

1

TRENDS



The majority have no other reason for their opinions than that they are the fashion.

Samuel Johnson

A flamingo amongst geese, egrets, swans and herons.

OBJECTIVES

- talk about style and fashion
- give fashion advice
- compare different trends
- make a podcast or vlog
- pitch your own business idea
- write a blog post

Work with a partner. Discuss the questions.

- 1 Look at the picture. How does it relate to trends?
- 2 Read the quote. What do you think it means? Do you agree?
- 3 How important are trends in the following areas to you?
 - fashion
 - music
 - design
 - lifestyle

1.1 Dress for success

- Talk about style and fashion
- Give fashion advice

V clothes and fashion; metaphors

G nominal clauses

P linking and intrusive /r/

S listening for recommendations

VOCABULARY

Clothes and fashion

A Work in pairs. Do the quiz.

B Go to the **Vocabulary Hub** on page 142.

READING

A **PREDICT** Work in pairs. Read the title of the article. Look at pictures 1–3. How might what the people are wearing affect their behaviour?

B **SCAN** Read *Style speaks* and check your predictions from Exercise A.

- 1 Do you carefully plan your **outfits** or just wear the first thing to hand?
- 2 Have you ever had to attend an event with a **dress code**?
- 3 If you had to go to a fancy dress party, what **costume** would you wear?
- 4 Are people more productive when they wear **uniform** or **casual** clothing?
- 5 Would you describe yourself as a **trendsetter** or a **trend follower**?
- 6 Is it better to **fit in with** or **stand out** from **the crowd**?
- 7 Do you ever wear **baggy** or **scruffy** clothes to relax at home?

STYLE speaks

We've all heard the old adages ...
Dress for the job you want, not the job you have. Look good, feel good.
These clichés are rather worn out.
How can the way we dress affect

our lives? But it seems there may be some truth in them after all. People do form first impressions based on what we're wearing. Not only that but maybe even part of our own self-worth is tied up in the clothing choices we make.



1

Power dressing

Not convinced? Imagine turning up for an interview at a big city firm, in the jeans you've been wearing for the past three days and an old baggy t-shirt. Would you be successful in getting the job? Unlikely. Would you feel self-conscious about what you're wearing? Very likely. It seems that wearing smart clothes, such as a well-cut suit, could help you feel more confident. And when we're feeling confident we negotiate better, we respond better to questions and we put other people at ease.

Breaking free

On the flip side, wearing fitted or tailored clothing is not what most of us would choose to wear when we are trying to be creative. Can you imagine writing the next great novel, or coming up with a great innovation, sat typing away in a £2000 designer suit? This is why many leading tech companies have an ultra-relaxed dress code and encourage casual clothing. Mark Zuckerberg isn't topping any best-dressed lists but his billions of dollars make up for it. Furthermore, many places of work have 'Casual Fridays' to encourage employees to let their hair down a bit and get creativity flowing.

Uniform thinking

Wearing a uniform can make us feel part of something – provide us with a sense of belonging, but also one of duty. Many people argue that wearing school uniforms encourage us to work harder. Whilst this is not necessarily true, there is no doubt that when, for example, a firefighter puts on their helmet or a doctor a white coat it comes with a responsibility. So fundamentally, to dress the role is to start to live it.



2

Glossary

adage (n) a well-known phrase that says something about life and human experience

clique (n) a small group of people who seem unfriendly to other people

unconsciously (adv) without realising or being aware of one's actions

C READ FOR DETAIL Read the article again. Complete each statement with one to three words from the article.

- 1 People should wear _____ when they're feeling low.
- 2 _____ could help people come up with new ideas.
- 3 People sometimes wear _____ clothing to fit in.
- 4 _____ may encourage people to make healthier choices.
- 5 People should wear _____ to feel more persuasive.
- 6 _____ may make people more careful at work.

D SPEAK Discuss in small groups.

- 1 What surprised you most about the blog post?
- 2 Do you think your own choice of clothes affects how you think and behave?

Gym ready

It's not just work that clothing affects, but lifestyle as well. Professional and semi-professional athletes tend to stick rigidly to an 'athleisure' style. Their reasoning? They don't enjoy wearing formal clothes. And they want to be able to work out whenever they feel like it. And for many, having the clothes on reminds them to make healthier choices ... to choose the fruit salad over the fruit cake.

Pack Mentality

Have we really evolved that much away from our primal, tribal instincts? Visit any city centre at lunchtime on a Saturday and your answer will be probably not. The packs of roving teenagers are dressed in a pseudo uniform of branded clothing, like Ray-Bans and Hype T-shirts. We unconsciously imitate the clothing of people we have regard for. A shared sense of style builds rapport and helps you to instantly feel part of a clique. Maybe it's self-preservation, or maybe it's a hope that you will be infused with the qualities you so admire.

Lift your mood

That our mood impacts on what we choose to wear will not come as a surprise. How many of us think about it the other way round? What we wear could affect how we are feeling for the better or worse. One of the best cures for when you're feeling down is to wear that cosy, bright yellow jumper. More people than you might think are great believers in wearing bright colours to boost positivity. It seems simple, but why not give it a shot next time you're having a bad day?

3



GRAMMAR

Nominal clauses

A Read the sentences. Is the underlined part of each sentence the subject or the object?

- 1 They don't enjoy wearing formal clothes.
- 2 Wearing a uniform can make us feel part of something.

B Work in pairs. Underline the nominal clauses in sentences 1–6 from the article. Use the information in the box to help you. The first two have been done for you.

Nominal clauses

Nominal clauses are clauses that work like nouns. They are very common as objects, but they are also possible as the subject, after a preposition or the verb *be*, and in the following ways.

- a nominal *-ing* clause _____
- b nominal *that* clause _____
- c nominal question-clause _____
- d nominal *to* + infinitive _____
- e We often use a phrase like *the fact/idea that* or *the experience/problem of* to introduce a nominal clause and make it easier to understand. _____
- f *That* clauses and *to* + infinitive can sound unnatural as the subject. We can use *it* as an empty subject instead. _____

- 1 Luke is upset that he didn't pass.
- 2 Lisa doesn't enjoy watching horror films.
- 3 It wasn't surprising that Tara came in first place.
- 4 The fact that the team won the league shows how good the manager is.
- 5 Where you go to university is your choice.
- 6 To tell a lie about something so important was wrong.

C WORK IT OUT Match sentences 1–6 in Exercise B with the rules (a–f) in the box.

D Go to the **Grammar Hub** on page 122.

E Complete the sentences so they are true for you. Then discuss in pairs.

- 1 What I like doing most of all in the evenings ...
- 2 How a person is dressed ...
- 3 Spending a lot of money on ...

SPEAKING

DISCUSS Work in groups. To what extent do you agree with the following statements? Give reasons for your answers.

- Wearing a uniform affects what grades you get at school.
- Buying expensive clothes is the best way to succeed in life.
- Spending lots of money on luxury goods makes people more generous.

LISTENING

A SPEAK Work in pairs. Look at the infographic from a fashion magazine. What do you think the results would be in your country?

B LISTEN FOR RECOMMENDATIONS Listen to a conversation between two friends. What nine tips does Carly give Dan? Use the information in the box to help you.

Listening for recommendations

When listening for recommendations, pay attention to phrases like *it's a good idea to*, *it's always worth*, or *don't forget to*.

Also listen for phrases that signal a shift from main points to examples (e.g. *for instance*, *let's say*) and those that move from examples to new main points (e.g. *more generally*, *that's an example of*).

C LISTEN FOR DETAIL Listen again. Choose the correct answers (a, b or c).

- Why is Dan worried?
 - He doesn't know what to wear for his new job.
 - He thinks people won't respect him.
 - He won't earn enough to buy nice clothes.
- What's good about the suit Dan wants to buy?
 - the price
 - the fit
 - the quality
- Why did Dan wear baggy trousers for his job interview?
 - He knew the interviewers couldn't see them.
 - He wanted to create a good impression.
 - He didn't have any other trousers.
- What should Dan do with his suit trousers?
 - mend them
 - sell them
 - bin them
- According to Carly, what's good about ugly sales pages?
 - You can charge more money.
 - You appear inexperienced.
 - You can buy things cheaply.
- Where does Carly say you can find good second-hand bargains?
 - posh parts of town
 - trendy neighbours
 - areas near universities

D SPEAK Work in small groups.

- Which of Carly's tips do you already follow?
- Would you try any of them in the future? Why/Why not?

FASHION TRENDS in the UK according to our readers

75% of you only buy **BRANDED** sportswear

45% believe **QUALITY** is more important than **VALUE** for money

IMAGE is the first thing that **85%** of you notice about someone the first time you meet them

65% **THROW** ripped clothing away rather than **MENDING** it

40% of our readers think **FASHION** is more important than **COMFORT**

VOCABULARY

Metaphors

A SPEAK Work in pairs. Look at the sentences. What do the underlined words and phrases mean?

- I'd love to come out tonight, but I'm on a tight budget. ___
 - They had some lovely suits, but they were all too tight. ___
- The dress was so finely stitched that it looked seamless. ___
 - It needs to be a seamless process for your customers. ___
- Instead of buying a cheap off-the-shelf suit, save up for a tailor-made suit. ___
 - Don't use an off-the-shelf template for your company's website. We can design a tailor-made site to help you stand out from the competition. ___



B Work in pairs. Decide whether the underlined words in Exercise A are literal (l) or metaphorical (m). Use the information in the box to help you.

Metaphors

A metaphor is a word or phrase that's used in a different context from its literal meaning. It's easier to understand a metaphor when you know the literal meaning. For example:

Literal: *There is a breeze outside. (= a light wind)*

Metaphorical: *It was a breeze! I got the job. (= easy and pleasant)*

C Complete the sentences with the correct form of the words in the box.

catch drain peanut run snap wind

- I'm getting quite _____ up about it.
- You're throwing money down the _____.
- It's much better in the long _____.
- Then you'll have two suits in your wardrobe for _____.
- Choose a template that _____ your eye.
- All the best stuff will be _____ up immediately.

D Work in pairs. What is the metaphorical meaning of each sentence in Exercise C?

E Complete the questions with the correct form of a word from Exercises A or C.

- When one person leaves a job and another person takes over, how can they make the transition as _____ as possible?
- Are you the kind of person who plans for the long _____? Or do you tend to make snap decisions?
- Have you ever bought anything that was _____ especially for you? Or do you always buy _____ products?
- Which current trends really _____ you up?

F SPEAK Work in pairs. Discuss the questions in Exercise E.



PRONUNCIATION

Linking and intrusive /r/

A Work in pairs. Read the sentences below aloud. Draw a () between any words that you think are connected by a /r/ sound.

- I saw a nice suit yesterday for 40% off.
- You're only saving money if you buy something you need.
- I just wore a jacket from an old suit.
- They had no idea I was wearing tracksuit trousers.
- Are auction sites the best place to pick up cheap clothes?
- Avoid shops in a trendy area or one with lots of students.
- Many shop assistants are authorised to offer discounts.



B Listen to check. Then practise saying the sentences.

1.2

SPEAKING HUB

A PREPARE Choose one of the following roles.

Spend a few moments thinking about your character (e.g. your age, background, ambitions, the problems you face, etc).

- Role 1: The fashion victim.** You always want the latest designer fashions, but you're worried you spend far too much.
- Role 2: The reluctant shopper.** You hate shopping and don't care what you wear, but all your clothes are old and scruffy.
- Role 3: The trendsetter.** You like to take risks and experiment with your clothes. Just one problem: you've run out of ideas!

B DISCUSS Work in groups of two or three. Roleplay a conversation between your characters. Ask your partners for more information about their situation. Offer each other (good or bad) fashion advice.

I know it feels good to snap up a bargain, but in the long run, it's just money down the drain, don't you think?

C REFLECT Report back to the class on the best and worst advice for each character.

- Talk about style and fashion
- Give fashion advice

1.2 Trendsetting

- Compare different trends
- Make a podcast or vlog

- G comparatives and superlatives
- P emphatic stress

- V experimenting with prefixes and suffixes
- S using contrasts to work out meaning

READING

A SPEAK Work in pairs. Think of as many trends from the past five years as you can in one minute. Use the topics below to help you.

- technology
- fashion
- music
- culture

THE LIFECYCLE OF A TREND

1 Technology trends are very simple at first sight: older technologies become outdated and anachronistic, to be replaced by **newer, funkier** technologies, until they are rendered obsolete with the next cycle. In this way, the vinyl records of the 1970s gave way to cassettes in the 1980s. By the 1990s, cassettes were old hat and CDs were state-of-the-art. By the 2000s, we all loved novel gadgets like MP3 players. But by the 2010s, we had cloud-based music streaming services like Spotify. Why limit yourself to the music you own, when you can stream every song ever recorded?

2 But in 2016, the unexpected happened: sales of vinyl records in the UK outstripped digital music sales for the first time. The renewed interest in vinyl is a powerful reminder that trends don't always flow in a straight line from fringe products to mass-market blockbusters. It also reminds us to pay attention to the durability of trends over decades, not just the short-term ups and downs of **the latest** fads.

3 These trends are **clearest** in the world of popular music, which seems to be on a 20-year cycle. In the 1980s, music from the 50s and 60s was cool, while 70s music was naïf. By the 1990s, 70s music was enjoying a revival, but 80s music had become the height of uncool. After 2000, it was OK to like 80s music again but now 90s music was for losers. The 20-year cycle makes **rather more sense** when you remember that the average trendsetter is about 22 years old. They feel sheepish about the music they enjoyed when they were 12, but they can look back **a great deal more fondly** at the music from their early childhood.

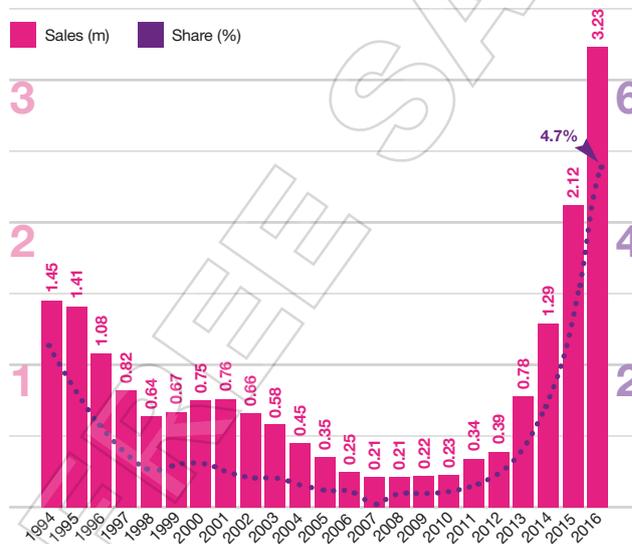
4 There's a key difference between a trend, a flash-in-the-pan and a fad. A flash-in-the-pan pops up suddenly, grabs everyone's attention, and then disappears again **almost as suddenly**. A few years ago, the whole world went crazy for a new smartphone app called 'Pokémon Go'. At one point, people were playing it everywhere you looked. But within a few months, almost everybody had abandoned it, leaving only a handful of die-hard fans to persevere with it.

TRENDS

B READ FOR MAIN IDEA Read *The lifecycle of a trend* quickly. Match the paragraphs (1–7) with the topics (a–d). Some paragraphs cover more than one topic.

- a musical styles _____
- b music formats _____
- c games _____
- d human needs _____

Vinyl LP Sales and Market Share



Source: British Phonographic Industry

5 A fad, on the other hand, may be **a little more enduring**, but it too is doomed to disappear sooner or later because it serves no useful purpose. It may be quirky or amusing, but unless it fulfils a basic human need, like 'convenience', 'social status', 'self-expression' or 'security', it will never be **more than a gimmick**.

6 In contrast, an authentic trend always fulfils one of **our very deepest** needs – something that's shared by every human that's ever lived. Of course, nobody really needs **a slightly thinner than usual phone** or every song ever recorded, but we do need things like relaxation, creative stimulation, self-confidence and a sense of belonging to a social group, which those products and services satisfy.

7 This idea of basic human needs also goes some way towards explaining **by far the most curious** feature of the vinyl revival: almost half of buyers of vinyl records never actually listen to them according to a poll by ICM Unlimited! As long as we see vinyl as 'a music format' to fulfil our need for 'relaxation' and 'creative stimulation', this makes no sense. But don't forget, we also have a need to own beautiful physical objects to express our personality, and this is **every bit as important as** those other needs. And of course, the large-sleeved LPs **more than meet** that particular need, to **a lot greater an extent than** either diminutive CDs or intangible digital downloads.

Glossary

- doom (v) to make someone or something certain to fail, be destroyed, be extremely unhappy, etc
- durability (n) the ability to continue to exist or work for a long time.
- outstrip (v) to become larger than something else
- revival (n) the process of becoming active, successful, or popular again

C WORK OUT MEANING Read the article carefully and answer the questions. Use the information in the box to help you.

Using contrasts to work out meaning

It's often possible to work out the meaning of new words and phrases by looking for contrasts with known words and phrases. Look out for linking words (e.g. *while, but*) that signal a contrast.

- 1 Which underlined adjectives in paragraph 1 mean *old-fashioned*? Which mean *new*?
- 2 What do the two underlined words in paragraph 2 contrast?
- 3 What do the underlined words and phrases mean in paragraph 3?
- 4 What does the underlined phrase in paragraph 4 mean? What is it being contrasted with in the same sentence?
- 5 Which two verbs are being contrasted in the last sentence in paragraph 4?
- 6 Which of the underlined words in paragraphs 5 and 6 have a positive meaning? Which have a negative meaning?
- 7 What do the underlined adjectives in paragraph 7 mean? Which words in the same paragraph have the opposite meanings?

D Work in pairs. Compare your answers to Exercise C.

E SPEAK Work in pairs. Discuss the questions.

- 1 Do you agree that all successful trends are popular because they fulfill a basic human need?
- 2 Can you think of any examples or counterexamples to support your opinion?

GRAMMAR

Comparatives and superlatives

A Are these statements true (T) or false (F)?

- 1 After a comparative adjective (e.g. *bigger*), we always need *than*. T / F
- 2 We form the comparative and superlative of *-ly* adverbs (e.g. *quickly*) by changing *-y* to *-ier/-iest*. T / F
- 3 We always need *the* before a superlative (e.g. *fastest*). T / F

B Work in pairs. Justify your choices in Exercise A with examples in bold from the *The lifecycle of a trend*.

- 1 _____
- 2 _____
- 3 _____

C WORK IT OUT Complete the rules with an example in bold from the article.

Advanced comparatives and superlatives

- 1 Some modifiers start with *a/an* (e.g. *a little*). When we use these together with *a/an* + noun, the second *a/an* goes after the comparative: _____
- 2 Only a few words (*anticipated / expected / hoped for / necessary / usual*) can come between *than* and a noun: _____
- 3 We can use the structure *more than* with a small number of verbs (*double, make up for, meet*): _____

D Go to the **Grammar Hub** on page 122.

E SPEAK Tell your partner about one of the following. Use comparative and superlative structures.

- a film that you enjoyed more than you thought you would
- a concert that you went to or an album you really love
- the most enjoyable holiday you've ever had

SPEAKING

DISCUSS Work in pairs. Compare the following things. Use structures from this lesson.

- 1 fashion from 1 / 5 / 10 / 20 / 50 years ago
- 2 popular music from 5 / 10 / 20 / 30 years ago
- 3 technology now / 10 / 20 / 50 years ago
- 4 society now / 10 / 20 / 100 years ago



LISTENING

A SPEAK Work in pairs. Discuss the questions.

- 1 What's the difference between the types of people in the box? Do you know any of these types of people?
blogger influencer podcaster trendsetter vlogger
- 2 Do you listen to any podcasts or watch any vlogs? If so, which ones?

B LISTEN FOR GIST Listen to a podcast about trendsetting. Which topics do the speakers give advice about?

- | | |
|--|---|
| <input type="checkbox"/> 1 making money | <input type="checkbox"/> 5 designing your own website |
| <input type="checkbox"/> 2 choosing a focus | <input type="checkbox"/> 6 learning from statistics |
| <input type="checkbox"/> 3 using social media to build a community | <input type="checkbox"/> 7 long-term planning |
| <input type="checkbox"/> 4 the problem with perfection | <input type="checkbox"/> 8 learning from mistakes |

C LISTEN FOR DETAIL Listen again. Are the statements true (T) or false (F)? Correct the false statements.

- | | |
|--|-------|
| 1 Dora and Adam are in the same room. | T / F |
| 2 Dora regrets that she made so many mistakes. | T / F |
| 3 Hardly anyone watched Dora's videos at first. | T / F |
| 4 Dora releases a video at the same time every week. | T / F |
| 5 Dora replies to every comment on her videos. | T / F |
| 6 Dora sees herself as an overnight success. | T / F |
| 7 Adam is unsure about filming himself. | T / F |

D SPEAK Discuss in pairs.

- 1 Do you think the idea of an 'overnight success' is a myth?
- 2 Have you ever had a blog or vlog? If not, would you ever consider starting one? Why/Why not?

VOCABULARY

Experimenting with prefixes and suffixes

A Complete Dora's advice using the words in the box.

amateurish biggish disaster-prone
hyper-influential re-editing super-lucky
tech-savvy unmute user-friendly

VLOG AWAY!

A lot of the vlogs on the web are very
1 _____. Stand out by editing and
2 _____ until your vlog is as slick and
professional as possible.

If you're not particularly 3 _____,
do some research into 4 _____
software – one with clear instructions.

Look at some of the videos made by
the most 5 _____ vloggers and
some with a 6 _____ number of
subscribers. Success isn't down to being
7 _____, it's about hard work and
perfecting the craft.

You don't have to be a 8 _____
person to sometimes forget to 9 _____
the mic. Remember not to be too hard on
yourself. We all make mistakes, the important
thing is to learn from them. You'll get more
confident with experience.



B Complete the information in the box with examples from Exercise A. Use the information in the box to help you.

Experimenting with prefixes and suffixes

- Some prefixes (e.g. *un-*, *re-*) allow you to invent completely new verbs: _____, _____
- Super-*, *hyper-* and *ultra-* all mean 'much more than usual': _____, _____
- You can add *-y* or *-ish* to nouns to invent new informal adjectives: *rubbishy*, *babyish*, _____
- You can add *-ish* to an adjective or number to mean 'more or less': *twentyish*, *smallish*, _____
- Friendly*, *prone*, *proof*, *resistant* and *savvy* can be used as suffixes to make adjectives: *environmentally friendly*, *waterproof*, *heat-resistant*, _____, _____, _____

C Replace the underlined phrases in these extracts with a word with a prefix or suffix. You may need to change the word order in some sentences. Then listen to check.

1.4

- You actually need to forget all you learnt about all those rules about perfection!
- Whenever I have a fairly good idea for a podcast, then I try to make it within a few days.
- You also need to be far more aware of how to use social media.
- Well, there are plenty of people who post offensive comments that are like spam.
- Your content would work much better as videos that work well on smartphones.
- I really think you should have a second think and become a vlogger instead.
- I feel incredibly exhausted just thinking about it.

D Go to the **Vocabulary Hub** on page 142.

E SPEAK Work in pairs. Think of examples of the following.

- websites that aren't very user-friendly / smartphone-friendly
- a person who's tech-savvy / fashion-savvy
- any objects you own that are waterproof or water-resistant
- any objects you own that are damage-prone

PRONUNCIATION

Emphatic stress

A Listen to the extracts from the recording.
1.5 Underline the words that are stressed.

- One of the most common mistakes that new vloggers and podcasters make is to expect everything to be perfect.
- But after a while, it got a lot easier!
- ... if nobody cared after a year, I'd give up. And it did take a while to get noticed.
- ... you've found your niche and you've created some excellent content.
- Every Wednesday at ten o'clock, there will be a new video on my channel.
- I suppose in many people's eyes, I am an overnight success.
- I felt awkward at first, too, but you do get used to it.
- Dora Cho, thanks so much for joining me today.

B Work in pairs. Why did the speaker use emphatic stress in the extracts in Exercise A? Practise saying the sentences.

C Decide where to add emphatic stress in these sentences. Then listen to check.
1.6

- That's one of the most popular vlogs on the web.
- When you reach one million subscribers, it will be worth it!
- Is it possible to be a trendsetter and an influencer?

SPEAKING HUB

A PLAN Work in small groups. You are going to make a podcast or vlog episode about trends. Discuss the following questions.

- What will it be about?
- Why will anyone want to listen/watch?
- What topics could you cover?
- How will you add your own personalities?

B DISCUSS Share your initial ideas with the class. Ask your 'audience' what the next episodes should focus on. Try to engage with them to generate enthusiasm.

C PREPARE Plan an episode of your podcast/vlog. Don't simply write a script – you'll need to stay spontaneous.

D PRESENT Make your podcast/vlog. If you have recording equipment, e.g. a phone, you can use that. Otherwise, present your episode to the class.

- Compare different trends
- Make a podcast or vlog

▶ Veganuary



- A** Work in pairs. You are going to watch a video titled *Veganuary*. What do you think *Veganuary* means?
- B** ▶ Watch the video and check your answers to Exercise A.
- C** ▶ Watch the video again. Complete the sentences with one word or a number.
- 1 There are now more choices for vegans when they eat out and at _____.
 - 2 The food which Tabitha says she misses most is _____.
 - 3 Tabitha initially became a vegan because of _____ reasons.
 - 4 Many cafés sell a wider selection of products to appeal to _____.
 - 5 Some people limit eating meat to one or two times a _____.
 - 6 In the UK _____ people attempted *Veganuary*.

Glossary

boom (v) to experience an increase in activity, interest or growth
ethics (n) a set of principles that people use to decide what is right and what is wrong
mainstream (adj) considered ordinary or normal and accepted or used by most people
niche (n) a specialised segment of the market for a particular kind of product or service

AUTHENTIC ENGLISH

- A** Read the sentence from the video. What do you think the phrase in bold means?
- Health, ethics, there are just so many reasons, I think, to **give it a go**.*
- B** Read the information in the box to check your answer to Exercise A.

give it a go

We use *give it a go* to express it's a good idea to attempt something you haven't done before. We also use *give it a try*, *give it a shot*, *have a go* and *have a stab* to express the same idea.

- C** Work in pairs. Respond to the sentences using *give it a go* or one of the other expressions from the box in Exercise B.
- 1 We're not sure whether to try skiing when we're in Switzerland.
Why not have a go and see if you like it?
 - 2 Sam would like to study French but he's always found languages difficult.
 - 3 I've never travelled abroad alone before.
 - 4 Nina's always been too shy to introduce herself to complete strangers.
- D** **SPEAK** Discuss three things you would like to start doing that you have never tried before.

▶ The big pitch



SAM



MALCOLM



AMANDA



HARRY



EMILY

SPEAKING SKILL

A Work in pairs. Look at the example from the video. Why has Emily used this phrase?

Emily: ... Well, it's kind of like my yoga classes that I teach, but with the idea that you would be getting more than just exercise.

B Look at the information in the box. Then underline examples of circumlocution in the sentences from the video.

Using circumlocution

We often use circumlocution, the use of many words where fewer would do, in a deliberate attempt to be vague or evasive, when we are nervous or can't think of the exact word, or even to make an idea sound more impressive. Look at these other sentences from the video and underline examples of circumlocution.

- I mean what I really want to do is to expand my business into something more sustainable, you know, a yoga retreat where people can stay for a few days.
- Full body cleansing, you know the physiological withdrawal of toxins from the body.

C Why do you think Amanda uses circumlocution in the sentences from Exercise B?

D Work in pairs. Ask each other about the following things. When you answer try to be evasive or vague. Use the expressions from Exercise B to help you.

- your favourite café
- your diet
- your job or studies

○ SPEAKING HUB

A PLAN You are going to make a short pitch for a business you would like to set up. Think of a business idea.

B PREPARE Make notes on what you are going to say. Consider the following points.

- product/service
- market
- USP (Unique Selling Point)
- profitability

C PRESENT Work in groups. Pitch your business idea.

Well, I'd like to give running my own exercise boot camp a go.

D REACT Once everyone in the group has pitched their idea, decide which is the best. Give reasons.

○ Pitch your own business idea

▶ Turn to **page 156** to learn how to write a blog post about a trend.



A ▶ Watch the video. Work in pairs. Discuss the questions.

- 1 Who is Sam and how does he spend his day?
- 2 What do the following people do?

Emily Malcolm Amanda Harry

B ▶ Watch the video again. Complete the sentences with the best option.

- 1 Emily feels *confident about* / *unprepared for* her pitch.
- 2 Emily would like to *grow her current business* / *start a new sustainable business*.
- 3 Emily's yoga experience package will include *two* / *three* meals a day.
- 4 Emily's business will focus on *yoga and food* / *outdoor yoga*.
- 5 Emily thinks *she will make profits evenly every year* / *her profits will equal her costs in the first year*.



GRAMMAR

A Put the words into the correct order to make nominal clauses.

A: Why are you getting rid of those trousers?
There's nothing wrong with them!

B: Well, the fact ¹aren't / **in the knees / holes / that / there** doesn't mean I can wear them for ever.
These trousers are so last year!

A: Come on! ²your clothes / **people / think about / what** isn't important! What counts is ³on / **what's / inside / the!**

B: Exactly! But you know what they say: ⁴on / **smart / to look / outside / the** is to feel smart on the inside.
And anyway, ⁵fashion / **gives / following** me a lot of pleasure.

A: Yeah, apart from the fact ⁶you can afford / **that you spend / more than.**

B: ⁷much / **I spend / How** is up to me!

B Choose the correct options (a, b, c or d) to complete each sentence.

1 This is the ___ worst film I've ever seen.

- a just
- b marginally
- c somewhat
- d absolute

2 There was a slightly larger than ___ crowd at the game.

- a anticipated
- b believed
- c hope for
- d previous

3 Some online shops are ___ as cheap as high-street stores.

- a by far
- b double
- c far and away
- d twice

4 My achievements are ___ as impressive as yours.

- a considerably
- b every bit
- c rather
- d significantly

5 The hotel offers ___ best views across the bay.

- a at least
- b fractionally
- c the very
- d dramatically

VOCABULARY

A Match numbers (1–6) to letters (a–f) to form full sentences.

1 If Jon decides to come to the wedding,

2 If you get a new job in an office,

3 If celebrities dress in a stylish way,

4 If you wear creative and original clothes,

5 If you want to stay cool in the summer,

6 If you're going away for the weekend,

- a wear light, baggy clothes.
- b you'll fit in well here – everyone has a very unique style.
- c pack at least four outfits.
- d make sure he doesn't wear his usual scruffy clothes.
- e check the company's dress code before you start.
- f they often set a trend.

B Complete the words in the sentences. Some of the letters have been given to help you.

1 I can't afford to eat out again this week – I'm on a very ___ g ___ budget.

2 We offer a range of ___ -the-___ and ___ a ___ -m ___ suits for our customers.

3 I got really ___ u ___ up this morning when I couldn't find a parking space.

4 I know it seems expensive now, but it's worth it in the long ___.

5 If we leave it too late to go to the sales, all the bargains will have been ___ p ___ up!

6 If you have the time to look, you can buy great clothes for p ___ n ___ in charity shops.

7 The exam was an absolute ___ z ___ – I'm sure I got full marks!

C Complete the advert using a prefix or suffix from the box with the words in brackets. Each prefix or suffix may be used more than once. Other changes may be necessary.

-ish ultra- -savvy -prone -y -friendly -proof

TRENDY KID

Are you looking for an ¹_____ (cool) fashion gadget for an ²_____ (accident) child?

Our new unbreakable 'Trendy Kid' smartwatch is completely ³_____ (child).

No need to be ⁴_____ (tech)!

This watch uses the latest skeuomorphic design principles to make it as ⁵_____ (user) as possible.

Available in ⁶_____ (flower) pink or ⁷_____ (mud) brown.

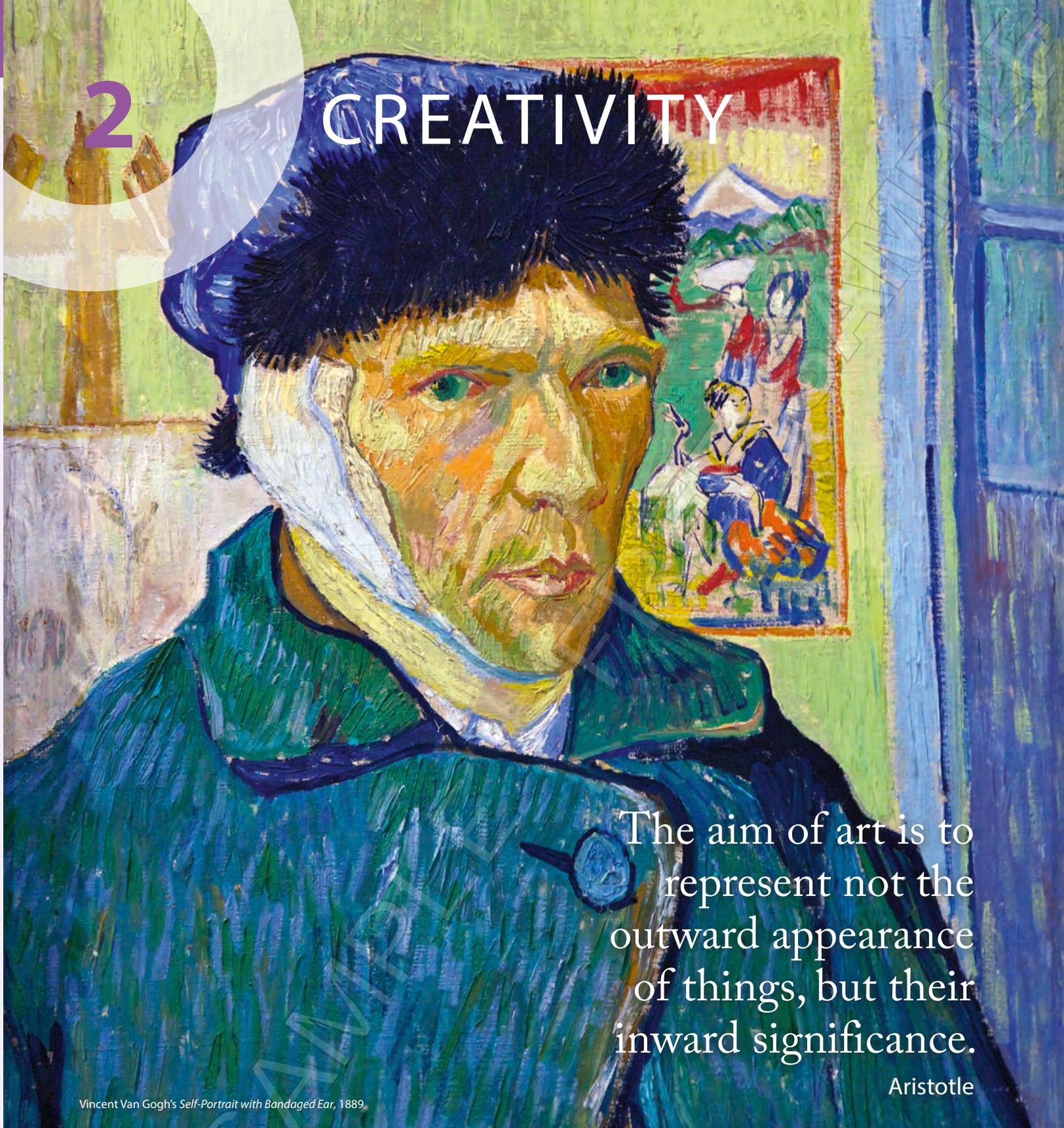
Do you love the design but worry that you'll look too ⁸_____ (child) wearing a

'Trendy Kid' watch? Head over to our store for a huge range of on-trend adult smartwatches!



2

CREATIVITY



Vincent Van Gogh's *Self-Portrait with Bandaged Ear*, 1889.

The aim of art is to represent not the outward appearance of things, but their inward significance.

Aristotle

OBJECTIVES

- give a presentation about art
- talk about creative projects
- talk about finding inspiration
- describe a life-changing moment
- discuss a work of art
- write a review

Work with a partner. Discuss the questions.

- 1 Look at the picture. What is your opinion of works of art like this?
- 2 What does Aristotle mean in the quote? Do you agree with him?
- 3 Is the main aim of art:
 - to tell a story
 - to express emotion
 - to persuade
 - to celebrate an event
 - to create beauty
 - to entertain?

2.1 The story behind it

- Give a presentation about art
- Talk about creative projects

- V describing art
- P contrastive stress
- G narrative tenses
- S anticipating content before listening

VOCABULARY

Describing art

A SPEAK Work in pairs. Look at the pictures (a–e) and discuss the questions.

- 1 Do you know any of these works of art?
- 2 Which do you prefer? Why?

B Choose the correct adjectives to complete the comments (1–5).

C Go to the **Vocabulary Hub** on **page 142**.

D What art forms are being described in Exercise B?

- 1 _____ 2 _____ 3 _____ 4 _____ 5 _____

E SPEAK Think of an example of an art form from Exercise D. Describe it to your partner.

I find this installation groundbreaking. It makes you think about space in a different way.

It's actually fairly ... It's not that ... It's somewhat ...

- 1 I think some famous works of art are **overrated** / **repetitive**. But that isn't the case here. The artist's use of light and shade in this composition was different from anything that had come before – it was truly **pretentious** / **groundbreaking**.
- 2 It was **hilarious** / **tedious**! I couldn't stop laughing. OK, the same jokes again and again becomes a bit **underrated** / **repetitive**, but the comic performances were **awesome** / **appalling**.
- 3 It's a very **unconventional** / **repetitive** piece. I can see why some people wouldn't want something so big and strange put up in a public space. They probably think it's a bit **acclaimed** / **pretentious**, as if the artist is trying too hard to be different.
- 4 Most people recognise this image. It's so **iconic** / **hilarious**, capturing the mood of the time it was taken. It's **thought-provoking** / **unconventional**, too – it really makes you consider the human story behind this historical event.
- 5 The risk with performances like this is if the songs are **appalling** / **iconic** then it's really not enjoyable. It just makes them really **tedious** / **awesome** – so long and slow. Fortunately the music, lighting and costumes in this show were really special. It was a truly **sensational** / **iconic** experience. I can see why it's been **overrated** / **acclaimed** by critics and audiences.

a



b



LISTENING

A Work in pairs. Read a review of the radio programme *More than meets the eye*. Are there similar radio programmes in your country?

More than meets the eye

gives an analysis of one different piece of groundbreaking fine art each week. The guest speakers make these discussions unique and sometimes quite unconventional. They don't just have specialist knowledge of the artist, but also some personal connection to the pieces.

B ANTICIPATE CONTENT You're going to listen to an episode of *More than meets the eye* about picture b. Work in pairs and answer the questions below. Use the information in the box to help you.

Anticipating content before listening

You can use different types of information to predict what you will hear.

- Read notes, reviews, handouts, etc.
- Look at titles or images for clues about what the speaker will cover.
- Use your own knowledge to predict topics or themes.
- Use information to think of questions you expect to be answered.

- 1 What topics will be discussed in the programme?

- 2 What questions will be answered?

C LISTEN FOR GIST Listen to the programme and check your predictions in Exercise B.

D LISTEN FOR DETAIL Listen and write down the different ideas about who the main subject of the painting is.

- 1 _____
- 2 _____
- 3 _____

E SPEAK Work in pairs and discuss the questions.

- 1 Who do you think the subject of the painting is?
- 2 Why do you think the artist chose this composition?

PRONUNCIATION

Contrastive stress

A Listen to these extracts from the radio programme.
2.3 Draw arrows to show whether the intonation rises (↗) or falls (↘).

- 1 Yes, we can see her entourage on the right (), but to the left (), we can see the artist himself, standing next to a gigantic canvas.
- 2 So, it's a portrait of the King and Queen (), not the Infanta ().

B Underline the words you think will be stressed and draw arrows to show where you think the intonation will rise (↗) or fall (↘). Then listen to check.
2.4

- 1 Actually, Mondrian wasn't American, he was Dutch.
- 2 Although I like his landscapes, his portraits are much better.
- 3 Why don't we watch a film instead of going to the gallery?
- 4 I don't think it's tedious. I just think it's overrated.
- 5 It was painted in 1656 – you said 1666.
- 6 **A:** You study art history, don't you?
B: No, I study fine art, not art history.

C SPEAK Guess whether your partner likes these things or not. Respond to your partner's guesses. Use contrastive stress when appropriate.

classical music comic books crime novels
heavy metal Hollywood movies modern art musicals
science fiction films soap operas

A: You like Spiderman comics.

B: No, I like Batman not Spiderman.

SPEAKING

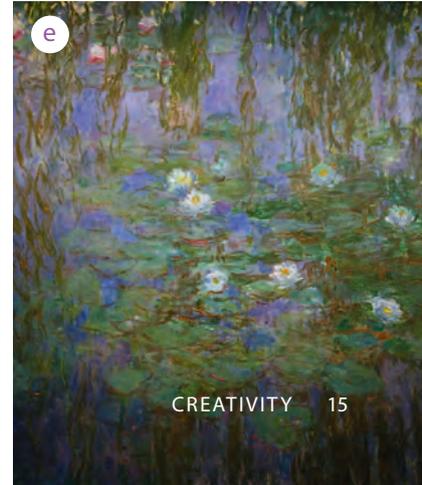
A Choose a work of art that you really like. It could be a painting, a sculpture, a photograph, a film, a book, a play, a poem or a song.

B PLAN Make notes so that you can talk about:

- information about the artist / writer / singer
- a description of the work of art
- your interpretation of the work of art
- the reasons why you like this work of art.

C PRESENT Give a short presentation to your partner about the work of art you have chosen.

D DISCUSS Ask your partner about the work of art they chose.



READING

A PREDICT Look at the pictures in the article. What kind of place is this? Do you know anything about it?

B SKIM Read the box below about the Eden Project. Check your answers to Exercise A.

The Eden Project is a spectacular tropical garden housed inside huge plastic bubbles within a crater the size of thirty football pitches.

How we made the Eden Project



C READ FOR DETAIL Read *How we made the Eden Project*. Put the events (a–h) in the correct order. Two events are not needed.

- a They hired a lot of people to work on the project.
- b They did lots of tests to make sure the building would be safe.
- c They tried out some innovative techniques.
- d They had to stop working until they found more money.
- e They started working on designs without a specific location in mind.
- f Tim Smit had the inspiration for the project.
- g They found the ideal location.
- h They conducted a feasibility study.

Tim Smit, founder

We started the construction with just £3000 in the bank. To persuade civil servants to part with public funds, you have to do a feasibility study and that's expensive. So we simply progressed on faith, and hope, promising ourselves that we'd never use the word *if only when*.

The idea for a huge horticultural expo had come to me as I worked on the Lost Gardens of Heligan. 'I'd always loved the thought of a lost civilisation in a volcanic crater, and when I saw the lunar landscape of the old Cornish clay pits, I realised they'd be the perfect site.

A friend put me in touch with an architecture firm. I hadn't received a penny in funding at that point, or even a site, just a belief that the idea of a lost world in a crater would appeal to anyone who's ever been 12. They thought the idea was mad, but it struck them as an adventure and they agreed to start work for nothing. Meanwhile, a construction firm put some money into the project in return for a share of the profits. Everyone was now suddenly highly motivated.

Our two horticultural directors recruited anyone they'd ever worked with and debated what to put in the buildings. I'd envisaged rainforest and Mediterranean areas, keen for it to be the greatest ever collection of plants useful to humans. But it was also a question of finding a balance between the wow factor and more meditative moments. So we have a giant waterfall along with a prairie that, in winter, is about the most boring thing you can see – then, for six weeks a year, it bursts into spectacular life.

Glossary

- arch (n)** a structure with a curved top and straight sides that you can walk through
- camaraderie (n)** friendship and trust between people in a group
- crater (n)** a large round hole in the ground
- pioneer (n)** one of the first people to do something important
- pit (n)** a very large hole dug in the ground in order to obtain a particular substance or type of stone
- quarry (n)** a place where stone is dug out of the ground.

D SCAN Read the article again. What were the obstacles they had to overcome to build the Eden Project?

E SPEAK Work in pairs. Discuss the questions.

- 1 Why do you think people agreed to work on the project while funding was uncertain?
- 2 Why do you think this project succeeded?
- 3 Would you like to have worked on this project?
- 4 What other kinds of projects would you like to work on?

Jolyon Brewis, architect of Grimshaw Architects

Most architects dream of creating a new world on a scale that eclipses all that's gone before. So, in the early days, when there was always the threat of construction being stopped because of lack of money, all the companies involved carried on regardless: we were so enthralled by the vision.

Our first designs were for different locations, including a tent-like structure for a hillside, then Smit discovered the china clay quarry at Bodelva. It had a romantic, lost world feel since it would be hidden from view until you were almost upon it. For a long while it all seemed a terrific gamble. Usually, the one thing an architect can rely on is solid ground, but since it was still a working quarry there was a lot of movement. What's more, to work out costings, we had to design our buildings right down to the last detail, even though no one knew if there'd even be enough money to buy the site.

³We'd been working on a series of snaking arches linked with glass, but while one of our design team ⁴was washing up, they realised that bubbles would have far more stability on the shifting soil. Building on such a huge scale involved untried technology: this was a leap into the unknown. Glass would have been too heavy so we pioneered 11-metre hexagonal pillows of inflated plastic. It had never been used so big before and we had no idea how it would behave. So we had to work through various disaster scenarios, such as what would happen if one deflated, then filled up with water and brought down the entire structure.

The worst moments were at the start when we ⁵hadn't been given the funding yet and some of the foundations ⁶got washed away during one of the wettest winters in memory. But there was a great feeling of camaraderie. We felt there was nothing we couldn't cope with.

GRAMMAR

Narrative tenses

A Match the underlined words (1–6) in the article with the tenses.

- | | | | |
|---------------------|-----|-------------------------|-----|
| past simple | ___ | past perfect continuous | ___ |
| past continuous | ___ | past simple passive | ___ |
| past perfect simple | ___ | past perfect passive | ___ |

B WORK IT OUT Complete the rules with the tenses in Exercise A.

Narrative tenses

- 1 When we tell a story, we use the _____ and _____ to explain the main events.
- 2 We use the _____ and _____ to give background information for actions that were completed before the main events of the story.
- 3 We use the _____ and _____ to give background information for actions that were in progress before the main events of the story.

C Go to the **Grammar Hub** on page 124.

D Choose a sentence and continue the story. (It doesn't have to be a true story!)

- 1 I had been working for several hours when ...
- 2 I had been planning to go to ... for months, but ...
- 3 I had just gone to bed when ...
- 4 It had been raining all day, so ...
- 5 I had been feeling unwell all day because ...
- 6 I had already eaten a big breakfast, but ...

SPEAKING HUB

A PREPARE Think of an anecdote about an interesting project you worked on or a piece of work you have done. Use the ideas below to help you prepare what you are going to say.

- what was the project or piece of work
- what went well
- what went badly
- what would you do differently if you could do it again

B PRESENT Work in groups. Tell your anecdote about the project or piece of work.

C DISCUSS Listen to your classmates' anecdotes, react to what they say and ask questions.

D REFLECT Choose the best anecdotes.

- Give a presentation about art
- Talk about creative projects

2.2 Creative people

- Talk about finding inspiration
- Describe a life-changing moment

- V ideas and inspiration; compound adjectives
- G future in the past

- P questions for comment or criticism
- S inferring meaning

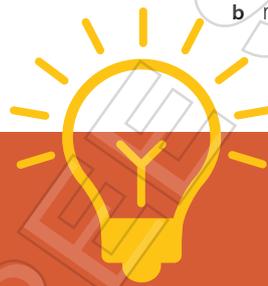
VOCABULARY

Ideas and inspiration

A Read the blog post *Sparking ideas*. Choose the correct definition (a or b) for the underlined phrases (1–10).

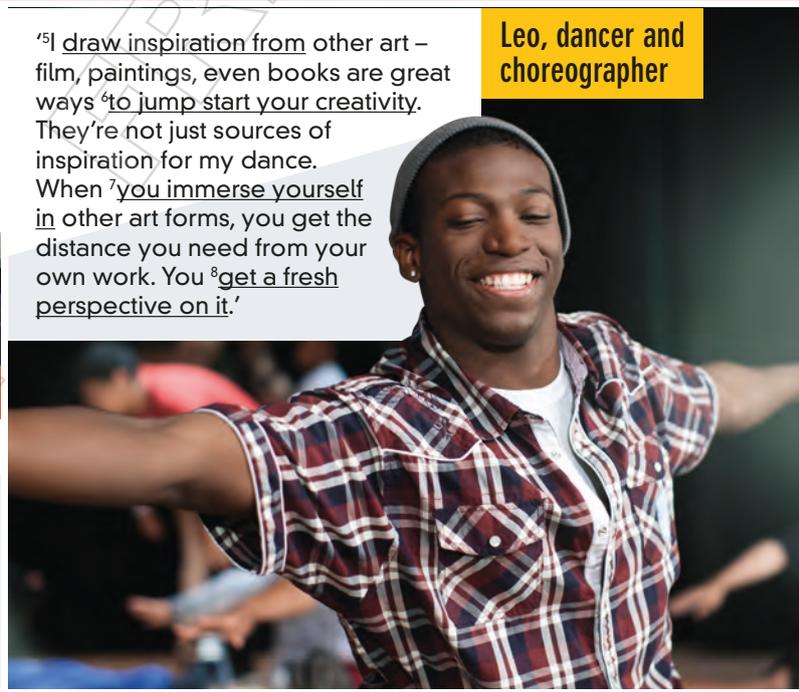
- | | | |
|---|--|--|
| 1 a find the right location
b find the right mood | 5 a get ideas from
b paint a picture of | 8 a feel more energetic about
b get a different view of |
| 2 a abandon an idea
b develop an idea | 6 a escape a problem
b help you to think of some ideas | 9 a find a good idea
b am unable to progress |
| 3 a working from nothing
b working with no equipment | 7 a become very involved with something
b are about to finish | 10 a think carefully
b rely on your feelings |
| 4 a steal someone's ideas
b discuss something with someone | | |

SPARKING IDEAS



Jasmine, artist

'Some people are very practical about finding ideas. But not me. I need to ¹get into the right state of mind, whatever it takes. It means travelling miles to get away from everyone, working through the night or going for a walk – until I find inspiration or it finds me. Then I just ²run with an idea and see where it takes me.'



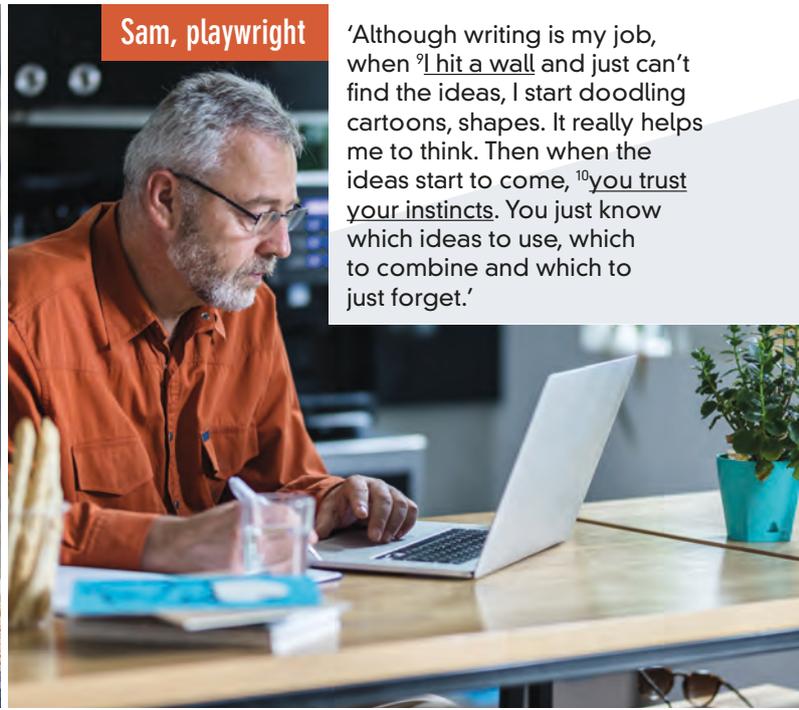
Leo, dancer and choreographer

'I ⁵draw inspiration from other art – film, paintings, even books are great ways ⁶to jump start your creativity. They're not just sources of inspiration for my dance. When ⁷you immerse yourself in other art forms, you get the distance you need from your own work. You ⁸get a fresh perspective on it.'



Michelle, director

'³Working from a blank canvas, with no idea where you are going to start, can be really scary. So, ... I call my mum! It's great ⁴to bounce ideas off someone. Even if you disagree, it can help you move forward.'



Sam, playwright

'Although writing is my job, when ⁹I hit a wall and just can't find the ideas, I start doodling cartoons, shapes. It really helps me to think. Then when the ideas start to come, ¹⁰you trust your instincts. You just know which ideas to use, which to combine and which to just forget.'

B Choose the correct phrases to complete the sentences.

- 1 I've just *got into the right state of mind / hit a wall* with this project. I've got no inspiration and can't get any further with it.
- 2 With art projects, you can't always know for certain you have the best idea. Sometimes you just have to *trust your instincts / work from a blank canvas*.
- 3 When you're feeling uninspired, talk to other people. *Bouncing ideas off someone / Running with an idea* can only help.
- 4 When there are no distractions and you are completely focused, you can truly *get a fresh perspective on / immerse yourself in* something.
- 5 We had no idea where we could begin with the design. We were *jump starting our creativity / working from a blank canvas*.

C SPEAK Work in pairs. Do you ever have to be creative in your daily life? How do you come up with ideas?**LISTENING**

- A LISTEN FOR MAIN IDEA** Listen to Mark and Lauren discussing an article about inspiration. What seven tips for getting inspiration do they discuss?

SEVEN TIPS FOR GETTING INSPIRATION

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____
- 6 _____
- 7 _____

- B LISTEN FOR DETAIL** Listen again. Which of the tips does Mark like?

C SPEAK Work in pairs. Have you ever tried any of the ideas mentioned in Exercise A? Why/Why not?**PRONUNCIATION**

Questions for comment or criticism

- A** Listen to the questions from the discussion. Draw arrows in the brackets to show whether the intonation rises (↗) or falls (↘) at the end of each sentence.

- 1 Isn't that a bit pretentious? ()
- 2 Is he crazy? ()
- 3 Why does she keep writing if it's terrible? ()
- 4 Don't you think? ()
- 5 Is she serious? ()
- 6 How can you make something when you don't know what you're doing? ()

- B** Choose the correct intonation for the questions. Then listen to check your answers.

- 1 **A:** Do you think it's sensible to schedule time for creativity?
B: What's the point of that? (*rise / fall*) You can't be creative if you're not in the right state of mind.
- 2 **A:** Do you ever have creative ideas while you're dreaming?
B: Yes, but I can never remember them. Isn't that frustrating? (*rise / fall*)
- 3 **A:** Do you find it easier to be creative when you're listening to music?
B: Are you serious? (*rise / fall*) I can't think properly unless it's quiet.
- 4 **A:** Do you feel more creative early in the morning or late at night?
B: Late at night. Definitely. Who feels creative first thing in the morning? (*rise / fall*)

C SPEAK Ask your partner the questions in Exercise B. Try to use a question for comment or criticism in your answer.**SPEAKING**

- A** Look at the infographic. Think of an advantage and disadvantage for each suggestion.



- B** Work in pairs. Compare your ideas with your partner.

- C** Now decide which is the best suggestion for finding ideas. Talk for about one minute.

- D DISCUSS** Work in pairs and discuss the questions.

- 1 Are you a creative person?
- 2 How important is the ability to be creative?
- 3 Do you think everyone should try to do something creative from time to time?

VOCABULARY

Compound adjectives

A Complete the fame quiz.

ARE YOU CUT OUT FOR FAME?

RATE YOURSELF ON A SCALE OF 1 to 5.

1 = Strongly agree 5 = Strongly disagree

- 1 You would trade having privacy for being world famous. 1 2 3 4 5
- 2 You are very focused on one kind of career. You are not open-minded to other career choices. 1 2 3 4 5
- 3 You would describe yourself as a highly-motivated person. 1 2 3 4 5
- 4 You are thick skinned. You don't mind being criticised. 1 2 3 4 5
- 5 You would rather be self-employed than do part-time work for someone else for the same money. 1 2 3 4 5
- 6 You'd prefer to be paid less in a fun creative job than well paid and bored at work. 1 2 3 4 5
- 7 You can handle working long days and doing late-night shifts. 1 2 3 4 5

B Work in pairs. Turn to **page 149** of the **Communication Hub** to see what your answers say about you.

C Find eight compound adjectives in the quiz. Use the information in the box to help you.

Compound adjectives

Compound adjectives can be formed in several ways, including:

- adjective + noun: *last-minute*
- adjective + participle: *left-handed*
- adverb + participle: *never-ending*
- noun + adjective: *sun-dried*
- noun + participle: *career-ending*

We always hyphenate compound adjectives before a noun, but not after a noun. However, some compound adjectives are written as one word (e.g. *heartwarming*) or always hyphenated (e.g. *self-important*).

D Go to the **Vocabulary Hub** on **page 142**.

E **SPEAK** Work in pairs and discuss the questions. Use some of the adjectives in Exercise C.

- 1 Would you like to be famous?
- 2 What do you think are the good and bad points of being famous?

CHANGE OF PLANS

Some people choose a career at a young age and stick with it. However, here are four famous people who ended up with very different careers from what they expected.

CHARLIZE THERON

Charlize Theron, originally from South Africa, was to have been a ballerina. However, she suffered a career-ending injury to her knee that meant she had to abandon her childhood dream. Instead, she decided she would turn to acting. After finding it difficult to land speaking roles, she watched hours of television to try to pick up an American accent. But, the roles still didn't come and although she was getting modelling work, money was tight. One day she was trying to cash a cheque at the bank but the teller said he was not going to accept it. Theron started to argue with the teller, making a scene in the bank as she tried to explain that she was about to be thrown out of her apartment if she couldn't cash the cheque. Eventually a man in the line behind her came over to help resolve the situation and, after she had her money, he gave her his business card – he was an agent. A couple of months later, Theron had landed her first film role.



ANDREA BOCELLI

World-famous opera singer Andrea Bocelli was supposed to have a very different career. Although he displayed a clear talent for music from an early age, his parents encouraged him to study law so that he would always have a steady income. Following his parents' advice, he attended law school and became a lawyer. However, he also continued with his music – playing in piano bars in the evenings to earn money for singing lessons. It was at one of these bars where he got the lucky break that was to launch his career. Zuccherò, a famous Italian singer, heard him sing, and thought that he would be perfect for a demo he wanted to make. As a result of that meeting, Bocelli ending up going on tour with Zuccherò. Bocelli even sang at Zuccherò's birthday party – and was immediately signed up by an agent at the party. The agent knew he was going to be a big star – and she was right.



Glossary

- renovate (v)** to make something old look new again by repairing and improving it, especially a building
- embroidery (n)** the activity of decorating cloth with coloured stitches

READING

- A SPEAK** Look at the pictures of the people in the article *Change of plans*. What do you know about them?
- B READ FOR DETAIL** Read *Change of plans*. What do the four people's stories have in common?
- C INFER MEANING** Read the article again and answer the questions. Use the information in the box to help you.

Inferring meaning

Writers do not always explain everything in detail. They sometimes provide readers with the facts and allow them to infer the meaning by drawing a conclusion from the available information.

- Why was Charlize Theron unable to get speaking roles?

 - Does Andrea Bocelli still work as a lawyer?

 - What do we know about Harrison Ford's personality when he was younger?

 - How did Grandma Moses learn to paint?

- D SPEAK** Work in pairs and discuss the questions
- Which was the most interesting story? Why?
 - Which person do you think was the luckiest?

HARRISON FORD

Harrison Ford first became interested in acting at the age of 18 because he thought it would be an easy way to get a good grade on his English course. He dropped out of college and moved to Hollywood in his early 20s. He managed to get some small acting jobs, but after a few years he became frustrated with the kind of roles he was being offered. While renovating his house, he decided to use the tools he had bought and the skills he had learnt to become a self-employed carpenter. One day, film director George Lucas hired Ford to make some cabinets for his home and after meeting him, decided to cast him in a film he was making called *American Graffiti*. When Lucas was auditioning actors for his next film, he was one actor short so he asked Ford to help out. In the end, he cast Ford and the film, *Star Wars*, would go on to become a huge hit and make Ford a star.



GRANDMA MOSES

Grandma Moses (Anna Mary Robertson Moses) became a famous painter at the age of 80 – despite not having had any formal training. She was born in 1860 and raised on her parents' farm. She didn't attend school regularly, because she knew she would be leaving home to start working on another farm when she was 12. She married at 17, was widowed at 47, and retired at 76. In fact, she didn't start painting until she took it up as a hobby at the age of 78. She only started because she was giving up embroidery due to pain from arthritis. She painted rural scenes from her childhood, which she gave away or sold cheaply. However, one day an art collector saw her paintings in a local shop. He drove straight to her farm and asked to buy all the paintings she had, and, later that year, he exhibited some of her paintings at a show for new painters. This led to solo exhibitions, and soon her shows would break attendance records around the world. She died in 1961.



GRAMMAR

Future in the past

- A WORK IT OUT** Look at the underlined phrases in the article. Then choose the correct words to complete the rules.

Future in the past

- When we talk about plans, intentions and predictions that we had in the past, we use **past / present** forms of the verbs we usually use to talk about the future.
- We use **be + to + infinitive** for events that **came true / didn't come true** and **be + to + have + past participle** (or **be + supposed to + verb**) for events that **came true / didn't come true**.

- B** Go to the **Grammar Hub** on **page 124**.

- C** Write sentences using the future in the past to explain the situations (1–5). Then share your ideas with a partner.

- You didn't get up early today.
- You missed your train or bus this morning.
- You didn't eat lunch yesterday.
- You got lost in the city.
- You went to see a film with a friend.

I was going to get up early, but I forgot to set my alarm clock.

○ SPEAKING HUB

- A PLAN** Think of a time when a change of plans had a big effect on your life. Choose one of these situations or think of your own idea.

- You changed your mind about something.
- You suddenly had an unexpected opportunity.
- Something did not go as you had planned.
- Something good came out of a bad situation.

- B PREPARE** Make notes to prepare to talk about this event.

- C PRESENT** Tell your partner about what happened.

- D DISCUSS** Listen and ask your partner questions.

○ Talk about finding inspiration

○ Describe a life-changing moment

▶ City design festival



A Work in pairs. Look at the pictures (a and b) and discuss the questions.

- 1 Where are they?
- 2 What do you think they are?

B ▶ Watch the video and check your answers to Exercise A.

Glossary

- accessible (adj)** art, music, literature, etc, which is easy to understand and enjoy
- ceramic (adj)** made from clay baked at a high temperature so that it has become hard
- eccentricity (n)** the state of behaving in a strange and unusual way, sometimes in a humorous way
- installation (n)** a piece of art that consists of several objects or pictures arranged to produce a particular effect

C ▶ Watch the video again. Tick the things you see.

- 1 People walking inside an installation.
- 2 A designer creating an installation.
- 3 An indoor design exhibition.
- 4 A man sitting at a table with a cup of coffee.
- 5 Children playing on the installation.
- 6 A person taking a photo of an installation.
- 7 People walking through arches.
- 8 A designer showing a group of people around an installation.

D ▶ Watch the video again. Complete the sentences with the best option.

- 1 What Camille Walala loves most about an outdoor art installation is that it *makes art easier for people to understand and enjoy* / *allows her to be more creative*.
- 2 Camille has lived in London for *fifteen* / *twenty* years.
- 3 A woman says Camille Walala's installation looks like a *theme park* / *bouncy castle*.
- 4 Adam Nathaniel Furman says people think ceramics are something *found in your bathroom and kitchen* / *used to cover buildings*.
- 5 Ben Evans says *a minority* / *the majority* of London's design community have British passports.

AUTHENTIC ENGLISH

A Work in pairs. Read the sentences from the video. Then choose the correct words to complete the information in the box.

There's nowhere quite like it, especially when it comes to design.

I absolutely love London, it's like an eccentricity that you've got nowhere else.

There's nowhere else really in the UK where you can just walk down the street and see exciting things like this every day.

nowhere phrases

We use *there's nowhere quite like*, *that you've got nowhere else* and *there's nowhere else where* to express that a place is **ordinary** / **unique**.

We have many other phrases with *nowhere like*: *nowhere on earth*, ... *but nowhere more so than* ... , *out of nowhere*, *go nowhere*, *be going nowhere fast*, *in the middle of nowhere*, *nowhere near* and *nowhere to be found*.

B Write sentences using phrases with *nowhere* about these places.

- 1 Paris *There's nowhere on earth like Paris for culture.*
- 2 London _____
- 3 Dubai _____
- 4 New York _____
- 5 Italy _____
- 6 Brazil _____

C Work in pairs. Tell each other about some of your favourite places (countries, cities, restaurants, shops, museums, etc) and why they are unique.

▶ Art critics



SAM



MALCOLM



AMANDA



HARRY



EMILY

A Work in pairs. Discuss the questions.

- 1 Do you like modern art? Why/Why not?
- 2 What do you think about art criticism?

B ▶ Watch the video and answer the questions.

- 1 What does Malcolm like about the painted paper?
- 2 What does each of the following people think the message of the painted paper is?
 - Amanda
 - Malcolm
 - male customer
- 3 Whose opinion is most popular amongst the three of them?
- 4 What misunderstanding has occurred?

SPEAKING SKILL

A Work in pairs. Look at the underlined expression from the video and answer the questions.

Amanda: The artist is clearly making a comment on ...

Sam: I think you're a bit confused ...

Amanda: Sam ... Can you let me finish? Thanks. The artist is clearly making a statement on feelings of isolation ...

- 1 What has happened in the exchange between Sam and Amanda?
- 2 Why do we use expressions like this when we're speaking?

Read the information in the box. Which of the ways of managing a discussion (1–5) are used in the exchange in Exercise A?

B Match the ways of managing a discussion (1–5) with the examples from the video (a–e) below.

Managing a discussion

- 1 Interrupting: Say something to stop someone speaking so that you can speak instead.
- 2 Taking the floor: Signal that you are now going to join a debate or discussion.
- 3 Returning to a point: Indicate that you want to further discuss a point that you previously made.
- 4 Stopping an interruption: Tell the person who is trying to interrupt that you want to finish your point first.
- 5 Pre-empting an interruption: Anticipate that someone will interrupt you and briefly state all the points you want to cover before they cut in.

- a Well that leads back to my point ... without meaning there is no relationship.
- b If I could just finish ... my main point though is that it doesn't really matter what it is.
- c I couldn't agree more ... it does evoke some really quite intense emotions.
- d I don't mean to cut you off, Amanda, but I think it's the exact opposite.
- e And that's my point exactly. When you are using bold colours like this artist has, you are clearly trying to expose just how superficial those connections are.

C Work in small groups. Discuss one of the following topics. Use the strategies from Exercise B.

- Art in the past and now
- The greatest artist ever
- Different forms of art

○ SPEAKING HUB

A PREPARE You are going to talk about a work of art in a small group. Look at the picture on page 13. Think about what you want to say about the picture and art in general.

B PRESENT Work in small groups. Discuss the picture and present your views.

A: I usually tend to prefer landscapes rather than portraits ...

B: Can I just stop you there? ... The style of painting is what makes it special.

A: Exactly. What I was actually saying was that while I usually prefer landscapes, in this case ...

○ Discuss a work of art

- ▶ Turn to **page 157** to learn how to write a review about a classic book or film.

VOCABULARY

A Complete the conversations with the words in the box.

groundbreaking hilarious repetitive
sensational tedious unconventional

- 1 **A:** That was a really funny film. I was crying with laughter.
B: Yes, it was _____.
- 2 **A:** I thought her performance was amazing.
B: She was _____. She deserves an Oscar.
- 3 **A:** Have you read this book? I'm finding it pretty dull.
B: Yeah, it's a bit _____, isn't it?
- 4 **A:** It was such an innovative musical. I loved it.
B: Me, too. As you say, it was _____.
- 5 **A:** Shall we turn this off? It's just car chase after car chase.
B: Yeah, it's kind of _____, isn't it?
- 6 **A:** Do you like her work? Her pieces are very unusual.
B: She's _____, but I find her work exciting.

B Complete the sentences with the words in the box. Then choose which ideas help you feel most creative.

bounce draw fresh trust
immerse run stimulate hit

- 1 Take a break. _____ yourself in a TV show for 30 minutes.
- 2 _____ ideas around with your best friend. Ask them for a _____ perspective.
- 3 _____ inspiration from a piece of music.
- 4 Whenever you _____ a wall, go for a walk.
- 5 Drink coffee to _____ your creativity.
- 6 Don't think carefully – just _____ with an idea. _____ your instincts.

C Match numbers (1–8) to letters (a–h) to form full sentences. Then think of some jobs which match each sentence.

- 1 You need to be thick-
 - 2 It's a well-
 - 3 You need to be highly
 - 4 Most people won't become world-
 - 5 It's like being self-
 - 6 There are a lot of late-
 - 7 You have to be open-
 - 8 It's a high-
- a night shifts, so you'll have an irregular sleeping pattern.
b risk job, so it pays well.
c employed, because you can work from home.
d paid job.
e minded, because things change all the time.
f motivated, because it's competitive.
g skinned to handle the criticism.
h famous, but they still make a living.

GRAMMAR

A Complete the text with the correct form of the verbs in brackets.



My first role

When I was about ten, I ¹ _____ (join) a drama group in a nearby town and they ² _____ (perform) a show every year. That year, we ³ _____ (do) *Peter Pan*.

We ⁴ _____ (rehearse) for weeks. I ⁵ _____ (give) a pretty big role – I ⁶ _____ (play) Michael, the smallest of the children Peter Pan ⁷ _____ (bring) to Neverland. I ⁸ _____ (remember) how nervous I ⁹ _____ (be) when we ¹⁰ _____ (peek) out from behind the curtain to see the people in the audience.

However, it was worth all the nerves when the audience ¹¹ _____ (applaud) at the end. I ¹² _____ (feel) so proud – and I couldn't wait to start practising for the next show.

B Choose the correct option to complete the sentences.

- 1 The band did not know they *would have* / *were to be* the biggest selling rock group this decade.
- 2 Little did he know, it was this discovery that *was to change* / *is to have changed* the experiment completely.
- 3 This *was supposed to be* / *would be* a dream holiday, but it turned into a nightmare.
- 4 They *were to finish* / *be finished* in May, but the deadline was pushed back until June.
- 5 The motorway was *due* / *meant* to be completed by now.
- 6 Carlos had been *about* / *set* to go through airport security when he realised he didn't have his passport.

1 TRENDS

Lesson 1.1, Listening, Exercise B

1.1 C = Carly D = Dan

- C: So? How did the job interview go, Dan?
- D: It was a breeze! I got the job. But the thing is, I start in two weeks and I've got nothing to wear. The job involves meeting important clients. But they won't take me seriously in my scruffy jeans and hoodie!
- C: Sounds like you need some new clothes.
- D: I know. But I'm on a tight budget until I receive my first few months' salary.
- C: Well, it's easy to look good without spending a fortune. Do you have a suit?
- D: No, but I saw a suit yesterday for 40% off in a sale, so I'll save almost £100 if I buy that.
- C: Well, you're only saving money if you buy something you really need. If you're just buying it because it's cheap, you're throwing money down the drain. It's much better in the long run to invest in timeless classics. For example, instead of buying a cheap off-the-shelf suit that you'll need to replace in a few months, save up for a tailor-made suit that will make you look fantastic for many years.
- D: OK, I admit that suit was a bit cheap-looking. But it was the only one in my size. They had some lovely suits in the sale, but they were all too tight or too loose for me.
- C: Well, you can always buy oversized clothes – as long as they're good quality, and then take them in.
- D: What do you mean, take them in?
- C: It's when you unpick the seams, move the pieces of fabric closer together, and sew them back together. In fact, more generally, I'd say the best way to look good without spending loads of money is to learn to sew. But hang on a second. Didn't you have to wear a suit for the job interview?
- D: Well, it was an online interview, so I just wore a jacket from an old suit and a nice shirt and tie to create a good impression. They had no idea I was wearing baggy tracksuit trousers under my desk!
- C: Haha, no, you're winding me up! It's usually a good idea to mix and match parts of different outfits, which can save you a lot of money, but I'd say mixing a suit with a tracksuit is taking things a bit far! Do you still have the trousers to go with that jacket?
- D: Yeah, I've actually got two old suits with perfectly good jackets but trousers that I can't wear! One pair is coming apart at the seams. The other is completely worn out at the knee.
- C: Hmm, it sounds like you can start your sewing lessons on those trousers! Then you'll have two suits in your wardrobe for peanuts! That's actually a good example of how to go shopping in your wardrobe.
- D: Sorry. Where?
- C: In your wardrobe. Most people have loads of clothes that they never wear. The trick is to sort them into four categories: love, mend, sell and bin.
- D: Go on.
- C: 'Love' is for the clothes that make you look and feel great. 'Mend' is for the clothes that you need to adjust or repair. 'Sell' is for the clothes that you can auction online. And then 'bin' is for everything else. Basically you need to get rid of them!
- D: OK, I've got loads of clothes that I could sell, but I've never used an auction website before. Do you think anyone will buy my old clothes?
- C: You'd be surprised. I mean, most customers on those sites stick to the professional sellers with beautiful tailor-made sales pages created by web designers. But I actually buy most of my clothes from ugly sales pages, created by inexperienced sellers.
- D: What? Are you saying I should create an ugly sales page for my second-hand clothes?
- C: No, not at all. The more professional your sales page, the more you can charge for your clothes. And it needs to be a seamless process for your

customers from beginning to end. So as a general rule, when you're selling clothes, it's well worth taking the time to make your sales page look good. For example, you can just use one of the off-the-shelf templates from the auction site. Choose a template that catches your eye – it's much better than creating your own site from scratch.

- D: OK, sounds like good advice. And when I'm buying clothes online, to replace the ones I'm selling?
- C: Then you should look out for newbie sellers with bad photos – they're usually good for picking up a bargain.
- D: Aha, yes, that makes sense. So are auction sites the best place to pick up cheap second-hand clothes?
- C: Sometimes, but the best place to buy them is often charity shops, even though they're pretty exhausting! You need to know where to go if you want to avoid wearing yourself out for nothing! For instance, the best charity shops are in posh, exclusive neighbourhoods. You'd be amazed what you can pick up there. The trick is to avoid shops in a trendy area or one with lots of students – all the best stuff will be snapped up immediately.
- D: OK, good. What about regular shops?
- C: They're fine as long as you're not too choosy – the big-name stores are often no better than others, but they charge a lot more for the same stuff! But wherever you go, don't forget to haggle to get the price down.
- D: What do you mean?
- C: Ask the shop assistant for a discount. I always ask, 'Is this the best you can do?' Many shop assistants are authorised to offer discounts, so it's always worth haggling. You've got nothing to lose but your pride!
- D: OK. I'll give it a go. Thanks.

Lesson 1.2, Listening, Exercise B

1.3 D = Dora A = Adam

- A: Hello and welcome to the latest 'Website design podcast'. Today, I've invited Dora Cho to talk about becoming a trendsetter. As I'm sure you know, Dora's video channel is the most hyper-influential source of advice on lifestyle trends on the web. Dora, are you there?
- A: Sorry. I forgot to unmute Dora's microphone. Dora?
- D: Hello? Can you hear me now?
- A: Yes. Sorry, Dora. Shall we restart?
- D: You know what? Keep going. One of the most common mistakes that new vloggers and podcasters make is to expect everything to be perfect. So they edit and re-edit everything again and again. But when things go wrong, we hear the real, authentic 'you', and that's what makes your podcast engaging. You actually need to unlearn all those rules about perfection!
- A: OK. But your videos are always amazing. You seem so self-confident and relaxed. How do you do that?
- D: It all comes down to experience. My first videos were pretty cheesy and amateurish. I used to be quite disaster-prone with technology: everything that could go wrong did go wrong. But after a while, it got a lot easier! I learnt everything by taking risks and making mistakes. It was frustrating at the time but you need to go through that experience. I'm a lot more tech-savvy now, but I'm still learning.
- A: Great. So how did you start your vlog?
- D: First of all, I set myself a target of one video every week for a year. I figured that if nobody cared after a year, I'd give up. And it did take a while to get noticed, which was frustrating. But over the months, I started to see biggish audience numbers. By the end of the year I had 7000 subscribers.
- A: Wow! And now?
- D: Six million.
- A: Amazing! So what am I doing wrong with my podcasts?
- D: Well, there's no need to be negative. The most important thing is that you've found your niche and you've created some excellent content.
- A: Really? Oh, thank you.
- D: Yeah, it's true. But if you want to move to the next level, you need to be really systematic. I mean, when do your podcasts come out?

- A: It depends. Whenever I have a goodish idea for a podcast, then I try to make it within a few days.
- D: OK, but you can't expect your listeners to check your website every day on the off-chance that you've released another episode – that's not user-friendly at all. But my followers can be absolutely sure that every Wednesday at ten o'clock, there will be a new video on my channel.
- A: OK. But what if you run out of ideas?
- D: I won't. I plan everything at least six months in advance, and I set alerts on my phone to tell me what to do and when. I've tried to make my system idiot-proof so that I can't mess up!
- A: OK ...
- D: You also need to be far more social media-savvy: once you've released each episode, tell the world about it. And don't just post a link – you need to engage with your audience, too, by replying to the comments on your site. People love to feel listened to.
- A: Every single comment?
- D: Well, there are plenty of people who post offensive or spammy comments. The trick is to ignore them and focus on the people who want to join your community. You can also ask them what they'd like you to talk about in future podcasts. Once you've got an active community behind you, you'll never run out of ideas.
- A: Right. OK, so I'll do all that. But it sounds like hard work!
- D: It is hard work! Not long ago, a journalist mentioned my blog in an article about overnight successes. I suppose in many people's eyes, I am an overnight success. They probably think I'm super-lucky to have made the big time. But they don't see the years of hard work behind that success.
- A: Right. So I just need to keep working hard on my podcasts, right?
- D: Well, your podcasts are great, as I say, but actually I think your content would work much better as smartphone-friendly videos. I mean, you talk about website design, so we really need to be able to see what you're talking about.
- A: Maybe, but I'm not as charismatic as you. I hate being in front of the camera.
- D: Well, I felt awkward at first, too, but you do get used to it. I really think you should have a rethink and become a vlogger instead.
- A: OK. I'll give it a go. Dora Cho, thanks so much for joining me today. You've given me a long list of jobs to do! I feel super-exhausted just thinking about it.

2 CREATIVITY

Lesson 2.1, Listening, Exercise C 2.1 P = Presenter C = Caroline

- P: This week's guest on *More than meets the eye* is art historian Caroline Bishop. Caroline, thanks for joining us.
- C: It's my pleasure. Thank you for having me.
- P: So the painting you've picked also happens to be one of the great masterpieces. Could you start by telling us its name and a bit about the painter?
- C: Sure. It's a painting by Velázquez, called *Las Meninas*. Velázquez is one of Spain's most important artists. He painted in a Baroque style, which means his paintings are very ornate, detailed and realistic. He mainly painted historical scenes and portraits. He painted *Las Meninas* after he'd been given a prominent position in the royal court.
- P: And can you describe the painting to us?
- C: Well, it depicts a scene in the artist's studio. In the centre foreground we have the young Infanta Margaret Theresa, the daughter of the King and Queen – the word *Infanta* is similar in meaning to princess. The Infanta is framed on either side by her two ladies-in-waiting. Then to the right we have two other women from the royal court and a dog. Behind them are the Infanta's attendants – a chaperone and bodyguard – and further in the background, there's a royal official in a doorway.
- P: OK. So, we are probably looking at the Infanta's entourage?

- C: Hmm ... yes we can see her entourage on the right, but to the left, we can see the artist himself, standing next to a gigantic canvas. The inclusion of the artist in the painting is one of the things that makes this such an interesting piece. It seems more like a snapshot, taken behind the scenes of the royal court, rather than the typical posed portraits of the time. It was a very original composition – groundbreaking at the time.
- P: So, do you know why he chose such an unconventional composition?
- C: Actually, there are several theories about this – which is one of the things I like best about the painting. There's been a lot of debate about who the subject of the painting really is. On first inspection, it seems that the Infanta is the subject – after all she's in the centre of the painting. But then, if you look in the background, there appears to be a mirror that shows the King and Queen. This suggests that the artist is actually painting *their* portrait. So we, the viewer, are actually seeing the world through the eyes of the King and Queen. The Infanta and her companions are merely watching.
- P: So, it's a portrait of the King and Queen, not the Infanta. Is that right?
- C: Well ... some people think so, yes. Even though the image of them is really small.
- P: That's a very imaginative idea – and really unusual for a royal portrait I'm guessing.
- C: Yes, absolutely. However ... there's one other interpretation that I like. Some people believe that the scene we see is actually just the reflection in a large mirror. What we're seeing is the artist at work in his studio.
- P: So this may even be a self-portrait?
- C: Exactly. The point of the picture may be to show us the artist's life – this is his studio, this is what it was like when he was painting a portrait. It's actually a very complex composition. It's like a puzzle for the viewer to decide what is really happening.
- P: It's fascinating – and I'm not sure which interpretation I like best. Anyway, why did you choose it as your favourite painting? Do you have a personal connection to the work?
- C: Well, I first saw this painting in the Prado Gallery in Madrid over 20 years ago when I was a student. And the first time I saw it, I was astounded. It's sensational. I'd never seen anything like it. In fact, I switched to art history a couple of months later.
- P: So this painting helped you to choose your career?
- C: Yes, yes it did.

Lesson 2.2, Listening, Exercise A 2.5 M = Mark L = Lauren

- L: Hi Mark, how's the dissertation going?
- M: Terribly. Terribly, Lauren. I'm stuck. I've got no ideas today. Zero.
- L: Oh, no. Nightmare! But did you see that article Simon shared about how people find inspiration? It's really interesting.
- M: Yeah? He's always sharing self-help stuff, but ...
- L: No, but this one's different. It's real artists, writers, directors, musicians and dancers talking about how they come up with their ideas.
- M: Hmm ... So, what did they say then?
- L: Oh ... let me find it. Here we go. OK. This person's a fashion designer and he says, 'Inspiration can strike at any time. I sometimes get ideas when I'm out shopping or walking in the park. I always carry a pen and paper with me, so I can sketch it or write it down. Sometimes the smallest thing can trigger an idea. A flower, a smile, a colour.'
- M: OK. Isn't that a bit pretentious? Can't he just use his phone to make notes? And anyway a blank notebook is still a blank notebook.
- L: OK, here's an artist – he says the best time for him to get ideas is very early in the morning – when you're not quite awake and not quite asleep. He often sets his alarm for 4 am, so he can get into the right state of mind to have ideas.
- M: What! Is he crazy? He must never get enough sleep.

L: Yeah, but come on, I know what he means. A few times, I've had a good idea just before waking up – usually when I've got a problem that I'm trying to solve.

M: Well, I don't think it's going to work for my dissertation.

L: OK. But here's an actual writer. Apparently, she thinks you have to be really disciplined and get into a regular routine. You just sit down and write, because if you wait for ideas to come, you'll never do anything. She says choose a time and stick to it – even if you don't feel like it or even if your writing is terrible, you just need to shut the door, remove all distractions and write.

M: Why does she keep writing if it's terrible? I don't want my dissertation to be terrible!

L: How about this then? You should immerse yourself in other things. Do something completely different – like watch a film. Then when you get back to your desk, you'll be refreshed and ready to be creative again.

M: That's the first thing that I agree with! I need to take a break. I think I need a change of scenery ... right now.

L: Yeah, it doesn't hurt, does it? I also think it helps to talk to people – you know, bounce ideas around with someone and see if they can improve your idea. It can really help to get a fresh perspective on something.

M: Isn't that a bit ... scary? I don't think I want to share this dissertation until it's finished.

L: Well, it has to be someone you trust. Celia and I often read each other's work, so we're used to helping each other. She also reckons that if you're working from a completely blank canvas, the possibilities can seem limitless, so she likes to impose some restrictions – such as using a particular genre or restricting herself to a particular format. I think she likes to set herself a challenge. That's pretty fun, don't you think?

M: OK, it's quite interesting – and I guess it makes sense. It must be easier to decide what to do if you have fewer choices.

L: Yeah, and I really like the idea of giving yourself a challenge like that. There's one other thing you could do. An artist here says it's important to take risks. You might not fully understand what you're doing, but you just have to trust your instincts and run with it.

M: Is she serious? How can you make something when you don't know what you're doing?

L: Haven't you ever started doodling a picture without knowing what it was going to be?

M: Hmm ... I guess so ...

L: Well, I think that's what she means. So ... anyway, good luck with the dissertation, Mark.

M: Cheers, Lauren!

3 PROGRESS

Lesson 3.1, Listening, Exercise B 3.1 S = Saleswoman M = Man W = Woman

S: Excuse me, sir. Do you ride a bike, by any chance?

M: Well, I have a bike yes. Why do you ask?

S: You just look like a very fit and sporty person.

M: Really? Thank you. Well, I haven't ridden my bike for months. It's too wet at the moment.

S: Yeah, tell me about it! I bet you can't wait for the weather to warm up so you can get out on your bike, can you?

M: Er, no, I guess not. It's not much fun cycling in the rain!

S: Hmm, I know exactly what you mean. It sounds like you need some smart cycling clothes.

M: Er, sorry? I don't ...

S: Smart cycling clothes are made from smart materials, which change their form depending on their environment. Let me show you an example. This cycling hat is made from an advanced material that responds to your body temperature. It's quite complicated

technology, but I'll try to simplify it for you. Just imagine you're out on your bike early one morning. When you leave home, the fibres in your hat respond to the cold temperature by tightening up. That ensures there's no heat loss from your head and keeps you nice and warm. But as you warm up, the gaps between the fibres in your hat automatically enlarge to allow air to flow freely around your head, to cool you down. But then let's imagine it starts to rain. As the hat gets wet, the water strengthens the fibres and the gaps close to keep your head dry. Amazing, isn't it?

M: Yes. It sounds very clever.

S: It is clever! This technology is straight out of the laboratory. You won't find these in any shops for years!

M: Really?

S: No. We're still at the testing stage. Hey, would you be willing to test it for us? We'd absolutely love to hear how you get on with it. It would be incredibly useful for us.

M: Er, possibly. What would it involve?

S: You wear your hat for a few weeks while you're cycling, and then you fill in a five-minute questionnaire about your experiences. And of course you get to keep your hat at the end! Would that be OK?

M: Really? Yeah, why not?

S: Great! Thanks. Here's your hat. Congratulations! I just need you to sign this form to formalise our agreement.

M: OK, no problem.

S: Thanks. We're planning to sell the hats for £50 in the future, so I think you've got yourself an excellent deal there, sir. I can see you're a very smart negotiator!

M: Am I? Yes, I suppose so. Thanks a lot.

S: No problem. Actually, maybe there is a problem. Did you say you never go cycling in the rain?

M: Yes. Why?

S: Ah ... well we really need people to describe their experiences of wearing the hat in different weather conditions over the next couple of weeks, including rain. I'm so sorry – this is really embarrassing. Shall I take the hat back?

M: Er, no. I don't mind cycling in the rain once or twice. I'll just have to get a bit wet, I suppose!

S: Really? Oh that would be amazing if you could. And you know what? Maybe I can help you out there. You see, we also have some smart cycling jackets. They're made of tiny fibres that flatten when they're wet, making the coat completely waterproof, and they open up again when dry, enabling your skin to breathe. Again, they're not available for sale for a while, but maybe I can make an exception for you. Do you mind waiting a second while I phone my boss?

M: No, not at all. Go ahead.

S: Great! Oh hi, Debbie. Listen, I've got a gentleman here who's interested in buying the cycling coat. I know we're not allowed to sell them yet, but ... No way, huh? Are you sure? He's going to help us test our hat. Really? Oh, that's great. Thanks, Debbie! I owe you one. Good news! She says she's willing to make an exception, just for you.

M: Oh, great. Thanks. Er, how much is it?

S: Well, we're planning to sell them for £500. But ... hmm ... maybe ... I can offer you ... a special price ... to thank you for your help. I'll give you 10% off ... would that be better?

M: Yes, I guess so.

S: Excellent. So that's £450, please. Will you be paying by cash or credit card?

M: Er, credit card, I suppose.

S: Yes. Of course. Just put in your PIN here.

S: OK, perfect. Thanks. And here's your coat. Thanks so much for helping us out with the testing. I really appreciate it.

M: You're welcome. And thank you. You've been very kind. Goodbye.

S: Goodbye.