult it is for the students to distinguish between and remember individual phrasal verbs – a syndrome sometimes called 'learn it on Monday, forget it on Tuesday'!

You may like to pre-empt this by explaining to your class on Day One that everyone finds it hard to get phrasal verbs to stick and it can take a long time to fully absorb the subtleties and flexibilities of these forms.

But it is a ferociously hard balancing act to steer a course between sympathising with your class about how difficult it is to learn phrasal verbs and, on the other hand, making them feel the whole process is just too hard for them. That is why, as explained above, personalising phrasal verbs, whenever possible, is so vital.

And so, for some classes, there is a second, less predictable but much more fun, method you can use to bring the story alive, as detailed below.



Turning the cartoon story into a play

A second (and in my experience a much more enjoyable and productive) method of using this material is to get the class to turn the cartoon story into a play which they perform or film at the end of term.

This second method will require much more classroom time (perhaps 50–60 hours), but it really brings the phrasal verbs to life and is, quite simply, great fun!

If you have the time and resources to turn the story into a play, there are a number of things to bear in mind. You will need to:

- > give the class time to adapt the cartoon story into the format of a play or film script. This may involve some slight rewriting, adapting or editing of the original text and you will need to decide if you need a Narrator figure to contextualise the story.

- > allocate the various parts to different members of the class. You will need actors to play:

Lady Prescott

Sir Gerald Prescott

Frederick Carruthers

Mrs Carruthers and the children

Angus Macpherson

Karen Blackstone

'the extras' – shop staff and customers at the Birmingham Big Burger Bar, passengers at the train station etc.

- > decide how to represent the various locations of the story, such as:

the prison cell

the prison yard

Newtown

the lay-by

a run down area of Birmingham

the Birmingham Big Burger Bar

Karen Blackstone's office

the restaurant at the end of the story etc.

- > decide who will organise the various props. You will need (among many other things):

a 'bench' (for Frederick to sit on)

some keys

a belt

a 'desk' for Sir Gerald

a newspaper to tear up

an 'ashtray' for Lady Prescott to throw

a car (2 chairs?) for Lady Prescott etc

- > decide who will organise sound effects – these can be pre-recorded or (much funnier) performed 'live' by the class. Unit 9, for example, will require sounds such as:

a bus breaking down

the sound of Lady Prescott's father thumping the table

a marriage service

a phone being slammed down

the rumbling of Frederick's stomach

the sound of the postman on cobblestones

the door of the Birmingham Big Burger Bar opening etc.

And, finally...

- > decide when and how you will perform the play:

Will it be on a stage in costume to an invited audience?

Will it be something informal, just for the class?

Do you have the resources to make a low-budget film?

You will obviously be taking more of a risk if you adopt this second method, but, having done a full play with five of my classes, I can tell you that the results can be spectacular.

And if you do film your version of the story, please send it to us at the publisher's website – we'd love to see it!



General language points to cover

Whether you use the no-frills approach or develop the story into a play, there are some general vocabulary points you might like to make (in addition to the phrasal verb notes that accompany each unit) as you go through the text. You may like to ask or elicit the following:

Chapter 1

What kind of sleep is a *nap*?

What is the difference between *to walk* and *to tiptoe*?

Chapter 2

What is the difference between *to blink* and *to wink*?

What is the difference between *to tap*, *to knock* and *to bang*?

What is the difference between *to sit at your desk* and *to sit on your desk*?

What is the connection between the verb *to sweat* and the noun *sweater*?

What is the connection between *to nod your head* and *to nod off* (to sleep)?

What does *now, now* mean in the final frame?

Chapter 3

What does *grow up* mean here?

What is the difference between *another* and *yet another*?

What happens to the verb form after *I wish I...?*

Notice how some verbs (like *to break down*) have a connected noun form (a breakdown).

Chapter 4

What is the similarity between *to put on weight* and *to put on a coat*?

What is the connection between *to wrap* (i.e. a present) and *to be wrapped up in* (your work)?

What is *putty* normally used for?

What is the difference between *to walk out* and *to storm out*?

What does *with that* mean in the final frame?

Chapter 5

Why is the past perfect tense used after *By the time...?*

What does *well* mean in phrases such as *well on his way home*, *well after midnight* etc?

Which of the four swimming strokes is also known as *the crawl*?

Show me what *to elbow your way through a crowd* looks like.

What is *sandpaper* normally used for?

What is the difference between *dry* and *parched*?

Chapter 6

What is the connection between the verb *to glide* and the aircraft called a *glider*?

hiss is an onomatopoeic word – do you know any others in English?

Show me what it looks like when your face drops.

What animals normally *roar*? How is Lady Prescott driving?

Chapter 7

What does the verb *speed-spod-spod* mean?

What does the phrase *that name rings a bell* mean?

What emotion is expressed by the phrase *Well I never!*

What does the phrase *it was no good* mean?

There are ten common verbs that end in *-umble* – *mumble*, *rumble*, *crumble* and *grumble* (here) and others such as *stumble*, *tumble* and *jumble*. Are these verbs generally positive or negative?

Chapter 8

What does *shabby* mean? What else can be *shabby*?

Why might shops be *boarded up*?

What is the connection between *to do up a house* (i.e. before you sell it) and *to make up a face*?

Where is your *gut*? What is a *gut feeling* or a *gut reaction*?

What is the connection between *workaholic*, *alcoholic*, *shopaholic* and *chocoholic*?

What does the phrase *eats, drinks and sleeps...* mean?

What does *broke* mean?

What is the difference between *to love* and *to be in love*?

What does *seeing* mean in this context?

What does *slam* mean in expressions such as *to slam a door*, *to slam down the phone* and *to slam on the brakes*?



Chapter 9

What does *behind his back* mean?
When do you use the phrase *to cut a long story short*?
What is *to elope* used for? Do you know anyone who has ever done this?
What does *patch* mean, as in *a bad patch, a patch of land, an eye patch, a clothes patch* etc...
When do we use the phrase *looking back*?
What does *rolling in money* mean?
What do the verbs *moo, quack, baa* etc. sound like? Do you use the same verbs in your language?
What is the difference between *to go in* and *to pop in*?

Chapter 10

What does *hardly surprising* mean?
What is the difference between *to talk* and *to rabbit on*?
When do we begin a sentence with *After all...*?
What is the difference between *to move* and *to drift*?
When do we use the conjunction *let alone*?
What is the difference between *stationery* and *stationary*?

Chapter 11

What is the difference between *to tear* and *to tear up*?
What does *pound* mean as a verb?
What is the connection between the verb *to occur* and the expression *it never occurred to me*?
(Make the point that **to occur** = to happen spontaneously/unpredictably/unplanned)
What is the difference between *to rob, to steal, to mug, to embezzle, to shoplift, to defraud* and *to burgle*?
What is the difference between *to build* and *to build up*?
What does *to put two and two together* mean?
What is the difference between *to smile, to grin* and *to smirk*?
What is the link between *a gap* and *to gape*?
What does *on the run* mean?

Chapter 12

What does *with that* mean?
What else has *a slot*?
What does *miles away* mean?
What is the difference between *to cheer* and *to cheer up*?
What does the phrase *with a start* mean here – what is the link with the verb *to startle*?
What does *would never dream of* mean?
What is the connection between the verb *to scrape* and the noun *skyscraper*?
What is the link between *to sniff* and a *sniffer dog* at an airport?

Chapter 13

What is the difference between *industrious* and *industrial*?
What does *inside out* mean here? But what does it mean in the sentence *Your jumper is inside out*?
What does *to drum* mean here?
Explain the phrase *you scratch my back, I'll scratch yours*.
What is the connection between the noun *dawn* and the phrasal verb *to dawn on*?

Chapter 14

What is the difference between *dark* and *dim*?
What does *in the meantime* mean?
What does the suffix *'-en'* mean in verbs like *flatten, soften, tighten* etc.?
What is a *blessing in disguise*?
What are *ups and downs*?

Chapter 15

What is the connection between *to owe* (someone) *money* and *to owe* (someone) *an apology* and *to owe* (someone) *a lot*?
What is the difference between *to blush* and *to flush*?
What is *Welsh rarebit*? Answer: A special kind of melted cheese on hot toast. Sometimes called *rarebit* or even *Welsh Rabbit*!

Feedback

We hope you enjoy *Phrasal Verbs in Context*, and feedback comments and other lesson ideas are always welcome.

Contact us at english@northstarelt.co.uk