

**THE BRITISH
CHERRY**

Everyday English *in Action*

LOOK. REHEARSE. ADAPT. SPEAK.

VOLUME

1



REAL LIFE. REAL CONVERSATIONS.

B1 • Teenagers & adults

Maria K. Termentzoglou

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Publication Information

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Original teaching dialogues and AI-generated scene illustrations. No audio recordings are included in this draft. Fictional prices, routes, menus, stock and service arrangements support language practice; ask what applies in an actual establishment.

How to use this speaking book

This volume is for teenagers aged 15–18 and adults starting from B1. Each unit moves from a familiar situation to a conversation you can make your own.

Look and speak

Use the illustrations to predict the encounter. Try speaking before reading the model.

Learn the useful language

Read the extended dialogues aloud with a teacher or partner. Check the Greek meanings and practise the phrases in short exchanges.

Rehearse and change

Cover one role, then close the book. Use separate role cards and ask questions to discover missing information.

Remember and perform

Learn manageable dialogue sections over short sessions. Perform a similar exchange with changed details, without a written script.

Reflect and repeat

Give one specific piece of feedback and repeat the part that needs work. Clear communication matters more than perfect recitation.

Suggested pace: approximately four 60-minute lessons per unit, adjusted to the class. Use mime and empty props. Adult learners may adapt school scenarios to work or other commitments. Teacher notes and suggested answers remain at the end of each unit.

Contents • Unit 1

My Day, in My Own Words

Unit opening — 9

Start speaking • A day in four scenes — 10

Scene A • Ready—or almost ready? — 11

Scene A • Make the language yours — 12

Scene B • Breakfast, one action at a time — 13

Scene B • Actions you can actually name — 14

Scene C • Making time for what you enjoy — 15

Scene C • Interests, commitments and arrangements — 16

Scene D • Home again — 17

Scene D • Responsibilities and winding down — 18

Build your own account • A day with a reason — 19

Consolidation • Recall, repair and respond — 20

Role-play studio • No full scripts — 21

Homework • Learn it, change it, perform it — 22

Performance day • Show what you can do — 23

Teacher notes • Teaching the prototype — 24

Suggested responses • Meaning before wording — 25

All page numbers refer to this combined Volume 1.

Contents • Unit 2

Finding Your Way

Unit opening — 26

Start speaking • Four everyday encounters — 27

Scene A • Could you show me the way? — 28

Scene A • Landmarks and clear instructions — 29

Scene B • Is this the right bus? — 30

Scene B • Tickets, stops and boarding — 31

Scene C • Could you drop us off here? — 32

Scene C • Requests from the back seat — 33

Scene D • I think I'm in the wrong place — 34

Scene D • Explain, check and recover — 35

Map lab • Make your directions work — 36

Action language • Describe the whole journey — 37

Consolidation • Repair, recall and respond — 38

Role-play cards • Partner A — 39

Role-play cards • Partner B — 40

Homework • Learn it, change it, perform it — 41

Performance day • Arrive at shared meaning — 42

Teacher notes • From rehearsed to usable — 43

Suggested responses • Check the outcome — 44

All page numbers refer to this combined Volume 1.

Contents • Unit 3

Let's Make Something

Unit opening — 45

Start speaking • A meal in four scenes — 46

Scene A • What have we got? — 47

Scene A • Ingredients and choices — 48

Scene B • Talk me through it — 49

Scene B • From the bowl to the plate — 50

Scene C • Would you like some more? — 51

Scene C • Sharing food naturally — 52

Scene D • I'll wash, you dry — 53

Scene D • Clearing up, one action at a time — 54

Action lab • Say what your hands do — 55

Consolidation • Recall, repair and respond — 56

Role-play cards • Partner A — 57

Role-play cards • Partner B — 58

Homework • Learn it, change it, perform it — 59

Performance day • Make the language yours — 60

Teacher notes • Teach for transfer — 61

Suggested responses • Check the outcome — 62

All page numbers refer to this combined Volume 1.

Contents • Unit 4

Eating Out

Unit opening — 63

Start speaking • Lunch away from home — 64

Scene A • A table for two, please — 65

Scene A • Make the language yours — 66

Scene B • Are you ready to order? — 67

Scene B • Make the language yours — 68

Scene C • I think there's been a mix-up — 69

Scene C • Make the language yours — 70

Scene D • Could we have the bill? — 71

Scene D • Make the language yours — 72

Menu lab • Choose, check and order — 73

Action language • At the café counter — 74

Consolidation • Repair, recall and respond — 75

Role-play cards • Partner A — 76

Role-play cards • Partner B — 77

Homework • Learn it, change it, perform it — 78

Performance • From recall to conversation — 79

Teacher notes • Make every exchange matter — 80

Suggested responses • Check the outcome — 81

All page numbers refer to this combined Volume 1.

Contents • Unit 5

Shopping for Everyday Needs

Unit opening — 82

Start speaking • Four shopping situations — 83

Scene A • Where can I find it? — 84

Scene A • Make the language yours — 85

Scene B • Could I try it on? — 86

Scene B • Make the language yours — 87

Scene C • Which one works for me? — 88

Scene C • Make the language yours — 89

Scene D • Could I exchange this? — 90

Scene D • Make the language yours — 91

Compare and decide • A shopping challenge — 92

Consolidation • Repair and respond — 93

Role-play cards • Partner A — 94

Role-play cards • Partner B — 95

Homework • Learn it, change it, perform it — 96

Performance • Make a clear choice — 97

Teacher notes • Use information gaps — 98

Suggested responses • Check the outcome — 99

All page numbers refer to this combined Volume 1.

UNIT 1

My Day, in My Own Words



Look. Rehearse. Adapt. Speak.

Begin on page 10.

Start speaking • A day in four scenes



Read the pictures from top left to bottom right. Meet Elena, 17, her mum, her younger brother Leo and her friend Maya. The pictures show four moments in Elena's day. They do not show every action mentioned in the dialogues.

Look, predict, personalise

What is Elena doing in each picture? What might the other person be saying? Which objects help you understand the situation? Which scene is most like your own day?

Before you learn • Your first recording

Speak for 45–60 seconds about a typical weekday. Include getting ready, food, one responsibility and one activity you enjoy. Record yourself if possible. Keep this attempt to compare with your final performance; do not write a script first.

Adult route: describe work, study, caring responsibilities or another regular commitment instead of school. Choose details you are comfortable sharing.

Scene A • Ready—or almost ready?

Picture: top left. It is a school morning. Elena is checking her backpack. Her mum has noticed something she might need. What could Elena have forgotten?

Mum: Are you nearly ready, Elena? You still need breakfast before you leave.

Elena: Almost. I'm packing my bag. I thought I'd put my maths notebook in, but I can't find it.

Mum: Is that it under your headphones?

Elena: Oh, yes. Thanks. I usually pack everything the night before, but I forgot yesterday.

Mum: Did you get up late?

Elena: A bit. I turned off my alarm and stayed in bed for another ten minutes.

Mum: Well, your sports bag is here. Have you got practice today?

Elena: Yes, but not straight after school. I'm coming home for lunch first.

Mum: Do you need a clean T-shirt?

Elena: I've already put one in. I still need to fill my water bottle, though.

Mum: All right. And could you put those clothes away before you go?

Elena: Can I do it when I get back? I don't want to miss the bus.

Mum: Put the clean ones in the wardrobe now. The others can go in the laundry basket.

Elena: Fair enough. Could you pass me my jacket? It's on the chair beside you.

Mum: Here you are. Is it cold enough for that one?

Elena: It's chilly this morning. I can take it off later if I get too warm.

Mum: Good thinking. Come into the kitchen when you're done.

Elena: I'll be there in a minute. I just need to zip up my bag.

Check the situation aloud

Why is Elena less organised than usual? What does she still need to do? What compromise does she reach with her mum? Explain the answers in your own words.

Scene A • Make the language yours

English in context	Ελληνική απόδοση
turn off my alarm	κλείνω το ξυπνητήρι μου
stay in bed for another ten minutes	μένω στο κρεβάτι για άλλα δέκα λεπτά
pack my bag the night before	ετοιμάζω την τσάντα μου από το προηγούμενο βράδυ
get dressed / get changed	ντύνομαι / αλλάζω ρούχα
fill my water bottle	γεμίζω το παγούρι μου
put my clothes away	τακτοποιώ τα ρούχα μου
put on my jacket / take it off	φοράω το μπουφάν μου / το βγάζω
zip up my bag	κλείνω το φερμουάρ της τσάντας μου
I'm running late.	Έχω αργήσει. / Δεν προλαβαίνω.
Could you pass me my jacket?	Μου δίνεις το μπουφάν μου, σε παρακαλώ;
when I get back	όταν επιστρέψω
Fair enough.	Εντάξει, λογικό. / Σύμφωνα.

Small difference, different action

Wake up means stop sleeping; get up means get out of bed. Put on describes the action; wear describes having something on: "I'm putting on my trainers." "I usually wear trainers." Say: "Take it off," not "take off it".

Rehearse, then change

Cover Elena's lines and respond to Mum. Then swap roles. Repeat with a missing charger, a rainy morning and a different afternoon activity. Resolve the problem before ending the conversation.

Sound focus: group words into useful phrases: "I usually pack everything / the night before." Put clear stress on the contrasting detail: "I'm coming HOME for lunch FIRST." Have your teacher or partner model it, then repeat.

Scene B • Breakfast, one action at a time

Picture: top right. Elena is making a fried egg on toast. Leo is helping. Predict three requests they might make.

Leo: Are you making breakfast? That smells good.

Elena: Yes, an egg on toast. Do you want some toast too?

Leo: Please. Can you show me how you make the egg?

Elena: Sure. First, I put a little oil in the frying pan and heat it gently.

Leo: Do you crack the egg straight into the pan?

Elena: I crack it into a small bowl first. Then I slide it into the pan.

Leo: What if a piece of shell falls in?

Elena: I take it out of the bowl with a clean spoon before I add the egg.

Leo: Right. Shall I put the bread in the toaster?

Elena: Yes, please. And could you get two plates out of the cupboard?

Leo: Here they are. Do you turn the egg over?

Elena: I do. I wait until it's firm enough, then slide the spatula underneath and flip it over carefully.

Leo: So you cook it on both sides?

Elena: Exactly. Pass me the salt, please. I'll sprinkle a little over the egg.

Leo: Do you want pepper as well?

Elena: Just a little. The toast's ready now. Could you spread some butter on mine?

Leo: Done. Are you putting the egg on top?

Elena: Yes. I've turned off the hob. I'll lift the egg out and put it on the toast.

Leo: That looks great. How is it?

Elena: Let me take a bite. It's lovely—although I've made a bit of a mess!

Say the sequence

Explain Elena's method using first, then, once and finally. Why does she use a bowl? What jobs does Leo do? This is speaking practice; you can mime the actions without preparing food.

Scene B • Actions you can actually name

English in context	Ελληνική απόδοση
crack an egg into a bowl	σπάω ένα αυγό μέσα σε ένα μπολ
take a piece of shell out	βγάζω ένα κομμάτι από το τσόφλι
slide the egg into the pan	ρίχνω απαλά το αυγό στο τηγάνι
fry an egg	τηγανίζω ένα αυγό
slide the spatula underneath	περνάω τη σπάτουλα από κάτω
flip the egg over	γυρίζω το αυγό από την άλλη πλευρά
sprinkle a little salt over the egg	πασπαλίζω το αυγό με λίγο αλάτι
spread butter on the toast	αλείφω βούτυρο στο φρυγανισμένο ψωμί
turn off the hob	κλείνω το μάτι της κουζίνας
take a bite / take a sip	δαγκώνω μια μπουκιά / πίνω μια γουλιά
peel a banana / slice it	ξεφλουδίζω μια μπανάνα / την κόβω σε φέτες
pour milk into a glass / stir	βάζω γάλα σε ένα ποτήρι / ανακατεύω

Choose the action, not a word-for-word translation

Beat eggs means χτυπάω αυγά; it belongs in a different preparation, such as an omelette. Sprinkle the egg with salt and sprinkle salt over the egg both work. Take a bite describes one mouthful; eat it up means finish it. In British English, toast here means toasted bread, not automatically a toasted sandwich.

Speak while someone helps

Partner A explains how to make a sandwich or a bowl of yoghurt with fruit. Partner B asks two genuine clarification questions and offers help. Use “Shall I...?”, “Could you...?” and “Do you mean...?” Swap roles with a different snack.

Pronunciation focus: pronounce the final /k/ in crack and the final /p/ in flip clearly. Practise each word inside its phrase, then use the phrase in a request.

Scene C • Making time for what you enjoy

Picture: bottom left. Later that day, Elena meets Maya outside the sports centre. Maya has brought her sketchbook. Can they find time to meet again?

Maya: Hi, Elena! Are you heading to basketball practice?

Elena: Yes. I've got about ten minutes to get changed and warm up. How was your art class?

Maya: Really good. We worked on drawing buildings. Look—this is the old library.

Elena: That's brilliant. How often do you go?

Maya: Once a week, but I try to draw a little at home most days. What about basketball?

Elena: Twice a week, on Tuesdays and Thursdays. We sometimes have a match at the weekend as well.

Maya: That sounds busy. How do you fit everything in?

Elena: I try to start my homework after lunch. If I leave it all until the evening, I get stressed.

Maya: I know what you mean. Do you still play the guitar?

Elena: Yes, mostly for fun. I'm learning a new song, but I keep getting one part wrong.

Maya: You'll get there. Would you like to meet tomorrow and work on our history presentation?

Elena: I'd like to, but I've got an English lesson at six. Could we meet earlier?

Maya: How about half past four at my place?

Elena: That works. I'll need to leave by half past five, though.

Maya: An hour should be enough to plan it. We can finish the slides separately.

Elena: Great. Could you send me the photos you want to use before we meet?

Maya: Of course. And bring your notes so we can decide what to include.

Elena: Will do. I'd better go and get changed. See you tomorrow!

Check, then connect to your life

How often does each person attend their activity? Why can't Elena meet at six? What exactly have they agreed to do? Explain one way you make time for something you enjoy.

Scene C • Interests, commitments and arrangements

English in context	Ελληνική απόδοση
head to practice	πηγαίνω προς την προπόνηση
warm up before training	κάνω ζέσταμα πριν από την προπόνηση
work on a drawing	δουλεύω πάνω σε ένα σχέδιο
once / twice a week	μία φορά / δύο φορές την εβδομάδα
fit everything in	βρίσκω χρόνο για όλα
mostly for fun	κυρίως για ευχαρίστηση
I keep getting this part wrong.	Συνεχώς κάνω λάθος σε αυτό το σημείο.
How about half past four?	Τι λες για τις τεσσερισήμισι;
That works.	Με βολεύει. / Γίνεται.
I need to leave by half past five.	Πρέπει να φύγω το αργότερο στις πεντέμισι.
I'd better go.	Καλύτερα να πηγαίνω.
Will do.	Έγινε. / Θα το κάνω.

Keep the conversation moving

React: “That sounds interesting.” Ask: “How did you get into it?” Develop: “I started because...” Return the question: “What about you?” Use these moves to discuss an interest without turning the conversation into an interview.

Greek learner alert

Say “I do my homework”, “I have an English lesson” and “I play basketball”. “By half past five” gives a latest time; “at half past five” gives a specific time. “I’d like to, but...” softens a refusal when you also explain the problem or suggest another option.

The arrangement challenge

A is free from 4.00 to 5.00 on Wednesday and 6.00 to 7.00 on Friday. B is free from 4.30 to 5.30 on Wednesday and unavailable on Friday. Find a 30-minute meeting time, agree a place and decide what to bring. Do not show your availability to your partner; say it aloud.

Scene D • Home again

Picture: bottom right. Dinner is over. Elena and her mum are clearing up. Elena still has homework and wants time to play the guitar.

Mum: How was practice? You look tired.

Elena: Good, but quite intense. We spent ages working on our passing.

Mum: Did you manage to finish your homework before you went?

Elena: Most of it. I've still got a few maths questions to do.

Mum: All right. Could you help me clear the table first?

Elena: Sure. Shall I put the leftovers in the fridge?

Mum: Yes, in that container, please. I'll put the lid on when you've finished.

Elena: What about the plates? Is the dishwasher full?

Mum: No, there's room. Scrape the leftover food off before you put them in.

Elena: Okay. Could you load the glasses while I wipe the table?

Mum: Of course. Are you planning to practise the guitar later?

Elena: Just for a little while. It helps me switch off, but I need to finish my maths first.

Mum: That sounds sensible. What time do you want to go to bed?

Elena: Around half past ten. I don't want another rushed morning.

Mum: Then it might help to get your things ready tonight.

Elena: Definitely. I'll pack my bag and lay out my clothes before I sit down to play.

Mum: And remember your water bottle. You left it by the door this morning.

Elena: I know! Tomorrow I'll put it beside my bag so I actually see it.

Recall and infer

What has Elena already finished? What still needs doing? How do she and her mum divide the chores?
Why does Elena want to change her evening routine?

Scene D • Responsibilities and winding down

English in context	Ελληνική απόδοση
clear the table	μαζεύω το τραπέζι
put the leftovers in a container	βάζω το φαγητό που περίσσεψε σε ένα δοχείο
put the lid on	βάζω το καπάκι
scrape the leftover food off the plates	αφαιρώ τα υπολείμματα φαγητού από τα πιάτα
load / unload the dishwasher	γεμίζω / αδειάζω το πλυντήριο πιάτων
wipe the table	σκουπίζω το τραπέζι με πανί
finish a few maths questions	τελειώνω μερικές ασκήσεις μαθηματικών
switch off after a busy day	χαλαρώνω μετά από μια γεμάτη μέρα
lay out my clothes	ετοιμάζω και απλώνω τα ρούχα που θα φορέσω
set my alarm	βάζω το ξυπνητήρι μου
put my phone away	αφήνω το κινητό μου στην άκρη
get ready for bed	ετοιμάζομαι για ύπνο

Negotiate without sounding abrupt

Request: “Could you help me clear the table?” Offer: “Shall I put these away?” Suggest a division: “Could you do the glasses while I wipe the table?” Ask for a delay: “Can I finish this first? I’ll help in ten minutes.”

Two meanings in context

“Switch off the light” means turn it off. “Music helps me switch off” means relax mentally. Say what helps you switch off and explain why.

Your home, your version

Agree how to divide three chores before one person leaves for an activity. Include one task you can do immediately and one you will do later. Adult route: use a housemate, partner or family conversation after work or study.

Build your own account • A day with a reason

Model: Elena describes her routine

On school days, I usually get up at seven. I sometimes stay in bed for a few extra minutes, but I try not to because it makes the rest of the morning feel rushed. I get dressed, check my bag and make breakfast. If I've got enough time, I have an egg on toast; otherwise, I choose something quicker.

After school, I normally come home for lunch and start my homework. On Tuesdays and Thursdays, I have basketball practice, so I need to organise my afternoon carefully. I also enjoy playing the guitar. I don't have a lesson every week; I often practise on my own because I like learning songs I know.

In the evening, I help clear up after dinner and finish any homework I have left. Then I try to make a little time for music or a chat with a friend. Before bed, I pack my bag and set my alarm. I'm trying to get into the habit of laying out my clothes too, because I'd rather have a calmer morning.

Make a prompt map—not a script

Morning: wake up → get ready → breakfast → leave.

Afternoon: main commitment → food → responsibility → activity.

Evening: help at home → free time → prepare for tomorrow.

Personal detail: something you enjoy, something difficult, one habit you want to change.

Speak for 60–90 seconds

Use the map to describe your own day. Include a reason, a contrast and an example of a changed plan. Your partner asks two follow-up questions. Repeat with fewer prompts, keeping the meaning rather than identical wording.

Useful connections: usually • once I've... • after that • unless... • so... • although... • before I... • if I have time. Choose expressions that fit; you do not need to use them all.

Consolidation • Recall, repair and respond

Action recall

Partner A mimes an action; Partner B names it in a full sentence and adds what happens next. Use: zip up a bag, flip an egg, spread butter, warm up, wipe a table and set an alarm. Swap roles after three actions.

Say it naturally

Repair each sentence aloud, then add a relevant detail.

"I wake up from bed at seven."

"I wear on my jacket before I leave."

"I make my homework after lunch."

"Can you take out it?"

"I go for basketball two times the week."

"Please put salt a little in the top of the egg."

Greek intention → English response

Respond in natural English. More than one answer is possible.

«Δεν προλαβαίνω τώρα. Μπορώ να το κάνω μόλις γυρίσω;»

«Να βάλω εγώ το ψωμί στη φρυγανιέρα;»

«Έχω προπόνηση, αλλά μπορούμε να βρεθούμε νωρίτερα.»

«Μου δίνεις το δοχείο για το φαγητό που περίσσεψε;»

«Χρειάζομαι λίγο χρόνο για να χαλαρώσω πριν κοιμηθώ.»

«Τι κάνεις συνήθως όταν ακυρώνεται το μάθημά σου;»

Keep going when a word disappears

Describe spatula, leftovers or wardrobe without saying the word. Your partner guesses and asks a question. Try: "It's something you use to..." or "I mean the food that..." Then reuse the missing word in a sentence.

Role-play studio • No full scripts

Morning: agree a practical solution

A — Teenager: You have ten minutes before you leave. Your sports kit is not packed and someone has asked you to put clean clothes away. Ask for help, explain your plan and agree what you will do now.

B — Family member: You need the chair cleared before a visitor arrives. You can help find one missing item but cannot pack the whole bag. Agree a realistic division of tasks.

Twist, introduced after the conversation starts: It has begun raining. You need to change one part of the plan.

Kitchen: explain and clarify

A — Breakfast maker: Explain how to prepare egg on toast. Give the main steps and ask your partner for two things. You prefer a little salt and no pepper.

B — Helper: Ask whether to put the egg in the bowl or the pan first. Offer to prepare the toast. Tell your partner that there is no butter and ask what to use instead.

Goal: agree what to prepare and explain the sequence clearly. Mime the actions; no food or equipment is required.

Activities: find a time that works

A — Student: You have practice on Thursday from 5.00 to 6.30 and a lesson on Friday from 6.00 to 7.00. Arrange a 45-minute project meeting after 4.00 on either day.

B — Friend: You are free on Thursday from 6.00 to 7.30 and on Friday from 4.30 to 5.30. Agree a time and place and decide who brings notes and photos.

Adult adaptation: replace school and practice with work and a regular personal commitment. Keep the same scheduling problem.

Evening: share the work

A: You need 20 minutes to finish an assignment, then want to practise music. B: You need help clearing dinner and putting things away. Agree who does what and when. Twist: a glass has broken; explain the problem and revise the plan without acting out the breakage.

Homework • Learn it, change it, perform it

Your memory dialogue

Learn this short exchange over several brief rehearsals. Learn the meaning and pronunciation as well as the words. Take turns practising both roles.

A: What do you usually do after school?

B: I normally go home for lunch and start my homework.

A: Have you got any activities in the afternoon?

B: Yes, I have basketball practice twice a week.

A: How do you fit everything in?

B: I try to get the important things done before I go.

A: Would you like to meet tomorrow?

B: I'd like to, but I've got a lesson at six. Could we meet earlier?

A: How about half past four?

B: That works. I'll need to leave by half past five, though.

A: No problem. Let's meet at my place.

B: Great. See you tomorrow!

Move away from the page

First rehearsal: read both roles aloud and check any unclear phrases. Second rehearsal: cover B's lines and respond to A; then reverse. Third rehearsal: use only these cues: routine → activity → frequency → managing time → invitation → problem → alternative → agreement. Final rehearsal: close the book and perform both roles, or practise with a partner.

Personalise and bring it to class

Change the activity, frequency, reason you are busy, meeting time and meeting place. Prepare to act out this similar version without the book. Do not memorise only a sequence of sounds: you should be able to explain what every line means.

Optional solo evidence: record one 60–90-second performance using only cues, then repeat after noticing one thing to improve. Keep recordings private unless you choose to share them with your teacher.

Performance day • Show what you can do

Round one: prepared but personal

With the book closed, act out your adapted homework conversation. Aim for 1–2 minutes. Both speakers must ask and answer questions. You may use a cue card during a practice run, then remove it for the performance.

Round two: respond to a surprise

The teacher or partner changes one detail: the activity is cancelled; you have to leave earlier; the proposed place is unavailable; or your partner asks why you enjoy your hobby. Respond and reach a new agreement. Exact repetition of the model is not required.

Round three: return to your first recording

Describe your routine again for 45–60 seconds using the same opening task. Compare with your first attempt. Name one specific improvement and one next step. Do not judge progress only by speed.

Feedback guide

Score each area 0, 1 or 2: 0 = not yet demonstrated, even with support; 1 = demonstrated with prompts or some breakdowns; 2 = demonstrated independently and clearly.

Task completion: describes the routine and reaches an arrangement.

Interaction: responds to the partner and asks relevant questions.

Usable language: uses everyday expressions accurately enough to convey the intended meaning.

Clarity: speech is understandable; pauses and pronunciation do not regularly block meaning.

Flexibility: handles a changed detail or repairs a misunderstanding.

Total: /10. This is a classroom feedback tool, not a validated CEFR test.

Your next step

Complete aloud: “I can now...” “The expression I want to use again is...” “Next time, I’ll work on...” Your partner gives one example of something you communicated successfully.

Teacher notes • Teaching the prototype

This unit is designed for learners entering at B1. The label is an editorial target, not a certification of difficulty. Pilot the dialogues with your learners and adjust support, pace and vocabulary load.

Suggested sequence

Lesson 1: pictures and baseline (10 minutes); Scene A and language practice (25); rehearsal and morning role-play (20); set a short oral recap (5).

Lesson 2: oral recap (5); Scene B and action language (25); clarification practice and kitchen role-play (25); assign a spoken sequence (5).

Lesson 3: Scene C (20); Scene D (20); consolidation (15); model the memory homework (5).

Lesson 4: warm-up and cue rehearsal (10); paired performances and twists (25); routine recordings (10); feedback and revision (15). For larger classes, assess across additional lessons.

Support and stretch

Support: allow rehearsal time, supply four cue words, model difficult chunks and let learners choose familiar activities. Stretch: remove prompts, introduce a second constraint and ask for reasons or alternatives. Do not require unfamiliar idioms to demonstrate B1 success.

Adult groups: replace school with a relevant daily commitment; maths homework with a task or course assignment; and parent–teen exchanges with housemate or family exchanges. Preserve the speaking goal and use the learner’s real circumstances where appropriate.

Feedback and materials

During rehearsal, select one useful correction at a time. During performances, interrupt only when communication has broken down; give most feedback afterwards. Replay or repeat a corrected phrase inside a meaningful exchange.

Use the four-panel illustration as the visual prompt for each scene and again with the book’s dialogue pages closed. It is a scene illustration, not a complete procedural guide. No audio tracks or QR links are included yet; do not present the prototype as an audio-enabled publication.

Suggested responses • Meaning before wording

Scene checks

A: Elena forgot to pack the night before and stayed in bed after her alarm. She still needs her water bottle and to put clothes away. Her mum asks her to sort the clean clothes now and put the others in the laundry basket.

B: Elena heats a little oil, cracks the egg into a bowl, removes any shell if necessary, slides the egg into the pan, turns it when firm enough, seasons it and serves it on toast. Leo prepares toast, gets plates, passes seasoning and spreads butter. The bowl lets Elena remove shell before the egg reaches the pan.

C: Maya attends art once a week; Elena has basketball twice a week. Elena has an English lesson at six. They agree to meet at Maya's at 4.30; Elena leaves by 5.30. Maya sends photos and Elena brings notes.

D: Elena has finished most homework but still has maths. She puts leftovers in a container, deals with plates and wipes the table; Mum offers to load the glasses and put the lid on the container. Elena wants to avoid a rushed morning.

Natural repairs

"I get out of bed at seven." / "I get up at seven."

"I put on my jacket before I leave."

"I do my homework after lunch."

"Can you take it out?"

"I have basketball practice twice a week."

"Please sprinkle a little salt over the egg."

Greek intentions: possible responses

"I haven't got time now. Can I do it as soon as I get back?"

"Shall I put the bread in the toaster?"

"I've got practice, but we could meet earlier."

"Could you pass me the container for the leftovers?"

"I need some time to switch off before bed."

"What do you usually do when your lesson is cancelled?"

Scheduling: the Scene C challenge permits Wednesday 4.30–5.00. The role-play cards permit Thursday 6.30–7.15 or Friday 4.30–5.15. Other arrangements must satisfy all stated limits. Open role-plays and personal accounts have no single correct script.

UNIT 2

Finding Your Way



Look. Rehearse. Adapt. Speak.

Begin on page 27.

Start speaking • Four everyday encounters



Top left: Elena asks a shopkeeper for directions. Top right: she checks a bus before boarding. Bottom left: Elena and her aunt speak to a taxi driver. Bottom right: Elena phones Maya after reaching the wrong library. These are separate encounters on different days.

Look, predict, speak

What does each person need to find out? Which objects show where the conversation is happening? Suggest a polite opening line for each picture. What could go wrong in each encounter?

Your first attempt

Without writing a script, spend 45–60 seconds explaining how you usually reach a familiar place. Include your transport, one landmark and where you get off or arrive. Your partner asks one clarification question. Record the attempt if possible for comparison at the end.

Use an invented starting point if you prefer. You do not need to share your home address. The scene illustrations establish the setting; the exact walking routes appear on the map on page 36.

Scene A • Could you show me the way?

Picture: top left on page 27. Elena is near the bakery, facing north along Main Street. She needs the arts centre. Follow the exchange on the fictional map on page 36.

Elena: Excuse me. Could you tell me how to get to the arts centre?

Shopkeeper: Of course. Are you going there on foot?

Elena: Yes. I'm meeting a friend, but I haven't been there before.

Shopkeeper: It's quite close. Keep going straight along Main Street until you reach the first junction.

Elena: The junction with Market Road?

Shopkeeper: That's right. Turn right into Market Road there.

Elena: Sorry, did you say right or left?

Shopkeeper: Right. Then carry on past the bank.

Elena: Is the arts centre on the same side as the bank?

Shopkeeper: Yes, on your left as you walk along Market Road. It's the next building after the bank.

Elena: What does it look like?

Shopkeeper: It has a wide glass entrance. The park is directly opposite it.

Elena: So, straight on to the junction, right into Market Road, then past the bank?

Shopkeeper: Exactly. If you reach the old library, you've gone too far.

Elena: That's helpful. Roughly how long will it take to walk there?

Shopkeeper: About five minutes from here, depending on your pace.

Elena: Great. And is the entrance on Market Road?

Shopkeeper: Yes, it faces the park. You won't need to go round the back.

Elena: Thank you for your help.

Shopkeeper: You're welcome. Enjoy your visit!

Check the route aloud

Where does Elena turn? Which landmark comes before the arts centre? How will she know she has gone too far? Explain how she checks the direction she did not hear clearly.

Scene A • Landmarks and clear instructions

English in context	Ελληνική απόδοση
Could you tell me how to get to...?	Μπορείτε να μου πείτε πώς να πάω...;
go straight on / keep going straight	συνεχίζω ευθεία
at the first junction	στην πρώτη διασταύρωση
turn right into Market Road	στρίβω δεξιά στην οδό Market
carry on past the bank	συνεχίζω περνώντας την τράπεζα
on your left / on your right	στα αριστερά σου / στα δεξιά σου
on the same side of the road	στην ίδια πλευρά του δρόμου
directly opposite the park	ακριβώς απέναντι από το πάρκο
the next building after the bank	το επόμενο κτίριο μετά την τράπεζα
You've gone too far.	Έχεις προχωρήσει πιο πέρα απ' όσο έπρεπε.
go round the back	πηγαίνω από την πίσω πλευρά
Roughly how long will it take?	Περίπου πόση ώρα θα χρειαστεί;

Say exactly where

Opposite means on the other side, facing something. Next to means beside it. Go past the bank means continue beyond it. Cross the road means move from one side of the road to the other. Left and right depend on the direction the traveller is facing.

Rehearse and check

Cover Elena's lines and respond to the shopkeeper. Then swap roles. Use "Did you say...?" once and summarise the route before you finish. Next, use the map to give directions from START to the old library instead.

Sound focus: make the direction words clear: "Turn RIGHT / at the FIRST junction." Pause between steps so your listener can follow. Practise a short route at a comfortable pace.

Scene B • Is this the right bus?

Picture: top right on page 27. Elena is at a stationary bus, checking the journey to Riverside Sports Centre. This bus route is separate from the walking map.

Elena: Excuse me. Does this bus go to Riverside Sports Centre?

Driver: Yes, it does. You need the Riverside stop, just after the bridge.

Elena: Great. Can I buy a ticket on the bus?

Driver: Yes. You can pay by card at this machine.

Elena: A single to Riverside, please. How much is it?

Driver: Two euros fifty.

Elena: Do I just tap my card here?

Driver: That's right. Wait until the payment goes through, then take your ticket.

Elena: There it is. Thank you. How many stops is it from here?

Driver: Riverside is the fourth stop after this one.

Elena: The fourth. Do I need to change buses?

Driver: No, stay on this bus. The stop names appear on the screen inside.

Elena: And should I press the button before my stop?

Driver: Yes, when Riverside comes up as the next stop. Then wait until we've stopped before getting off.

Elena: Is the sports centre far from the stop?

Driver: Only a short walk. Follow the signs from the bus shelter.

Elena: Which stop do I use to come back?

Driver: The one across the road from the stop where you get off. Check that the bus is heading towards the town centre.

Elena: Right. Thanks for explaining. I'll find a seat.

Driver: You're welcome.

Check before you travel

What ticket does Elena buy? Which stop does she need? When should she press the button? What must she check for the return journey? All payment and route details describe this fictional service only.

Scene B • Tickets, stops and boarding

English in context	Ελληνική απόδοση
Does this bus go to...?	Αυτό το λεωφορείο πηγαίνει...;
a single ticket to Riverside	ένα εισιτήριο απλής μετάβασης για το Riverside
a return ticket	ένα εισιτήριο με επιστροφή
buy a ticket on the bus	αγοράζω εισιτήριο μέσα στο λεωφορείο
tap my card on the reader	ακουμπάω την κάρτα μου στον αναγνώστη
The payment has gone through.	Η πληρωμή ολοκληρώθηκε.
get on / get off the bus	ανεβαίνω / κατεβαίνω από το λεωφορείο
change buses	αλλάζω λεωφορείο
stay on this bus	παραμένω σε αυτό το λεωφορείο
press the stop button	πατάω το κουμπί για τη στάση
the fourth stop after this one	η τέταρτη στάση μετά από αυτή
heading towards the town centre	με κατεύθυνση προς το κέντρο της πόλης

Ask instead of assuming

Useful checks: “Can I pay by card?” “Do I need to buy a ticket before I get on?” “Do I need to validate this ticket?” “Is this the right direction for the station?” Learn the questions; the answers depend on the service.

One word changes the journey

“Get off at Riverside” means leave the bus there. “Get on at Riverside” means board there. A bus stop is a place where a bus stops; a bus station usually has several departure points. “I missed the bus” and “I missed my stop” describe different problems.

Speak with new details

Repeat the exchange for a journey to a museum. The fare is €3 in this invented service; the museum is the third stop; payment is cash only. Ask about the destination and payment before attempting to buy a ticket. Both partners must confirm the same details.

Scene C • Could you drop us off here?

Picture: bottom left on page 27. Elena and her aunt Anna have taken a taxi after shopping. Anna confirms the destination before the car moves.

Anna: Hello. Could you take us to Station Square, please?

Driver: Certainly. Do you mean the main railway station entrance?

Anna: Yes, the entrance facing the square. We're meeting someone there.

Driver: No problem. Have you got everything in the car?

Anna: Yes, thank you. Our bags are here with us.

Elena: Roughly how long will it take?

Driver: About fifteen minutes, although the traffic's quite heavy at the moment.

Anna: And roughly how much will the journey cost?

Driver: Around twelve to fifteen euros, depending on the traffic. The meter will show the final fare.

Anna: All right. Can we pay by card?

Driver: Yes, that's fine.

Elena: Aunt Anna, I've just had a message. They're waiting outside the café beside the station instead.

Anna: Could you drop us off near the station café, please? It's called The Waiting Room.

Driver: I know it. I can't stop directly outside, but there's a suitable place just beyond it.

Anna: That works. We don't mind walking a little.

Driver: Here we are. Is this all right for you?

Anna: Yes, this is perfect. How much is it?

Driver: Thirteen euros forty, please.

Anna: Here's my card. Could I have a receipt as well?

Driver: Of course. Here you go. Have a good afternoon.

What changed?

Why does Anna change the drop-off point? Why does the driver suggest a different stopping place?

What does the estimated fare mean, and what final fare do they pay? Use the numbers in this invented journey, not as a real-world price guide.

Scene C • Requests from the back seat

English in context	Ελληνική απόδοση
Could you take us to...?	Μπορείτε να μας πάτε...;
the main railway station entrance	η κεντρική είσοδος του σιδηροδρομικού σταθμού
get into / get out of the taxi	μπαίνω / βγαίνω από το ταξί
put on / fasten my seat belt	φοράω / δένω τη ζώνη ασφαλείας μου
The traffic is heavy.	Έχει πολλή κίνηση.
roughly how much	περίπου πόσο
depending on the traffic	ανάλογα με την κίνηση
Could you drop us off near...?	Μπορείτε να μας αφήσετε κοντά...;
just beyond the café	λίγο πιο πέρα από την καφετέρια
We don't mind walking a little.	Δεν μας πειράζει να περπατήσουμε λίγο.
Could I have a receipt?	Μπορώ να έχω μια απόδειξη;
Could you pick me up at six?	Μπορείτε να με παραλάβετε στις έξι;

Pick up and drop off

Pick someone up means collect them; drop someone off means take them somewhere and leave them there. With pronouns, say “Pick me up” and “Drop us off”. With a name, both “Pick Elena up” and “Pick up Elena” work.

Make a clear request

“Drop me off there” is possible when the place is obvious. “Could you drop me off just after the café, please?” gives the driver a clearer destination and a polite request. Let the driver confirm a suitable stopping point.

Add a useful extra exchange

Rehearse with an open window, a bag in the boot or a changed destination. Try “Could you open the boot, please?” “Would you mind closing the window?” or “Sorry, could we go to the side entrance instead?” Respond before introducing another request.

Scene D • I think I'm in the wrong place

Picture: bottom right on page 27. Elena has arranged to meet Maya at the town library. She has arrived at the old library on Market Road instead. Use the map on page 36.

Elena: Hi, Maya. I'm outside the library, but I can't see you.

Maya: I'm by the main entrance. Can you see a florist next to the building?

Elena: Yes. There are flowers outside, just beside me.

Maya: Ah, you're at the old library on Market Road. I'm at the town library on Park Road.

Elena: Oh, no. I thought you meant this one. I haven't been to the new one yet.

Maya: Don't worry. It isn't far. Are you facing the old library entrance?

Elena: Yes, I am.

Maya: Turn left and walk back along Market Road, past the arts centre and the bank, until you reach Main Street.

Elena: Okay. Do I cross Main Street?

Maya: No. Turn right into Main Street and continue to the next junction, with Park Road.

Elena: Then which way do I go?

Maya: Turn right into Park Road. The town library is on your left.

Elena: So I go back to Main Street, turn right, then right again at Park Road?

Maya: Exactly. I'll wait outside the main entrance, facing Park Road.

Elena: I'll probably be about ten minutes late. Is that all right?

Maya: Of course. We can look at the books first and get a drink afterwards.

Elena: Thanks. If I get confused again, I'll stop and call you.

Maya: Good plan. See you soon!

Find the misunderstanding

Which detail helps Maya identify Elena's location? What direction is Elena facing before she turns left? Why is "Do I cross Main Street?" a useful question? Trace the corrected route aloud.

Scene D • Explain, check and recover

English in context	Ελληνική απόδοση
I can't see you.	Δεν σε βλέπω.
by the main entrance	δίπλα στην κεντρική είσοδο
I thought you meant this one.	Νόμιζα ότι εννοούσες αυτό.
face the entrance	στέκομαι κοιτάζοντας προς την είσοδο
walk back along Market Road	επιστρέφω περπατώντας κατά μήκος της οδού Market
until you reach Main Street	μέχρι να φτάσεις στην οδό Main
at the next junction	στην επόμενη διασταύρωση
Which way do I go?	Προς τα πού να πάω;
I'll be about ten minutes late.	Θα αργήσω περίπου δέκα λεπτά.
Is that all right?	Είναι εντάξει αυτό; / Σε πειράζει;
I've taken a wrong turn.	Έστριψα σε λάθος δρόμο.
I've missed my stop.	Πέρασα τη στάση στην οποία έπρεπε να κατέβω.

Repair the meaning together

Explain: "I'm outside..." Check: "Do you mean the old library?" Confirm: "Yes, the one next to the florist." Correct: "You need the other one." Summarise: "So I turn right at...?" Agree: "I'll wait by..."

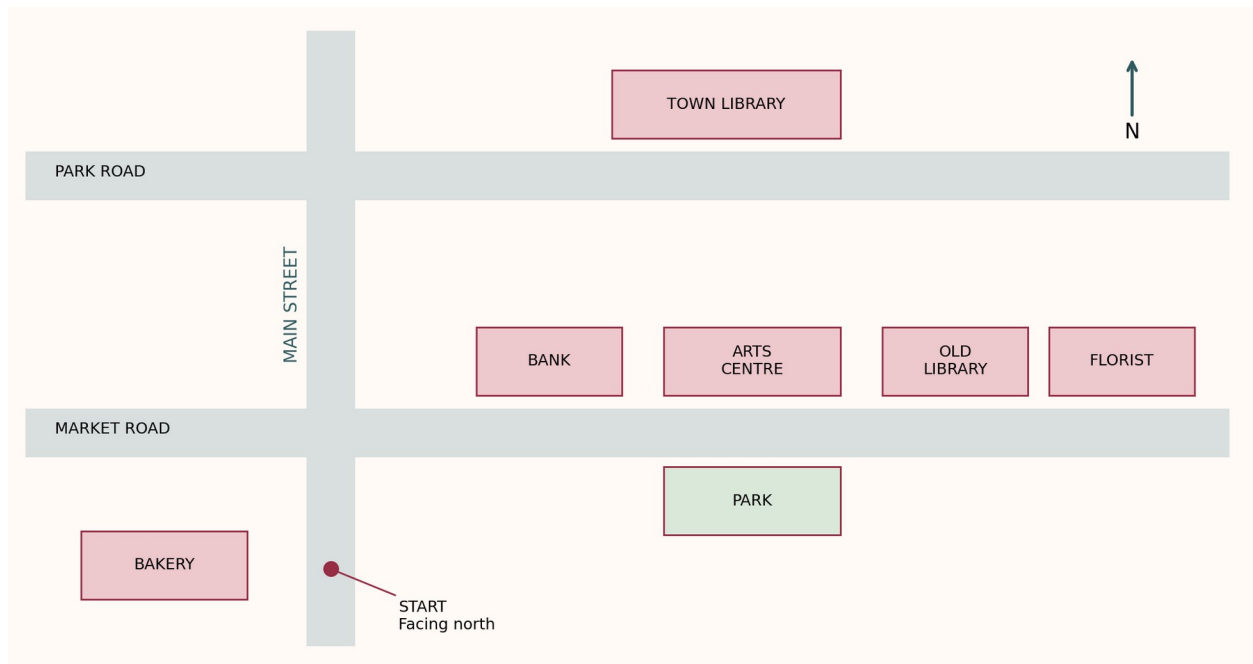
Be precise about time

"I'll be there in ten minutes" gives an estimated time from now. "I'll be ten minutes late" compares your arrival with the agreed meeting time. "I'll be there by five" gives a latest arrival time. Say a sentence for each meaning.

Change the landmark

Repeat a phone conversation with one person outside the bank and the other at the arts centre. Confirm where each person is before giving directions. Add a short apology and agree whether to wait or meet somewhere else.

Map lab • Make your directions work



Fictional walking map; not to scale. Building entrances face the adjacent named road. North is up. START is on Main Street beside the bakery, facing north. Only the junctions shown count in these tasks.

Trace it, then say it

Guide your partner from START to the arts centre. Your partner traces the route and repeats the key turn. Repeat for the old library. Then give a new route from START to the town library.

Change the viewpoint

Begin outside the old library, facing its entrance. Explain the route to the town library. Why is the first turn left even though you are travelling back towards Main Street? Confirm the direction the traveller faces before giving instructions.

Listen for a mistake

Your partner says: “From START, turn left into Market Road to reach the bank.” Correct the route politely, then explain where the bank will be after the correct turn. Use the map to justify your answer.

Maps give information; conversations check understanding. Before finishing, ask your partner to name the destination and one landmark they expect to pass.

Action language • Describe the whole journey

Walking through town

I step outside, zip up my jacket and check where I'm going. I walk along the pavement, stop at the crossing and cross when it is safe. Then I turn the corner, go past the bank and look for the entrance.

Catching a bus

I check the destination, wait at the stop and let passengers get off before I get on. I ask about the ticket, pay in the way the service requires and find a seat or hold on. Before my stop, I follow the service's stopping instructions and get off when the bus has stopped.

Taking a taxi

I confirm the destination, get into the taxi and fasten my seat belt. If I need the boot for a bag, I ask the driver to open it. Near the destination, I confirm where to get out. I pay, collect my belongings and get out when the taxi has stopped in a suitable place.

Small actions, useful English

English in context	Ελληνική απόδοση
step outside / turn the corner	βγαίνω έξω / στρίβω στη γωνία
walk along the pavement	περπατάω στο πεζοδρόμιο
wait at the crossing	περιμένω στη διάβαση
let someone get off first	αφήνω κάποιον να κατέβει πρώτα
hold on to the handrail	κρατιέμαι από τη χειρολαβή ή την κουραστή
collect my belongings	μαζεύω τα προσωπικά μου αντικείμενα

Tell it in your own words

Choose a journey and describe five actions without looking at the models. Your partner interrupts with two practical questions. Reuse two expressions from Unit 1 and explain one reason for an action.

Consolidation • Repair, recall and respond

Repair the sentence and add a detail

“Can you tell me where is the station?”

“I got in the bus at the square.”

“Please drop off me near the park.”

“The bank is opposite from the library.”

“I lost the bus, so I took a taxi.”

“Turn on the right at the junction.”

Greek intention → English response

«Συγγνώμη, είπατε δεξιά ή αριστερά;»

«Πρέπει να αλλάξω λεωφορείο για να πάω στο μουσείο;»

«Μπορείτε να μας αφήσετε λίγο μετά τη διασταύρωση;»

«Νόμιζα ότι εννοούσες την είσοδο δίπλα στην καφετέρια.»

«Είμαι απέναντι από την τράπεζα. Προς τα πού να πάω;»

«Μπορείτε να με παραλάβετε από τον σταθμό στις επτά;»

Respond before you prepare

Your partner gives one prompt at a time: “This bus is going the other way.” “I can’t stop outside that entrance.” “There are two libraries.” “The card payment hasn’t gone through.” Ask a relevant question or suggest a next step. Your partner answers; continue for at least four turns.

Explain the difference

Use each pair in short contrasting situations: get on / get off; pick up / drop off; go past / cross; in ten minutes / ten minutes late. Then describe receipt or bus shelter without saying the word.

Role-play cards • Partner A

Read only your own card. Your partner uses page 40. Use the map when instructed. Rehearse with key expressions available, then repeat with the dialogue pages closed.

Walking: find the arts centre

You are at START on the map. You need the arts centre and have not visited before. Ask for directions, a landmark and the approximate walking time. Pretend you did not hear the first turn. Repeat the route to check it.

Bus: make the right connection

You want to reach the museum. Ask whether the bus goes there, what ticket to buy and how to pay. You have a card but no cash. If you need to change buses, ask where to change and whether your ticket covers the next bus.

Taxi: agree a different drop-off

You want the station entrance but receive a message asking you to meet at the station café instead. Ask about the journey time, approximate fare and card payment. Change the drop-off point and agree a suitable alternative if the driver cannot stop outside. Request a receipt.

Wrong place: explain where you are

You are outside the old library, facing the entrance. Your friend is waiting at the town library. Describe one nearby landmark, check the corrected route and explain that you will be late. Agree exactly where your friend will wait.

One extra challenge

After your partner has answered, ask one question that is not printed on your card. It must help you complete the journey. Listen and respond to the answer rather than moving immediately to the next prepared line.

Adult and teenager routes: choose a reason for the journey—a class, a work meeting, an appointment or meeting a friend. Keep the transport problem the same.

Role-play cards • Partner B

Read only your own card. Your partner uses page 39. Give the information when asked; do not read your whole card aloud. All service details here are fictional.

Walking: help a visitor

Use the map. The traveller starts beside the bakery, facing north. Explain the route to the arts centre on Market Road. Use the bank and park as landmarks. Estimate five minutes on foot. If the traveller mishears, repeat the turn clearly and ask them to check the route.

Bus: explain a connection

Your bus goes to Central Square, not the museum. At Central Square, the traveller must change to bus 8 towards Museum Gate. Your bus accepts cards; the single fare is €2. The ticket does not cover bus 8. You do not know its fare or payment methods. Explain what you know and suggest asking at the information desk at Central Square.

Taxi: explain a stopping restriction

The station journey takes about fifteen minutes and costs approximately €12–€15; the meter gives the final fare. Cards are accepted. The station café cannot be used as a stopping point, but you can stop just beyond it. On arrival, the fare is €13.40. Provide a receipt when asked.

Wrong place: guide your friend

You are outside the town library, facing Park Road. Use the map to guide your friend from the old library. Ask which way they are facing before saying left or right. You can wait another fifteen minutes. Agree to meet by the main entrance; do not invent an unseen shortcut.

After the performance

Swap cards and roles. Change one detail before the second attempt: a destination, payment option or meeting point. Keep the new details consistent, and make sure both people reach the same understanding.

Homework • Learn it, change it, perform it

Memory dialogue: asking for directions

Learn both roles in this manageable exchange. Check the meaning of every line and rehearse aloud. The route matches the map on page 36.

A: Excuse me. Could you tell me how to get to the arts centre?

B: Of course. Go straight on to the first junction.

A: Do I turn there?

B: Yes. Turn right into Market Road, then go past the bank.

A: Sorry, did you say right?

B: Yes, right. The arts centre is on your left, just after the bank.

A: Is there a landmark I can look for?

B: It's directly opposite the park.

A: So, straight on, right into Market Road, then past the bank?

B: Exactly. If you reach the old library, you've gone too far.

A: Thank you. That's really helpful.

B: You're welcome!

Reduce the support

First: read and rehearse both roles with a teacher or partner model where possible. Next: cover one role and supply its lines. Then: use only these cues—destination → first junction → turn → bank → clarification → park → route check → thanks. Finally: close the book and perform the exchange.

Prepare a changed version

Change the destination to the old library. Use the map to change the landmarks and ending correctly; do not replace only the destination name. Practise both roles and prepare to perform without the book. Your partner may ask an extra question.

Short second task: prepare a six-turn taxi conversation including destination, payment, drop-off and thanks. Learn useful phrases from Scene C, then choose your own details. The teacher may change one detail during the performance.

Performance day • Arrive at shared meaning

Prepared conversation

Act out your adapted directions dialogue with the book closed. Both partners may use the map as a real-life prop. The map provides places, not scripted lines. Reach the correct destination and check at least one instruction.

Unexpected development

Try a taxi or bus role-play. The teacher introduces one change: your payment method is unavailable; the service does not reach your destination; or the driver needs to use a different stopping point. Ask, clarify and agree a workable next step.

Compare with your first attempt

Repeat the 45–60-second familiar-journey task from page 27. Keep the same destination so the attempts are comparable. Your partner asks a clarification question again. Identify one concrete improvement in language, organisation or your response to the question.

Feedback guide

For each area, use 0 = not yet demonstrated even with support; 1 = demonstrated with prompts or some breakdowns; 2 = demonstrated independently and clearly.

Task completion: reaches the intended destination or agrees a workable alternative.

Interaction: asks useful questions and responds to the answers.

Language: distinguishes actions and locations accurately enough to convey the intended meaning.

Clarity: pronunciation and sequencing make instructions understandable.

Flexibility: checks an unclear detail and repairs a misunderstanding.

Total: /10. This classroom feedback guide is not a validated CEFR assessment. Natural pauses do not automatically reduce a score.

One improvement to keep

Say: “Today I successfully...” “The question that helped most was...” “Next time I need to make... clearer.” Give your partner a specific example of a helpful check or explanation.

Teacher notes • From rehearsed to usable

Suggested teaching sequence

Lesson 1: opening pictures and baseline (10 minutes); Scene A and map work (25); supported and changed role-play (20); set a short oral route recap (5).

Lesson 2: recall (5); Scene B and payment checks (20); Scene C and taxi requests (25); rehearse a short taxi exchange (10).

Lesson 3: Scene D and viewpoint checks (20); action language and consolidation (20); role cards (15); model memory homework (5).

Lesson 4: cue rehearsal (10); prepared and changed performances (25); repeat the baseline task (10); feedback and one improved repetition (15). Allow more time where needed.

Teach spatial meaning, not only the phrase

Before left/right instructions, establish where the traveller is and which direction they face. Verify the route on the map. If a learner gives different wording but reaches the correct place, accept it. A grammatically accurate instruction can still be geographically wrong.

Use the model as support

During initial rehearsal, let learners recover a line from the book. Reduce that support gradually. In the final performance, assess communication and adaptation rather than word-perfect reproduction. Use role cards separately so learners must exchange missing information.

Keep local variation visible

The teaching town and transport services are invented. Do not generalise the fare, ticket method, stopping procedure or transfer rules to real services. The transferable skill is checking what applies. Where Partner B does not know a detail, “I’m not sure” is an appropriate answer followed by a practical suggestion.

Audio remains a production task. For this draft, model short chunks live or with a partner; no QR code or recording is implied. Recycle Unit 1 requests and time expressions. B1 is the intended entry level; pilot the pace and support with actual learners.

Suggested responses • Check the outcome

Dialogue checks

A: Elena turns right at the Main Street–Market Road junction, passes the bank and finds the arts centre on her left, opposite the park. Reaching the old library means she has gone too far. She asks whether the turn is right or left.

B: She buys a single to Riverside for €2.50 on this fictional bus. Riverside is the fourth stop after boarding. She presses the button when Riverside appears as the next stop. For the return, she checks the bus is heading towards the town centre.

C: A message changes the meeting place to the station café. The driver cannot stop directly outside and offers a place just beyond it. €12–€15 is an estimate; the final fictional fare is €13.40.

D: The florist identifies the old library. Elena faces north towards its entrance, so her left points west, back towards Main Street. She turns right into Main Street, then right into Park Road; the town library is on her left.

Map checks

START to old library: north to Market Road, right, past bank and arts centre; old library on left before florist. START to town library: north past Market Road to Park Road, right; town library on left. The mistaken instruction to the bank needs right, not left; the bank is then on the left.

Natural repairs

“Could you tell me where the station is?” “I got on the bus at the square.” “Please drop me off near the park.” “The bank is opposite the library.” “I missed the bus, so I took a taxi.” “Turn right at the junction.”

Greek intentions: possible responses

“Sorry, did you say right or left?” “Do I need to change buses to get to the museum?” “Could you drop us off just after the junction?” “I thought you meant the entrance next to the café.” “I’m opposite the bank. Which way do I go?” “Could you pick me up from the station at seven?”

Changed homework route: continue beyond the arts centre to the old library on the left, next to the florist. If you reach the florist, you have gone too far. For open role-plays, accept alternatives that fit the stated facts and achieve shared understanding.

UNIT 3

Let's Make Something



Look. Rehearse. Adapt. Speak.

Begin on page 46.

Start speaking • A meal in four scenes



Top left: Elena and Maya check ingredients. Top right: they prepare the eggs. Bottom left: they share lunch. Bottom right: they clear up. The pictures establish the situations; they do not show every action or quantity in the dialogues.

Look and find the language

Name five objects you can see. Describe one action in each picture. What might the person need to ask? Give each picture a spoken opening line before reading the dialogues.

Your first attempt

Speak for 45–60 seconds about making a familiar snack. Include ingredients, three actions and how you serve it. Your partner asks one question about an unclear step. Keep a recording, if possible, to compare with your final performance.

Make it physical

Mime opening, pouring, stirring and passing. Your partner describes what you are doing, then gives you the next instruction. Use empty props; you do not need food, heat or sharp utensils.

Scene A • What have we got?

Picture: top left on page 46. It is Saturday lunchtime. Elena and Maya want to make lunch for two before going out.

Elena: I'm getting hungry. Shall we make something before we go out?

Maya: Good idea. What have we got in the fridge?

Elena: Let me check. There are four eggs, a cucumber and some tomatoes.

Maya: We could make omelettes and a salad. Have you got any cheese?

Elena: No, we've run out. Is that a problem?

Maya: Not at all. We can leave it out. Do you like herbs in your eggs?

Elena: Yes, but I'd rather not have chilli. I don't like very spicy food.

Maya: That's fine. We'll keep them plain and add a few herbs.

Elena: How many eggs do we need for each omelette?

Maya: Two each. That uses all four. Is there any bread?

Elena: There's half a loaf in the bread bin. I can cut a few slices.

Maya: Great. Could you take the vegetables out while I find a bowl?

Elena: Here they are. Shall I peel the cucumber?

Maya: You can leave the skin on if you prefer. Let's rinse the vegetables first.

Elena: All right. Do you want the tomatoes in slices or small pieces?

Maya: Small pieces, please. Put them in this salad bowl when you're done.

Elena: And what shall we put on the salad?

Maya: A little olive oil and lemon juice. Have we got a lemon?

Elena: Yes, one. I'll get it. You can start with the eggs.

Maya: Perfect. Let's wash our hands and clear some space on the worktop first.

Check the plan aloud

What are they making? How do they solve the missing-cheese problem? How many eggs will they use altogether? Which preference changes the seasoning?

Scene A • Ingredients and choices

English in context	Ελληνική απόδοση
What have we got in the fridge?	Τι έχουμε στο ψυγείο;
We've run out of cheese.	Μας τελείωσε το τυρί.
leave the cheese out	παραλείπω το τυρί
I'd rather not have chilli.	Θα προτιμούσα να μην έχει τσίλι.
two eggs each	δύο αυγά για τον καθένα
half a loaf of bread	μισή φραντζόλα ψωμί
cut a few slices	κόβω μερικές φέτες
take the vegetables out	βγάζω τα λαχανικά
peel the cucumber	ξεφλουδίζω το αγγούρι
leave the skin on	αφήνω τη φλούδα
rinse the vegetables	ξεπλένω τα λαχανικά
clear some space on the worktop	αδειάζω λίγο χώρο στον πάγκο της κουζίνας

Ask about the amount

Use “How many eggs?” for countable items and “How much oil?” for an amount. Say “a little oil”, “a few slices” and “a pinch of salt”. “Two each” means two per person; “two altogether” means two in total.

Preferences and ingredient checks

“I don’t like chilli” states a preference. “Does this contain milk?” checks an ingredient. Do not replace “I’m allergic to...” with “I don’t like...”. If you do not know what a product contains, say “I’m not sure. Let’s check the label.”

Change the plan

There are only two eggs for two people, but plenty of bread and tomatoes. Discuss another lunch. Agree what to make, check one preference and divide two preparation jobs. Do not simply repeat the original quantities.

Scene B • Talk me through it

Picture: top right on page 46. The salad ingredients are ready. Maya explains how to make the first of two omelettes. They will repeat the process for the second.

Elena: I don't make omelettes very often. Could you talk me through it?

Maya: Of course. Crack two eggs into this bowl.

Elena: Like this? Oh, a small piece of shell has fallen in.

Maya: Take it out with a clean spoon before you beat the eggs.

Elena: Got it. Shall I add the herbs now?

Maya: Yes, with a small pinch of salt. Then beat everything together with the fork.

Elena: Do I need to add milk?

Maya: No, not for this one. Now put a little oil in the frying pan.

Elena: How much is a little? About a teaspoon?

Maya: Yes. Heat it gently, then pour in the beaten eggs.

Elena: Do I keep stirring them?

Maya: Not continuously. Gently move the cooked edges towards the centre so the uncooked egg can reach the pan.

Elena: The bottom seems to be cooking quite quickly.

Maya: Turn the heat down a little. We don't want it to burn.

Elena: Should I flip it over?

Maya: We're going to fold this one. Wait until the egg is set, then lift one side with the spatula and fold it in half.

Elena: So it shouldn't still be runny when I serve it?

Maya: That's right. Once it's cooked through, slide it onto a plate.

Elena: That looks good. Shall I make yours now?

Maya: Yes, please. I'll finish the salad while you make the second one.

Explain the decisions

What happens before Elena beats the eggs? Why does she turn the heat down? Does she flip this omelette? What does she do instead?

Scene B • From the bowl to the plate

English in context	Ελληνική απόδοση
Could you talk me through it?	Μπορείς να μου εξηγήσεις βήμα βήμα τι να κάνω;
crack two eggs into a bowl	σπάω δύο αυγά μέσα σε ένα μπολ
a piece of eggshell	ένα κομμάτι από το τσόφλι του αυγού
beat the eggs with a fork	χτυπάω τα αυγά με ένα πιρούνι
a pinch of salt	μια πρέζα αλάτι
a teaspoon of oil	ένα κουταλάκι του γλυκού λάδι
pour in the beaten eggs	ρίχνω μέσα τα χτυπημένα αυγά
stir the mixture	ανακατεύω το μείγμα
turn the heat down	χαμηλώνω τη φωτιά
flip it over	το γυρίζω από την άλλη πλευρά
fold it in half	το διπλώνω στη μέση
slide it onto a plate	το μεταφέρω γλιστρώντας το σε ένα πιάτο

Choose the action you mean

Beat the eggs: mix them briskly. Stir the mixture: move a spoon or another utensil around in it. Flip it over: turn it so the other side faces down. Fold it in half: bring one half over the other. The omelette in the dialogue is folded, not flipped.

Check an instruction

Try “How much do you mean?”, “What do I do next?” and “Could you show me what you mean by ‘fold’?” Give one instruction at a time. Your partner repeats the important action before you continue.

Another way to describe an egg

Language example: “I crack an egg into the pan and fry it. I turn it over with a spatula, cook the other side and lift it onto my toast. Then I sprinkle a little salt over it.” Mime the sequence and say which action differs from making the omelette.

Scene C • Would you like some more?

Picture: bottom left on page 46. Both omelettes are ready. Elena and Maya sit down to eat.

Maya: Lunch is ready. Could you put two glasses on the table?

Elena: Sure. Would you like water or juice?

Maya: Water, please. Just half a glass for now.

Elena: Here you go. Shall I bring the bread over as well?

Maya: Yes, please. And help yourself to some salad.

Elena: Thanks. Could you pass me the serving spoon?

Maya: Of course. Would you like lemon on your omelette?

Elena: No, thanks. I'll try it as it is first.

Maya: Take a bite and tell me what you think.

Elena: It's really nice. The edges are a little crispy, and the middle is soft.

Maya: Mine could do with a bit more salt. Where did we put it?

Elena: Beside the bread. Here you are.

Maya: Thanks. Is there enough dressing on your salad?

Elena: Yes, it's just right. I'm glad we didn't add too much lemon.

Maya: Would you like another slice of bread?

Elena: No, thank you. I'm getting full, but I'll finish my salad.

Maya: No problem. There's more if you change your mind.

Elena: We should make this again. Next time, we could try mushrooms.

Maya: Good idea. Did you find the instructions easy to follow?

Elena: Yes. Asking about each step helped. I think I could explain it to someone else now.

Listen to the intention

Find an offer, a request, a polite refusal and a description of texture. Why does Elena try the omelette before adding lemon? What does Maya want to change about hers?

Scene C • Sharing food naturally

English in context	Ελληνική απόδοση
put two glasses on the table	βάζω δύο ποτήρια στο τραπέζι
bring the bread over	φέρνω το ψωμί εδώ
Help yourself to some salad.	Σερβίρισου σαλάτα.
Could you pass me the serving spoon?	Μπορείς να μου δώσεις το κουτάλι σερβιρίσματος;
I'll try it as it is.	Θα το δοκιμάσω όπως είναι.
take a bite	παίρνω μια μπουκιά
crispy edges	τραγανές άκρες
It could do with a bit more salt.	Θα του πήγαινε λίγο περισσότερο αλάτι.
salad dressing	σάλτσα / ντρέσινγκ για σαλάτα
It's just right.	Είναι ακριβώς όπως πρέπει.
Would you like another slice?	Θα ήθελες άλλη μία φέτα;
I'm getting full.	Αρχίζω να χορταίνω.

Offer without insisting

“Would you like some more?” invites a choice. “No, thank you. I’ve had enough” is a complete, polite response. A natural reply is “Of course” or “No problem”. Your guest does not need to explain a refusal.

Describe taste and texture

Taste: salty, sweet, sour, spicy, mild. Texture: crispy, crunchy, soft, creamy. Try “The cucumber is crunchy” or “The dressing is a little too sour for me”. “Too salty” describes more salt than you want; “salty” alone describes the taste.

Keep the conversation going

Offer a drink and two foods. Your partner accepts one offer, declines another and asks for something to be passed. Add one comment about the food and one question that invites a longer answer.

Scene D • I'll wash, you dry

Picture: bottom right on page 46. Lunch is over. The friends want to clear up before they leave.

Elena: That was lovely. Shall we clear the table before we go?

Maya: Yes. I'll bring the plates through. Where do these glasses go?

Elena: By the sink, please. I'll wash them in a minute.

Maya: There's still some bread left. Shall I throw it away?

Elena: No, let's put it back in the bread bin. We can use it later.

Maya: All right. What about the empty egg carton?

Elena: Leave it here for now. I'll check which bin it belongs in.

Maya: Fine. I'll scrape the bits of food off the plates.

Elena: Thanks. Could you wipe the table down as well?

Maya: Sure. Is this the right cloth?

Elena: Yes, that's the cleaning cloth. The tea towel is for drying the dishes.

Maya: Got it. Are we putting everything in the dishwasher?

Elena: No, we'll wash these by hand. I'll wash if you dry.

Maya: Deal. Where's the washing-up liquid?

Elena: Next to the tap. Could you pass it to me?

Maya: Here you are. There's some egg stuck to the pan.

Elena: I'll leave the pan to soak and wash the glasses first.

Maya: Good idea. Where shall I put the dry plates?

Elena: In the cupboard above the worktop. Put the cutlery in the drawer.

Maya: All done with the table. I'll start drying when you're ready.

Explain how they share the work

Why do they keep the bread? Why is the carton left to one side? What does each person do? What makes the pan harder to wash?

Scene D • Clearing up, one action at a time

English in context	Ελληνική απόδοση
clear the table	μαζεύω το τραπέζι
There's some bread left.	Έχει περισσέψει λίγο ψωμί.
throw it away	το πετάω
put it back in the bread bin	το βάζω πάλι στην ψωμιέρα
an empty egg carton	μια άδεια αυγοθήκη συσκευασίας
scrape the food off the plates	αφαιρώ τα υπολείμματα φαγητού από τα πιάτα
wipe the table down	σκουπίζω / καθαρίζω το τραπέζι με πανί
a tea towel	μια πετσέτα κουζίνας για τα σκεύη
wash the dishes by hand	πλένω τα πιάτα στο χέρι
washing-up liquid	υγρό πιάτων
leave the pan to soak	αφήνω το τηγάνι να μουλιάσει
put the cutlery in the drawer	βάζω τα μαχαιροπίρουνα στο συρτάρι

Keep the small words

“Take it out”, “put it back”, “throw it away” and “wipe it down” place the pronoun between the verb and the final word. Say “Throw it away”, not “Throw away it”. “Clear the table” removes the items; “wipe the table” cleans its surface.

Name the right object

A cloth is used for cleaning; a tea towel dries dishes. A tablecloth is a covering laid over a table. A cupboard stores plates; a drawer can store cutlery. In British English, “do the washing-up” means wash the dishes.

Negotiate the jobs

You have five minutes before leaving. One person dislikes washing up; the other needs to send a message first. Agree who will clear, wash, dry and put things away. Include a compromise and repeat the agreed jobs.

Action lab • Say what your hands do

Salad: a connected action model

“First, I rinse the tomatoes and cucumber. I cut the tomatoes into small pieces and slice the cucumber. Then I put everything in a bowl. I squeeze some lemon juice into a small cup, add a little olive oil and stir. I pour the dressing over the salad and toss it gently. Finally, I serve it with the omelettes.”

English in context	Ελληνική απόδοση
chop the tomatoes	ψιλοκόβω / κόβω τις ντομάτες σε κομμάτια
slice the cucumber	κόβω το αγγούρι σε φέτες
squeeze some lemon juice	στύβω λίγο χυμό λεμονιού
pour the dressing over the salad	περιχύνω τη σαλάτα με το ντρέσινγκ
toss the salad gently	ανακατεύω απαλά τη σαλάτα
sprinkle a little salt over it	πασπαλίζω με λίγο αλάτι
spread butter on the bread	αλείφω βούτυρο στο ψωμί
grate some cheese	τρίβω λίγο τυρί

Mime, name, connect

Choose six actions from this unit. Mime each one; your partner names it with an object: “You’re grating cheese.” Then give instructions for the same sequence: “Grate some cheese.” Finally, describe it as your routine: “I grate some cheese.”

Change the audience

Explain the salad to a confident cook in 30 seconds. Then explain it to someone who asks what “slice”, “squeeze” and “toss” mean. Use simple words, a gesture and a check: “Does that make sense?”

Stretch: explain what would change if you had no lemon. Suggest a dressing you know and check your partner’s preference.

Consolidation • Recall, repair and respond

Repair these lines aloud

“How many oil do we need?”

“We’ve run out cheese.”

“Could you explain me the next step?”

“Throw away it, please.”

“Put the eggs to the bowl.”

“Could you pass to me the salt?”

Correct each line, then add a natural reply. More than one correction may work. Explain which word or pattern you changed.

Greek intentions • Say it naturally in English

«Έχουμε αρκετό ψωμί για τρία άτομα ή να αγοράσω κι άλλο;»

«Μπορείς να μου δείξεις πώς να το γυρίσω χωρίς να διαλυθεί;»

«Μην προσθέσεις άλλο λεμόνι. Είναι ήδη αρκετά ξινό.»

«Θα ήθελα λίγο νερό ακόμη, αλλά δεν θέλω άλλο φαγητό.»

«Αν μαζέψεις εσύ το τραπέζι, θα πλύνω εγώ τα σκεύη.»

«Πού βάζουμε αυτή την πετσέτα αφού στεγνώσουμε τα πιάτα;»

These are new situations. Communicate the intention; you do not need a word-for-word translation. Your partner must respond meaningfully.

Respond without preparing

Your partner chooses a prompt: “There’s no cheese.” “What does ‘a pinch’ mean?” “I don’t like cucumber.” “Which cupboard?” Give a useful reply and ask a follow-up question. Swap after each exchange.

Recall challenge

Close the book. Recall four preparation actions, three cooking actions and three clearing-up actions. Use each in a sentence addressed to your partner. Reopen the book to check any missing words.

Role-play cards • Partner A

Read only your own cards. Agree the outcome through conversation; do not show the private details to your partner. Use empty props or mime.

A1 • Lunch with what we have

You are hosting lunch for two. You have two eggs, bread, three tomatoes, one cucumber and olive oil. There is no cheese. Find out what your guest likes. Suggest a meal that uses what you have, then divide the work. You cannot go shopping before lunch.

A2 • Explain the first omelette

You know the method from Scene B. Guide your partner through one two-egg omelette. Explain quantities, what to do with the eggs and how to fold and serve it. Pause for questions. Your partner may not understand a word or may report a problem.

A3 • Welcome your guest

You have made lunch. Offer bread, salad and either water or juice. Ask whether your guest would like more food. Find out what they think of one part of the meal. Accept a refusal politely and respond to any request.

A4 • Leave the kitchen ready

You need to leave in ten minutes. The table is full, and the plates and pan need washing. You are happy to wash but do not know where things belong in your partner's kitchen. Agree a division of work and ask for the information you need.

Your success check

After each role-play, state the agreed outcome: the meal and jobs; the cooking sequence; the accepted and declined offers; or the clearing-up plan. Your partner checks whether you understood correctly.

Second round: exchange cards and roles. Change one detail before starting, but keep it possible for your partner to discover through a question.

Role-play cards • Partner B

Read only your own cards. Do not reveal all your information at the start. Answer questions naturally and ask for what you need.

B1 • A guest with a preference

You are hungry and happy to help. You do not like eggs today, but tomato sandwiches sound good. You enjoy cucumber on the side. Ask what ingredients are available. Explain your preference and offer to prepare one part of the meal.

B2 • An uncertain cook

You have the ingredients for one omelette but need guidance. Ask how much oil to use and what “fold it in half” means. After the eggs go into the pan, say that the bottom is cooking too quickly. Check the solution before you continue.

B3 • A guest at the table

You would like water, one slice of bread and a little salad. You need the serving spoon. You like the omelette’s crispy edges, but you do not want more food after your first serving. Respond to offers and explain one thing you enjoyed.

B4 • Organise the clearing up

You know this kitchen. Plates go in the cupboard above the worktop; cutlery goes in the drawer beside the sink. The pan has food stuck to it. You can clear the table and dry the dishes. Suggest what to do about the pan and explain where things go.

An unexpected change

In a second performance, add one of these changes when it fits: there is no bread; you cannot find a fork; you would prefer juice; the tea towel is wet. Give your partner time to respond. Agree a workable alternative.

Adult route: use the same information as housemates preparing lunch between work calls, or as friends sharing an evening meal.

Homework • Learn it, change it, perform it

Your model • Twelve manageable turns

A: Shall we make a salad to go with lunch?

B: Yes. What do we need?

A: Two tomatoes, half a cucumber, olive oil and a lemon.

B: What shall I do first?

A: Rinse the vegetables, then cut them into small pieces.

B: Shall I put them in this bowl?

A: Yes, please. Then squeeze a little lemon juice into a cup.

B: How much oil shall I add?

A: Start with a teaspoon and stir it into the lemon juice.

B: Right. Shall I pour the dressing over the salad now?

A: Yes, then toss it gently. I'll bring the plates over.

B: Great. I'll serve the salad while you set the table.

Build recall in short sessions

Session 1: read aloud with a partner or teacher model. Learn turns 1–4, then 5–8, then 9–12. Cover your lines and respond to the other role. Check missed meaning and try again.

Session 2, the next day: use only these cues: suggest → ingredients → first action → bowl → lemon → amount → dressing → serving. Perform both roles if practising alone. Record one attempt if possible.

Session 3, before class: put the cues away. Perform the model, then change it. You have bread, tomatoes and olive oil but no cucumber or lemon. Agree to make tomato sandwiches instead. Change the ingredients and actions so the conversation makes sense.

What to bring to class

Be ready to perform the model without the book, then a similar conversation with a new detail from your partner. Memorise useful turns and their meaning; the changed performance must respond to the actual situation. No written script during performance.

Performance day • Make the language yours

Round 1 • Recall the model

In pairs, act out the homework salad dialogue without the book. If a word disappears, paraphrase or ask for help in English. Finish the exchange rather than restarting from the beginning.

Round 2 • Handle a new situation

Use a role-card pair from pages 57–58. Take one minute to read your own card; then put it down. Speak for two to three minutes. Your partner introduces one change. Ask, clarify and agree a practical outcome.

Round 3 • Explain it independently

Describe how to make a snack or clear up afterwards for 60–90 seconds. Include at least six precise actions and a clear order. Answer two follow-up questions. Compare this attempt with your first recording.

Feedback • Score each area from 0 to 2

0 = not yet demonstrated; 1 = partly successful or needs support; 2 = clear and mostly independent. Maximum: 10. This is classroom feedback, not a formal CEFR assessment.

Outcome

You agree a workable plan or complete the explanation.

Action language

You use specific verbs and objects accurately enough to be understood.

Interaction

You listen, respond and ask a useful follow-up question.

Clarity

Your sequence, quantities and important words are clear.

Flexibility

You handle the changed detail and repair a misunderstanding.

Partner feedback: “One phrase that worked well was...” and “One thing to make clearer next time is...”. Choose one improvement and repeat the relevant exchange.

Teacher notes • Teach for transfer

Lesson 1 • Plan and prepare

Allow 10 minutes for picture talk and the baseline, 15 for Scene A, 10 for its vocabulary, 15 for changing the meal plan and 10 for pair feedback. Elicit the outcome before analysing individual words. Check “each” versus “altogether”.

Lesson 2 • Explain the actions

Use 10 minutes to recall ingredients, 15 for Scene B, 15 for the action lab, 15 for role-play A2/B2 and 5 for feedback. Model “flip” and “fold” with paper. Ask the listener to repeat an unclear instruction. Use mime rather than real cooking.

Lesson 3 • Share and clear up

Allow 15 minutes each for Scenes C and D, 10 for consolidation, 15 for role-plays A3/B3 and A4/B4, and 5 to set homework. Model accepting a refusal without pressure. Clarify the difference between a cleaning cloth, a tea towel and a tablecloth.

Lesson 4 • Recall and adapt

Use 10 minutes for warm-up and role-card preparation, 15 for model recall, 20 for changed performances, 10 for independent explanations and 5 for feedback. Run pairs simultaneously where needed. Allow extra time if assessing every learner individually.

Support and stretch

Support: let learners preview eight key chunks and use action-only cue words in rehearsal. Remove the cues for the final attempt. Stretch: introduce missing equipment or a new preference and ask the pair to negotiate an alternative. Keep core language around B1; less familiar chunks can remain supported.

Correct selectively

During a performance, note patterns that affect meaning. Afterwards, ask learners to repair examples such as “How many oil?” or “Throw away it”. Repeat a short exchange with the corrected phrase. Do not stop every turn to correct minor errors.

Model recordings are a future production asset. Until available, read the dialogues naturally in class. The purpose of memorisation is accessible language that learners can adapt in a real exchange.

Suggested responses • Check the outcome

Dialogue checks

A: Two omelettes and a salad. They leave out the missing cheese. Two eggs each means four in total. Elena's dislike of spicy food means they do not add chilli. B: She removes the shell before beating the eggs. She lowers the heat because the bottom is cooking too quickly. She folds the omelette in half instead of flipping it.

C: "Would you like water or juice?" is an offer; "Could you pass me the serving spoon?" is a request; "No, thank you" is a refusal. "Crispy" and "soft" describe texture. Elena wants to taste the omelette as it is; Maya wants more salt. D: They can use the bread later. They need to check the correct bin for the carton. Elena washes; Maya brings the plates through, scrapes them, wipes the table and dries. Egg is stuck to the pan.

Repairs • Possible answers

"How much oil do we need?" "We've run out of cheese." "Could you explain the next step to me?" "Throw it away, please." "Put the eggs in the bowl." "Could you pass me the salt?" For cracking eggs directly into a bowl, "Crack the eggs into the bowl" is more precise.

Greek intentions • Possible answers

"Have we got enough bread for three people, or shall I buy some more?" "Could you show me how to turn it over without it falling apart?" "Don't add any more lemon. It's already quite sour." "I'd like a little more water, but I don't want any more food." "If you clear the table, I'll do the washing-up." "Where do we put this tea towel after drying the dishes?"

Role-play outcomes

A1/B1: Tomato sandwiches with cucumber on the side use the available ingredients and respect the guest's preference. Divide the jobs. A2/B2: Clarify roughly a teaspoon of oil, explain folding and lower the heat when the bottom cooks too quickly. A3/B3: Serve water, a slice of bread and a little salad; pass the spoon and accept the refusal of more food. A4/B4: Agree clearing, washing and drying; leave the pan to soak and explain the storage locations. Other coherent outcomes are acceptable.

Changed homework • Example, not a fixed script

A: We haven't got a cucumber or a lemon. Shall we make tomato sandwiches instead?

B: Good idea. Shall I slice the tomatoes while you cut the bread?

A: Yes, please. Then we can add a little olive oil.

B: Shall I put the tomato slices on the bread?

A: Yes. I'll bring the plates over when you're ready.

B: Great. We can serve them straight away.

Learners can extend this exchange with quantities, a preference and a request. Judge whether they changed both the ingredients and the actions successfully.

UNIT 4

Eating Out



Look. Rehearse. Adapt. Speak.

Begin on page 64.

Start speaking • Lunch away from home



Follow reading order: top left, top right, bottom left, bottom right. Elena and Maya arrive, order, explain a mix-up and pay. Illustrations establish the setting; the dialogue and menu give the exact details.

Look, predict, speak

What does each person need at each stage? Give the customer and the waiter one possible line for every picture. Which exchange would you find hardest to manage in English?

Before you learn

In pairs, improvise a one-minute café order. Choose a food and a drink, ask one question and confirm the order. Do not write a script. Keep a recording if possible and notice where you needed help.

A useful opening

Use “Excuse me” to attract attention, then state the request: “Could we have a menu, please?” Your partner acknowledges it before the next request. Practise with a missing menu, spoon or napkin.

Scene A • A table for two, please

Top left on page 64. Elena and Maya arrive at The Corner Table for lunch. They have not booked.

Waiter: Hello! Welcome. Have you booked a table?

Elena: No, we haven't. Have you got a table for two?

Waiter: Certainly. Would you prefer to sit inside or outside?

Maya: Inside, please. It's a bit windy out there.

Waiter: Of course. We have this table near the door.

Elena: Is the one by the window available?

Waiter: That one's reserved, I'm afraid. But there's a quieter table at the back.

Maya: That sounds good. Could we have a look?

Waiter: Certainly. Follow me. Would this be all right?

Elena: Yes, this is lovely. Thank you.

Waiter: Here are your menus. Today's soup is tomato.

Maya: Thanks. Do we order at the counter or at the table?

Waiter: At the table. I'll come back to take your order.

Elena: Great. We need to leave in about an hour. Is that enough time for lunch?

Waiter: It should be. The kitchen is taking about fifteen minutes for food at the moment.

Maya: That's helpful. Could we have a couple of minutes to look at the menu?

Waiter: Of course. Would you like some water while you decide?

Elena: Yes, please. Could we have a jug of tap water?

Waiter: Certainly. I'll bring one with two glasses.

Maya: Thank you. We'll be ready when you come back.

Check the situation aloud

Why do they sit inside? Why can't they use the window table? Where do they order? What do they check because they need to leave?

Scene A • Make the language yours

English in context	Ελληνική απόδοση
Have you booked a table?	Έχετε κάνει κράτηση;
a table for two	ένα τραπέζι για δύο άτομα
sit inside / outside	κάθομαι μέσα / έξω
by the window	δίπλα στο παράθυρο
Is this table available?	Είναι διαθέσιμο αυτό το τραπέζι;
That table is reserved.	Αυτό το τραπέζι είναι κρατημένο.
at the back	στο πίσω μέρος
Follow me.	Ακολουθήστε με.
order at the counter	παραγγέλνω στον πάγκο
take your order	παίρνω την παραγγελία σας
a couple of minutes	δύο λεπτά / λίγα λεπτά
a jug of tap water	μια κανάτα νερό βρύσης

Ask before you settle in

“Have you got a table for two?” checks availability. “I have a booking under Elena” identifies a reservation. “Could we sit somewhere quieter?” gives a preference without assuming a particular table is free.

Change the situation

You are three people without a booking. Only an outdoor table is free now; an indoor table will be ready in twenty minutes. Discuss the options and agree what to do.

Rehearse, then personalise

Cover one role and respond to your partner. Swap roles. Repeat with one changed detail and one clarification question. Finish by confirming the agreed outcome.

Scene B • Are you ready to order?

Top right on page 64. Use the fictional menu on page 73. The friends have their water and are choosing lunch.

Waiter: Are you ready to order, or would you like a little longer?

Elena: We're nearly ready. Could I ask about the chicken sandwich?

Waiter: Of course. What would you like to know?

Elena: Does it come with chips, or do I order those separately?

Waiter: It comes with chips. You can have a side salad instead at no extra charge.

Elena: I'll have the side salad, please. Is there mayonnaise in the sandwich?

Waiter: Yes, there is. Would you like it without mayonnaise?

Elena: Yes, please. I just prefer it that way.

Waiter: Certainly. One chicken sandwich, no mayonnaise, with a side salad.

Maya: And could you tell me what's in the garden salad?

Waiter: Tomato, cucumber, leaves and feta, with lemon dressing.

Maya: That sounds nice. Could I have the dressing on the side?

Waiter: Of course. Would you like bread with that?

Maya: Is it included?

Waiter: No, bread is two euros extra.

Maya: That's fine. I'll have some, please.

Elena: And could we have one orange juice each?

Waiter: Certainly. That's two orange juices. Anything else for now?

Maya: No, that's everything. Thank you.

Waiter: You're welcome. I'll bring your drinks first.

Check the situation aloud

What two changes does Elena request? How does Maya want her dressing? Does the bread cost extra?
How many juices do they order?

Scene B • Make the language yours

English in context	Ελληνική απόδοση
Are you ready to order?	Είστε έτοιμοι να παραγγείλετε;
Does it come with chips?	Συνοδεύεται από τηγανητές πατάτες;
order something separately	παραγγέλλω κάτι ξεχωριστά
a side salad	μια μικρή συνοδευτική σαλάτα
at no extra charge	χωρίς επιπλέον χρέωση
without mayonnaise	χωρίς μαγιονέζα
What's in the garden salad?	Τι περιέχει η σαλάτα λαχανικών;
the dressing on the side	το ντρέσινγκ χωριστά
Is it included?	Περιλαμβάνεται στην τιμή;
two euros extra	δύο ευρώ επιπλέον
one orange juice each	έναν χυμό πορτοκάλι ο καθένας
That's everything for now.	Αυτά προς το παρόν.

Keep the request precise

“On the side” asks for something in a separate dish. “Without” asks for it to be omitted. “Instead of chips” replaces one accompaniment with another. The waiter repeats Elena’s request so she can check it.

Ask about ingredients

Practise “Does this contain...?” and “Could you check with the kitchen?” A preference and an allergy are different messages: “I prefer it without cheese” does not mean “I’m allergic to milk”. If the staff member does not know, practise checking rather than guessing.

Rehearse, then personalise

Cover one role and respond to your partner. Swap roles. Repeat with one changed detail and one clarification question. Finish by confirming the agreed outcome.

Scene C • I think there's been a mix-up

Bottom left on page 64. The drinks and Maya's salad have arrived. Elena notices that her sandwich has chips rather than the side salad she requested.

Waiter: Here's your chicken sandwich. Enjoy your meal.

Elena: Excuse me. I think there's been a small mix-up.

Waiter: I'm sorry. What seems to be the problem?

Elena: I asked for a side salad instead of chips. Could you change the side, please?

Waiter: Of course. You're right; I wrote down a side salad. I'm sorry about that.

Elena: Thank you. The sandwich itself is fine.

Waiter: Would you like to keep the sandwich here while I replace the chips?

Elena: Yes, please. That would be great.

Maya: And could we have another fork? This one fell on the floor.

Waiter: Certainly. I'll bring a clean one with the salad.

Elena: Roughly how long will the salad take?

Waiter: About three minutes. I'll check with the kitchen now.

Maya: Thank you. We're hoping to leave at about two.

Waiter: I understand. I'll be as quick as I can.

Elena: Thanks for sorting it out.

Waiter: Here's your side salad, and a clean fork for you.

Maya: Thank you very much.

Waiter: Is everything all right now?

Elena: Yes, this is what I wanted. Thank you.

Waiter: You're welcome. Let me know if you need anything else.

Check the situation aloud

What exactly is wrong? Does Elena want the sandwich replaced? Why does Maya need another fork?
How does the waiter check the solution?

Scene C • Make the language yours

English in context	Ελληνική απόδοση
There's been a mix-up.	Έχει γίνει κάποιο μπέρδεμα.
What seems to be the problem?	Ποιο είναι το πρόβλημα;
I asked for a side salad.	Ζήτησα συνοδευτική σαλάτα.
instead of chips	αντί για τηγανητές πατάτες
Could you change the side?	Μπορείτε να αλλάξετε το συνοδευτικό;
The sandwich itself is fine.	Το ίδιο το σάντουιτς είναι εντάξει.
replace the chips	αντικαθιστώ τις πατάτες
It fell on the floor.	Έπεσε στο πάτωμα.
bring a clean fork	φέρνω ένα καθαρό πιρούνι
How long will it take?	Πόση ώρα θα χρειαστεί;
Thanks for sorting it out.	Ευχαριστώ που το τακτοποιήσατε.
Let me know if you need anything else.	Πείτε μου αν χρειαστείτε κάτι άλλο.

Problem → request → agreement

State the difference: "I ordered X, but this is Y." Ask for a specific change: "Could you replace it, please?"
Listen to the proposed solution and confirm it. A calm, clear explanation helps the other person act.

Handle a delay

You ordered a soup ten minutes ago and it has not arrived. Ask for an update. The waiter explains that it will take another ten minutes and offers a sandwich sooner. Ask one question and choose whether to wait or change the order.

Rehearse, then personalise

Cover one role and respond to your partner. Swap roles. Repeat with one changed detail and one clarification question. Finish by confirming the agreed outcome.

Scene D • Could we have the bill?

Bottom right on page 64. They have finished lunch. Their order matches the menu on page 73, but the first bill lists one extra juice.

Elena: Excuse me. Could we have the bill, please?

Waiter: Of course. Here you are.

Maya: Thanks. Let's check it before we pay.

Elena: The sandwich is nine euros, the salad is eight and the bread is two.

Maya: But it says three orange juices. We only had two.

Elena: Excuse me. Could you check this item for us, please?

Waiter: Certainly. Which item do you mean?

Elena: The orange juices. There are three on the bill, but we ordered and received two.

Waiter: You're right. I'm sorry; I'll remove the extra one.

Maya: Thank you. What's the corrected total?

Waiter: Twenty-five euros. Here's the corrected bill.

Elena: Great. Can we pay separately?

Waiter: Yes. Would you like to split it equally or pay for what each of you had?

Maya: We'll pay for what we each had, please.

Elena: Mine is the sandwich and one juice. That's twelve euros.

Waiter: Correct. And yours is thirteen euros for the salad, bread and the other juice.

Maya: That's right. Can we both pay by card?

Waiter: Certainly. I'll enter twelve euros first. Please check the amount on the screen.

Elena: Twelve euros. That's right. Could I have a receipt, please?

Waiter: Of course. Then I'll put through the second payment.

Check the situation aloud

Which item is incorrect? What is the corrected total? How do they divide the bill? What does Elena check before paying?

Scene D • Make the language yours

English in context	Ελληνική απόδοση
Could we have the bill, please?	Μπορούμε να έχουμε τον λογαριασμό, παρακαλώ;
check this item	ελέγχω αυτή τη χρέωση / αυτό το είδος
There are three on the bill.	Στον λογαριασμό εμφανίζονται τρία.
remove the extra one	αφαιρώ το επιπλέον
the corrected total	το διορθωμένο σύνολο
pay separately	πληρώνω χωριστά
split the bill equally	μοιράζομαι τον λογαριασμό εξίσου
pay for what each of us had	πληρώνει ο καθένας ό,τι πήρε
pay by card / in cash	πληρώνω με κάρτα / με μετρητά
check the amount on the screen	ελέγχω το ποσό στην οθόνη
Could I have a receipt?	Μπορώ να έχω μια απόδειξη;
put through the second payment	ολοκληρώνω τη δεύτερη πληρωμή

Agree how to divide it

“Split it equally” means everyone pays the same amount. “Pay separately” needs clarification: equal shares or individual orders? Here, Elena pays €12 and Maya pays €13. Establishments may handle separate payments differently; ask first.

Check an unfamiliar charge

Try “What is this charge for?” and “Is service included?” Listen to the explanation before deciding what to do. The fictional bill in this unit has no service charge; do not assume every bill follows the same arrangement.

Rehearse, then personalise

Cover one role and respond to your partner. Swap roles. Repeat with one changed detail and one clarification question. Finish by confirming the agreed outcome.

Menu lab • Choose, check and order

THE CORNER TABLE • Fictional lunch menu

Menu item and price	Description / what to check
Chicken sandwich • €9	Chicken, tomato, leaves and mayonnaise; chips included. Side salad may replace chips at no extra charge.
Garden salad • €8	Tomato, cucumber, leaves and feta; lemon dressing.
Tomato soup • €6	Ask the waiter about ingredients; bread ordered separately.
Bread • €2	One portion.
Orange juice • €3	One glass.
Still bottled water • €2	One small bottle.
Jug of tap water • €0	Available without charge in this fictional café.

Choose within a budget

You have €12 each for food and a drink. Discuss two possible orders, check what is included and agree one order each. The waiter confirms the items and total. Do not add prices for substitutions the menu says are free.

Check the bill from Scene D

First bill: chicken sandwich €9 + garden salad €8 + bread €2 + three orange juices at €3 each = €28. The friends had only two juices. Explain the error, request a correction and state the new total.

One change before ordering

The waiter tells you the soup has sold out. Ask what is available and choose another lunch within your budget. You may change your drink. All prices and arrangements on this page belong to the fictional café.

Action language • At the café counter

A shorter encounter • Eating in or taking away?

Assistant: Hello. What can I get you?

Customer: A chicken sandwich and an orange juice, please.

Assistant: Is that to eat in or take away?

Customer: To take away, please. Could I have the sandwich without mayonnaise?

Assistant: Certainly. Would you like chips or a side salad with it?

Customer: A side salad, please. Could you pack that separately?

Assistant: Of course. That's twelve euros altogether.

Customer: Here's my card. Where do I collect the order?

Assistant: At the end of the counter. I'll call your order number when it's ready.

Customer: Thank you. Could I have a napkin as well?

English in context	Ελληνική απόδοση
eat in / take away	τρώω εδώ / παίρνω σε πακέτο
pack it separately	το συσκευάζω χωριστά
collect my order	παραλαμβάνω την παραγγελία μου
call my order number	φωνάζω τον αριθμό της παραγγελίας μου
pick up the tray	σηκώνω / παίρνω τον δίσκο
take the lid off	βγάζω το καπάκι
unwrap the sandwich	ξετυλίγω το σάντουιτς
wipe up a spill	σκουπίζω κάτι που χύθηκε

Describe a sequence

"I collect my order, pick up the tray and find a seat. I put the tray down and unwrap my sandwich. I take the lid off my drink. When I finish, I check where to leave the tray." Adapt the sequence for a takeaway order.

Mime with empty props. Your partner gives the next instruction. Add a small problem: a missing napkin, a loose lid or a drink that has spilled. Ask for help clearly.

Consolidation • Repair, recall and respond

Repair the request aloud

"A table to two, please."

"I'd like the dressing in the side."

"Can I have a salad instead chips?"

"We only had two juice."

"Can we pay with cash?"

"Could you explain me this charge?"

Give a natural correction and a useful reply. Some sentences allow more than one acceptable version.

Greek intentions • New situations

«Έχω κάνει κράτηση για τρία άτομα στο όνομα Άννα.»

«Μπορούμε να καθίσουμε λίγο πιο μακριά από την πόρτα;»

«Το ψωμί χρεώνεται χωριστά ή περιλαμβάνεται στη σούπα;»

«Συγγνώμη, ζήτησα νερό χωρίς ανθρακικό, αλλά αυτό έχει ανθρακικό.»

«Έχουμε μόνο είκοσι λεπτά. Ποιο πιάτο θα είναι έτοιμο πιο γρήγορα;»

«Θα πληρώσω εγώ το φαγητό και η φίλη μου τα ποτά.»

Express the intention naturally in English, then let your partner answer. These are not copies of lines already practised in English.

Respond to a surprise

Your partner says "That table is reserved", "We've sold out of soup", "Did you want chips?" or "Together or separately?" Respond immediately, ask one useful question and agree the next step.

Retrieve the useful chunks

Close the book. Recall two opening requests, two order changes, two ways to clarify and two payment phrases. Use each in a short exchange rather than saying isolated vocabulary.

Role-play cards • Partner A

Read your own cards only. Your partner has different information. Use the menu on page 73 during preparation; close the book for performance.

A1 • Find somewhere to sit

You and a friend have no booking. You want a quiet indoor table and need to leave in forty-five minutes. Ask about availability, where to order and the likely wait for food. Choose a workable option.

A2 • Order within €12

You have €12 for your lunch and drink. You want the chicken sandwich without mayonnaise and salad instead of chips. Ask what is included and choose a drink from the menu. Check the final order.

A3 • Correct your order

You ordered a sandwich with salad, but chips arrived. The sandwich is fine. Explain exactly what needs replacing. Ask how long it will take and decide whether to accept the proposed solution.

A4 • Check before paying

You and your friend had the sandwich, garden salad, bread and two juices. The bill lists three juices. Explain the mistake. You had the sandwich and one juice; ask to pay only your share by card.

Second performance

Swap roles and change a detail: ask for an outdoor table, change your drink, request a clean spoon or divide the corrected bill equally. Tell your partner through the conversation rather than showing them your card.

Role-play cards • Partner B

Respond to your partner's questions. Reveal the relevant information when it is needed, then confirm the outcome.

B1 • Welcome the customers

You work at the café. The window table is reserved, but a quiet table at the back is free. Customers order at the table. Food takes approximately fifteen minutes today. Ask about seating preferences before choosing a table.

B2 • Take the order

Use the menu on page 73. You can omit mayonnaise and replace chips with a side salad at no extra cost. Bread costs €2 extra. Ask about the drink and repeat all requested changes. Confirm the total.

B3 • Put things right

You brought chips by mistake. A side salad will take about five minutes. Offer to leave the sandwich with the customer while replacing the chips. Acknowledge the error and check whether your solution works.

B4 • Correct and divide the bill

The extra juice was an error. Remove €3 from the €28 bill. You can accept separate card payments. Ask whether the customers want equal shares or to pay for their individual orders. Confirm each amount before payment.

A further complication

In a second round, explain that the quiet table will be free in ten minutes, the juice has sold out or the customer must pay at the counter. Choose one change appropriate to your scene and allow your partner to ask a follow-up question.

Homework • Learn it, change it, perform it

Your model • Twelve turns

Waiter: Are you ready to order?

Customer: Almost. Does the sandwich come with chips?

Waiter: Yes, or you can have a side salad instead.

Customer: I'll have the salad, please. Could I have the sandwich without mayonnaise?

Waiter: Of course. What would you like to drink?

Customer: An orange juice, please. How much is that altogether?

Waiter: Twelve euros. Is there anything else?

Customer: No, that's everything. Thank you.

Waiter: So, a sandwich without mayonnaise, a side salad and an orange juice.

Customer: That's right. Roughly how long will the food take?

Waiter: About fifteen minutes.

Customer: That's fine. Thank you.

Learn in three short sessions

First session: read aloud with a partner or teacher model. Learn turns 1–4, then 5–8, then 9–12. Cover your role and respond to the visible role. Check meaning before repeating.

Next day: use only these cues: ready → accompaniment → change → drink → price → confirm → waiting time. Rehearse both roles. Then put the cues away and record a complete attempt if possible.

Before class: perform without the book. Now change the situation: the chicken sandwich is unavailable. Order the garden salad with dressing on the side and an orange juice instead. Ask the new total and confirm the new order.

Your classroom task

Perform the model, then act out a similar exchange with one further change from your partner. Respond to the new detail; repeating the old order no longer completes the task. Use no written script during the performance.

Performance • From recall to conversation

Recall

Act out the homework model with the book closed. If you forget a word, explain what you mean or ask in English. Continue the exchange without starting again.

Adapt

Read one role-card pair for a minute, then put the cards down. Speak for two to three minutes. Include a request, a clarification and confirmation of the outcome. Add one change in the second performance.

Connect the whole visit

In groups of three, two customers and a waiter act out arriving, ordering, resolving a problem and paying. Allow four to five minutes. Use the menu for preparation and agree who will remember the prices. Swap roles afterwards.

Give useful feedback

Score each area 0–2: 0 = not yet demonstrated; 1 = partly successful or supported; 2 = clear and mostly independent. Maximum 10. This is classroom feedback, not a formal CEFR assessment.

Outcome: The order, correction or payment arrangement is clear.

Language: Requests and action phrases are specific and understandable.

Listening: Replies address what the other person actually said.

Clarity: Important items, quantities and prices are easy to follow.

Flexibility: The speaker handles the change and repairs confusion.

One more attempt

Tell your partner one effective phrase and one detail to make clearer. Repeat the relevant exchange. Compare your final café order with the baseline from page 64.

Teacher notes • Make every exchange matter

Lesson 1 • Arrive and order

10 minutes for picture talk and baseline; 15 for Scene A; 15 for Scene B; 10 for menu choices; 10 for paired rehearsal. Check the distinction between an included accompaniment and an extra item.

Lesson 2 • Explain and resolve

10 minutes for recall; 15 for Scene C; 10 for the language page; 15 for the wrong-order and delay tasks; 10 for feedback. Ask learners to name the exact problem and request a specific change.

Lesson 3 • Pay and take away

15 minutes for Scene D and bill checking; 15 for counter language; 15 for consolidation; 10 for payment role-play; 5 to set homework. Practise saying amounts clearly; do not turn the speaking task into a maths test.

Lesson 4 • Perform and adapt

10 minutes for preparation; 15 for model recall; 20 for changed role-plays and the whole visit; 10 for feedback and repetition; 5 for reflection. Run pairs simultaneously and extend the session if assessing everyone individually.

Support and stretch

Support: preview eight useful chunks and let learners use cue words during rehearsal. Stretch: introduce an unavailable dish, a time limit or an unclear bill item. Keep the task achievable with B1 language even when an optional phrase is less familiar.

Listen before correcting

During performance, note errors that affect meaning. Afterwards, practise a short corrected exchange. Model clear stress on the changed item: “A SIDE SALAD instead of chips.” Prioritise intelligibility and responsive turn-taking.

No real food, money or payment cards are needed. Use empty props and imaginary details. Audio production remains a later stage; teacher or partner reading supports this draft.

Suggested responses • Check the outcome

Dialogue checks

A: It is windy outside. The window table is reserved. They order at the table and check the wait because they must leave in about an hour. B: Elena asks for no mayonnaise and salad instead of chips. Maya wants dressing separately; bread is €2 extra. They order two juices. C: Only the accompaniment is wrong; Elena keeps the sandwich. Maya's fork fell on the floor. The waiter asks whether everything is all right after replacing the side. D: An extra juice was charged. The total becomes €25. Elena pays €12, Maya €13; Elena checks the screen amount.

Menu and payment

Examples within €12: sandwich with juice = €12; garden salad with juice = €11; soup, bread and juice = €11. Tap water adds no charge in this fictional café. If soup is unavailable, salad with bread and bottled water = €12. The incorrect bill is €28; remove €3 to reach €25. Equal shares would be €12.50 each. The changed homework order costs €11.

Repairs

"A table for two, please." "I'd like the dressing on the side." "Can I have a salad instead of chips?" "We only had two juices." "Can we pay in cash?" "Could you explain this charge to me?" "With cash" is understandable; "in cash" is the conventional phrase practised here.

Greek intentions • Possible answers

"I have a booking for three under Anna." "Could we sit a little further away from the door?" "Is the bread charged separately, or does it come with the soup?" "Sorry, I asked for still water, but this is sparkling." "We only have twenty minutes. Which dish will be ready quickest?" "I'll pay for the food, and my friend will pay for the drinks." Accept other natural versions that preserve the intention.

Role-play outcomes

A1/B1: Choose the back table and confirm the waiting time and ordering process. A2/B2: Sandwich without mayonnaise, side salad and juice cost €12. A3/B3: Replace the chips, keep the sandwich and confirm the five-minute wait in the role-play; this differs deliberately from the dialogue's three minutes. A4/B4: Correct the total to €25 and confirm €12 and €13 for individual orders.

Changed homework • Key changes

Replace the sandwich order with a garden salad, request dressing on the side, retain one orange juice and confirm €11. Remove the mayonnaise and chips exchanges. The learner should ask a new question when a further detail changes.

UNIT 5

Shopping for Everyday Needs



Look. Rehearse. Adapt. Speak.

Begin on page 83.

Start speaking • Four shopping situations



Top left: Elena asks for an item in a supermarket. Top right: she asks about a jacket. Bottom left: Elena and Maya compare backpacks. Bottom right: Aunt Anna asks to exchange a jumper. These are separate visits.

Look and predict

Describe what each customer is holding. What information do they need? Suggest an opening question for each scene.

Your first attempt

In pairs, improvise a one-minute conversation about buying a bag or an item of clothing. Ask about price and one practical detail. Keep a recording if possible.

Make the action clear

Mime picking something up, trying it on, fastening it and putting it back. Your partner names the action with an object. Use a familiar bag or jacket as a prop.

Scene A • Where can I find it?

Picture: top left on page 83.

Elena: Excuse me. Could you tell me where the pasta is?

Assistant: Of course. It's in aisle four, beside the rice.

Elena: Thank you. I'm looking for wholewheat pasta. Is that there too?

Assistant: Yes, on the middle shelf. What shape are you after?

Elena: Penne, if you have it. I couldn't see any near the entrance.

Assistant: That display only has special offers. The usual range is further along.

Elena: I see. Have you got a smaller packet than this one?

Assistant: This is five hundred grams. We also have a two-hundred-and-fifty-gram packet.

Elena: Great. I only need a small packet today.

Assistant: Here you are. Is there anything else you're looking for?

Elena: Yes, tinned tomatoes. I need two tins.

Assistant: They're opposite the pasta, on the bottom shelf.

Elena: These ones? The shelf label says one euro twenty each.

Assistant: That's right. Two tins will be two euros forty.

Elena: Perfect. Where can I find washing-up liquid?

Assistant: In aisle seven, near the cleaning products.

Elena: So, aisle seven after I've picked up the tomatoes?

Assistant: Exactly. Then the tills are straight ahead.

Elena: Thank you. I've brought my own bag, so I think that's everything.

Assistant: You're welcome. Let me know if you need any more help.

Check the situation aloud

Where is the pasta? Which packet does Elena choose? How much do the two tins cost? Which aisle does she need next?

Scene A • Make the language yours

English in context	Ελληνική απόδοση
aisle four	διάδρομος τέσσερα
on the middle shelf	στο μεσαίο ράφι
wholewheat pasta	ζυμαρικά ολικής άλεσης
What are you after?	Τι ψάχνεις;
a special offer	μια ειδική προσφορά
the usual range	η συνηθισμένη ποικιλία προϊόντων
a smaller packet	μια μικρότερη συσκευασία
two tins of tomatoes	δύο κονσέρβες ντομάτας
the shelf label	η ετικέτα στο ράφι
one euro twenty each	ένα ευρώ και είκοσι λεπτά το καθένα
the tills	τα ταμεία
I've brought my own bag.	Έχω φέρει δική μου τσάντα.

Ask for the product and the size

“Have you got...?” checks availability. “Where can I find...?” asks for location. “A packet of pasta”, “a tin of tomatoes” and “a bottle of oil” name the container or package.

Try a changed shopping list

Ask for a large packet of rice, three tins of beans and a bottle of washing-up liquid. The assistant gives aisle numbers and explains that only small packets of rice are available.

Rehearse with a change

Cover one role, respond to your partner and swap. Repeat with a new item or quantity. Ask one clarification question and confirm the outcome.

Scene B • Could I try it on?

Picture: top right on page 83.

Assistant: Hello. Can I help you find anything?

Elena: Yes, I like this jacket. Have you got it in a medium?

Assistant: Let me check the rail. Yes, here's a medium in blue.

Elena: Thanks. Could I try it on?

Assistant: Certainly. The fitting rooms are just over there.

Elena: Do I need to take a number?

Assistant: Yes, please. How many items have you got?

Elena: Just this jacket.

Assistant: Here you are. Let me know if you need another size.

Elena: I've tried it on. The sleeves are a bit too long.

Assistant: How does it feel around the shoulders?

Elena: A little loose. Could I try the small as well?

Assistant: Of course. I'll bring one over.

Elena: Thank you. This one fits better, but can I zip it up over my jumper?

Assistant: Try moving your arms with it zipped up. Does it feel comfortable?

Elena: Yes, I can move easily. I think the small is right.

Assistant: Would you like to keep that one?

Elena: Yes, please. Is it the same price as the medium?

Assistant: Yes, both are thirty-two euros.

Elena: Great. I'll take it. Where do I pay?

Check the situation aloud

Why does Elena ask for a small? How does she check comfort? Does the size change the price?

Scene B • Make the language yours

English in context	Ελληνική απόδοση
Have you got it in a medium?	Το έχετε σε μεσαίο μέγεθος;
the clothes rail	η κρεμάστρα / μπάρα με τα ρούχα
try it on	το δοκιμάζω φορώντας το
the fitting rooms	τα δοκιμαστήρια
take a number	παίρνω αριθμό
the sleeves are too long	τα μανίκια είναι πολύ μακριά
around the shoulders	στους ώμους
a little loose	λίγο φαρδύ
another size	άλλο μέγεθος
zip it up	κλείνω το φερμουάρ του
It fits better.	Μου εφαρμόζει καλύτερα.
I'll take it.	Θα το πάρω.

Fit and style are different

“It fits me” means the size and shape work for your body. “It suits me” means it looks good on you. “Too tight” and “too loose” describe fit. “Try it on” means wear it briefly to check it.

Describe the problem precisely

Your trousers fit at the waist but are too long. Ask whether a shorter version is available. The assistant has the same length in a different size. Explain why that may not solve the problem.

Rehearse with a change

Cover one role, respond to your partner and swap. Repeat with a new item or quantity. Ask one clarification question and confirm the outcome.

Scene C • Which one works for me?

Picture: bottom left on page 83.

Maya: What do you need the backpack for?

Elena: Mainly for school, but I'll also use it when I go away for a weekend.

Maya: What's your budget?

Elena: No more than forty euros. This grey one is twenty-eight.

Maya: And the green one is thirty-eight. What's the difference?

Elena: The green one has a separate laptop pocket. The grey one hasn't.

Maya: Do you usually carry a laptop?

Elena: Sometimes. Could you hold the grey one while I look inside this one?

Maya: Sure. Check the zip and the straps as well.

Elena: The zip opens smoothly. These straps feel quite soft.

Maya: Try it on your back. Is it comfortable?

Elena: Yes, though it's a bit heavier than the grey one.

Maya: Does the extra pocket matter more than the weight?

Elena: I think so. I don't want my laptop loose in the main part of the bag.

Maya: Fair enough. Do you need to buy anything else with your forty euros?

Elena: Just a notebook. It costs two euros.

Maya: Then the green bag and the notebook use your whole budget.

Elena: That's all right. I'd rather choose the one I'll use more.

Maya: Shall we put the grey one back on the shelf?

Elena: Yes. Then I'll ask the assistant whether the green one comes in black.

Check the situation aloud

What is Elena's budget? Why does she prefer the green bag? What does the notebook cost? What will she check before buying?

Scene C • Make the language yours

English in context	Ελληνική απόδοση
What's your budget?	Ποιο είναι το διαθέσιμο ποσό σου;
no more than forty euros	όχι πάνω από σαράντα ευρώ
a separate laptop pocket	ξεχωριστή θήκη για φορητό υπολογιστή
look inside	κοιτάζω μέσα
check the zip	ελέγχω το φερμουάρ
adjust the straps	ρυθμίζω τους ιμάντες
It opens smoothly.	Ανοίγει ομαλά / χωρίς να κολλάει.
a bit heavier	λίγο πιο βαρύ
Does it matter more?	Έχει μεγαλύτερη σημασία;
the main compartment	η κύρια θήκη
put it back on the shelf	το βάζω πάλι στο ράφι
Does it come in black?	Βγαίνει και σε μαύρο;

Compare for a purpose

Use “lighter than”, “more comfortable than” and “not as expensive as”. Add a reason: “It’s more expensive, but the laptop pocket is useful.” A lower price is only one feature to compare.

Make a different choice

Your budget is €35 including a €2 notebook. Compare the same bags. Explain which option is affordable and what feature you would give up.

Rehearse with a change

Cover one role, respond to your partner and swap. Repeat with a new item or quantity. Ask one clarification question and confirm the outcome.

Scene D • Could I exchange this?

Picture: bottom right on page 83.

Anna: Hello. I bought this jumper here last Saturday. Could I exchange it?

Assistant: Of course. What's the problem with it?

Anna: It was a present for my sister, but it's too small for her.

Assistant: I see. Have you got the receipt with you?

Anna: Yes, here it is. The tags are still attached, and she hasn't worn it.

Assistant: Thank you. Let me check the purchase date.

Anna: We'd like the same jumper in a large, if you have one.

Assistant: I'm afraid the large in this colour is out of stock.

Anna: Have you got it in another colour?

Assistant: There's a large in dark blue. Would you like to see it?

Anna: Yes, please. Is it the same price?

Assistant: Yes, thirty euros. There would be nothing extra to pay.

Anna: That looks nice. But I'd like to check with my sister first.

Assistant: Certainly. Would you like to step aside while you call her?

Anna: Yes, I'll be just over there. Thank you.

Assistant: No problem. I'll keep the blue one here for a few minutes.

Anna: She's happy with blue. Could we go ahead with the exchange?

Assistant: Of course. I'll process it now and give you an exchange receipt.

Anna: Thank you. Could you put the receipt in the bag?

Assistant: Certainly. Here you are. Have a good day.

Check the situation aloud

Why does Anna want an exchange? Why can't she have the original colour? Who does she consult? Is there an extra charge?

Scene D • Make the language yours

English in context	Ελληνική απόδοση
exchange this jumper	αλλάζω αυτό το πουλόβερ
It was a present.	Ήταν δώρο.
too small for her	πολύ μικρό για εκείνη
Have you got the receipt?	Έχετε την απόδειξη;
the tags are still attached	οι ετικέτες είναι ακόμη επάνω
check the purchase date	ελέγχω την ημερομηνία αγοράς
out of stock	εξαντλημένο / μη διαθέσιμο
nothing extra to pay	τίποτα επιπλέον να πληρώσω
step aside	πηγαίνω λίγο στην άκρη
go ahead with the exchange	προχωρώ στην αλλαγή
an exchange receipt	μια απόδειξη αλλαγής
a refund	επιστροφή χρημάτων

Explain the outcome you want

An exchange replaces an item; a refund returns money. Ask “What are my options?” if you are unsure. This scene shows one fictional shop agreeing to an exchange; it does not establish a general returns rule.

Ask before you buy

Practise “Can I exchange this if it doesn’t fit?” “What do I need to bring?” and “How long do I have?” The assistant should explain the shop’s stated arrangements or check with a colleague.

Rehearse with a change

Cover one role, respond to your partner and swap. Repeat with a new item or quantity. Ask one clarification question and confirm the outcome.

Compare and decide • A shopping challenge

Fictional item and price	Features
Grey backpack • €28	Lightweight; one main compartment; no laptop pocket.
Green backpack • €38	Heavier; separate laptop pocket; padded straps.
Notebook • €2	One notebook.
Reusable bag • €1	Optional purchase.

Choose and explain

You need a backpack and a notebook. First work with €40, then €35. Ask your partner what matters: price, weight or storage. Agree a choice and explain the trade-off. Use the prices above.

Say what your hands do

English in context	Ελληνική απόδοση
pick up a basket	παίρνω ένα καλάθι
read the price tag	διαβάζω το καρτελάκι της τιμής
unzip the bag	ανοίγω το φερμουάρ της τσάντας
fasten the buckle	κουμπώνω την αγκράφα
fold the jumper	διπλώνω το πουλόβερ
hang it back up	το ξανακρεμάω
pack my shopping	βάλω τα ψώνια μου στην τσάντα
keep the receipt	κρατάω την απόδειξη

Mime four actions and describe the sequence. Your partner gives instructions for the same sequence.

Consolidation • Repair and respond

Repair these lines aloud

“Can I try on it?”

“It’s too much tight.”

“Have you got this on blue?”

“This one is more cheaper.”

“I’m looking a small packet.”

“Can I change it for a larger one?”

Some lines need correction; one is already natural. Say why, then give a useful reply.

Greek intentions • New situations

«Πού βρίσκονται τα προϊόντα καθαρισμού;»

«Αυτό μου κάνει στη μέση, αλλά με στενεύει στους ώμους.»

«Θα προτιμούσα το πιο ελαφρύ, ακόμη κι αν είναι λίγο ακριβότερο.»

«Αν πάρω δύο, αλλάζει η τιμή;»

«Δεν έχω την απόδειξη μαζί μου. Τι επιλογές έχω;»

«Μπορείτε να μου κρατήσετε αυτό το μέγεθος μέχρι το απόγευμα;»

React to a surprise

Respond to “We only have large packets”, “The small has sold out” or “That colour costs €5 more”. Ask a question and agree a next step. Do not assume a discount, reservation or exchange is available.

Role-play cards • Partner A

A1 • Find the items

You need a small packet of pasta and two tins of tomatoes. Ask where they are and check the tin price. You brought a shopping bag.

A2 • Find the right fit

You like a blue jacket. The medium is loose around the shoulders. Ask to try a small and check whether the price changes.

A3 • Choose a bag

You have €35 and need a backpack plus a €2 notebook. You like the green bag's laptop pocket but must stay within your budget. Ask your friend to compare it with the grey bag.

A4 • Request an exchange

You bought an unworn €30 jumper for your sister last Saturday. It is too small. You have the receipt and attached tags. Ask for a large, preferably in the same colour.

Your goal

Explain the need, ask at least two questions, respond to the available options and confirm your choice. Keep the conversation going when your first choice is unavailable.

Role-play cards • Partner B

B1 • Supermarket assistant

Pasta is in aisle four; tomatoes are opposite it. Small pasta packets are sold out today. Large packets are available. The tins cost €1.20 each. Explain the options.

B2 • Clothing assistant

You have the jacket in a blue medium and a black small. Both cost €32. Ask about fit and offer the available alternative.

B3 • A practical friend

The grey backpack is €28 and lighter; the green one is €38 and has a laptop pocket. Ask your partner's budget and remind them about the notebook. Help them make an affordable decision.

B4 • Returns assistant

For this fictional role-play, your shop accepts this exchange. A large is available only in dark blue at the same €30 price. Explain the alternative and give the customer time to check with their sister.

Perform again

Swap roles. Change one detail: packet size, colour, budget or preferred replacement. Share the change through speech. Adults may use work bags and gifts instead of school items.

Homework • Learn it, change it, perform it

Assistant: Can I help you find anything?

Customer: Yes. Have you got this jacket in a small?

Assistant: Yes, in blue. Would you like to try it on?

Customer: Please. Where are the fitting rooms?

Assistant: Just over there. Let me know how it fits.

Customer: This one feels better, but the sleeves are still a little long.

Assistant: Would you like to try a different style?

Customer: Yes, please. Have you got something with shorter sleeves?

Assistant: This black one might work. It's thirty euros.

Customer: Thanks. I'll try it before I decide.

Assistant: Of course. Take your time.

Customer: This fits well. I'll take it, please.

Build recall

First session: learn four turns at a time with a partner or teacher model. Cover your role and respond.

Next day, rehearse using only these cues: size → colour → fitting room → fit → alternative → price → decision. Then put the cues away.

Change the situation

Before class, practise a similar conversation about trousers that are too long. Ask for a shorter version; the assistant offers another style at €28. Try it, comment on fit and decide. Change the relevant nouns and descriptions.

Perform without the book

Be ready to act out the model and then respond to one unplanned change. Memorise meaning and useful phrases; make the changed exchange fit the actual information.

Performance • Make a clear choice

Recall

Perform the homework model without looking at the book. If you forget a word, explain what you mean and continue.

Adapt

Prepare a role-card pair for one minute, then close the book. Speak for two to three minutes. Include a clarification and a decision that fits the information.

Connect your actions

Describe a shopping trip in 60–90 seconds. Include finding an item, checking it, comparing an option and paying. Answer two questions from your partner.

Feedback

Score each area 0–2: 0 = not yet demonstrated; 1 = partly successful or supported; 2 = clear and mostly independent. Maximum 10; classroom feedback, not a formal CEFR assessment.

Outcome: a workable purchase or next step is agreed.

Precision: item, size, colour and quantity are clear.

Interaction: answers respond to the other speaker.

Clarity: requests, prices and comparisons are understandable.

Flexibility: the learner handles a changed detail.

Repeat with one improvement

Name one phrase that worked and one detail to make clearer. Repeat that part. Compare your final performance with your first attempt.

Teacher notes • Use information gaps

Lesson 1 • Find and try

10 minutes for picture talk; 15 for Scene A; 15 for Scene B; 10 for vocabulary; 10 for changed shopping tasks. Check fit versus suit and try it on versus try on it.

Lesson 2 • Compare and choose

10 minutes for recall; 15 for Scene C; 15 for the comparison challenge; 15 for role-play A3/B3; 5 for feedback. Ask learners to explain a trade-off rather than list adjectives.

Lesson 3 • Explain and exchange

15 minutes for Scene D; 10 for its vocabulary; 15 for consolidation; 15 for role-play A4/B4; 5 to set homework. Keep the shop's fictional agreement distinct from general consumer rights.

Lesson 4 • Recall and adapt

10 minutes for preparation; 15 for model recall; 20 for changed performances; 10 for feedback and repetition; 5 for reflection. Allow more time if assessing every learner individually.

Support and stretch

Use empty bags, jackets or paper props. Preview eight useful chunks for support. For a stretch, change price, stock or budget. Do not require learners to share personal spending information.

Feedback that helps

Note errors during performances and repair short exchanges afterwards. Prioritise precise needs, listening and workable outcomes. Teacher or partner modelling supports the draft until audio is produced.

Suggested responses • Check the outcome

Dialogue checks

A: Pasta is in aisle four, on the middle shelf. Elena chooses 250 grams. The two tins cost €2.40. Washing-up liquid is in aisle seven. B: The medium is loose and its sleeves are too long. Elena zips up the small and moves her arms; both sizes cost €32. C: Her budget is €40; she values the laptop pocket. The notebook costs €2. She will ask whether the green model comes in black. D: The jumper is too small for Anna's sister. The original colour is out of stock in large. She calls her sister, who accepts blue; no extra payment is needed.

Comparison answers

With €40: green backpack plus notebook = €40. With €35: grey backpack plus notebook = €30, leaving €5. Green plus notebook costs €5 more than the €35 budget. A reusable bag would cost €1 extra.

Repairs

"Can I try it on?" "It's too tight." "Have you got this in blue?" "This one is cheaper." "I'm looking for a small packet." "Can I change it for a larger one?" is already natural. "Exchange it for a larger one" also works.

Greek intentions

"Where are the cleaning products?" "This fits at the waist, but it's tight around the shoulders." "I'd prefer the lighter one, even if it's a little more expensive." "If I buy two, does the price change?" "I haven't got the receipt with me. What are my options?" "Could you keep this size for me until this afternoon?"

Role-play outcomes

A1/B1: Explain that small packets are unavailable; customer chooses a large packet or declines. Confirm two tins at €2.40. A2/B2: Offer black in small and let the customer decide. A3/B3: Grey plus notebook stays within €35. A4/B4: Explain blue in large at the same price and confirm whether the customer accepts. Accept other coherent decisions.

Changed homework

Replace jacket with trousers, sleeves with trouser legs or length, and €30 with €28. The learner should describe whether the alternative fits and decide, rather than repeat the model unchanged.

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