

1 Trends

1

TRENDS

Trend (n) a gradual change or development that produces a particular result.
Synonyms: fashion (n), change (n)



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.

Samuel Johnson means that most people don't think for themselves and simply follow the crowd.

Samuel Johnson (1709–1784) was an English writer. He was a poet and playwright, among other things, but he is most famous for writing *A Dictionary of the English Language*, published in 1755.

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.

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

TRENDS 1

OBJECTIVES

Read the unit objectives to the class.

UNIT OPENER QUESTIONS

- Put students in pairs to discuss the picture's message and how it is related to the topic of trends. Get some whole-class feedback.
- Tell students to discuss the meaning of the quote and if they agree with it. Encourage them to think of examples to support their opinion (e.g. a trend that a lot of people are currently following).
- Give your own example of how important some of those trends are to you before students discuss the question in pairs. Again, encourage students to give examples and to expand on these in class feedback.

WORKSHEETS

Lesson 1.1 Dress for success

Vocabulary: Clothes and fashion (W1)

Grammar: Nominal clauses (W2)

Vocabulary: Metaphors (W3)

Lesson 1.2 Trendsetting

Grammar: Comparatives and superlatives (W4)

Vocabulary: Experimenting with prefixes and suffixes (W5)

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?

Relaxed clothes could make you feel more creative.

A uniform or a laboratory coat could give a sense of belonging/duty.

Bright clothes boost positivity.

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.

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

Ex C 05 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

Ex B 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

Ex B 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.

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



1.1 Dress for success

LEAD-IN

Books closed. Put students into pairs and give them one minute to write down as many items of clothing as they can. Then tell them to arrange the items into categories (e.g. men's/women's clothes, summer/winter clothes, items made of cotton/leather, etc.). Get class feedback, boarding any interesting or unusual items. Check understanding and help with pronunciation where necessary.

VOCABULARY

- A** Point out the words in red and ask students to use the context of the quiz to work out their meanings. Do number 1 as a class example, and tell students to continue in pairs. Monitor to help or prompt where necessary. Lead class feedback, and clarify the meaning of anything students struggled with.
- B** Direct students to the **Vocabulary Hub** (see TB121). For Exercise B in the **Vocabulary Hub**, check that students understand the differences between the words in whole-class feedback. Use the **Vocabulary Worksheet** on page W1 for extra practice.

Suggested answers

- 1 A dress code tells people more or less what to wear (e.g. suits and ties), while a uniform forces everyone to wear exactly the same clothes.
- 2 When you set a trend, you create it and others follow you.
- 3 They both describe a complete set of clothes that someone wears together, but a costume is an outfit for somebody who is pretending to be someone else (e.g. an actor) or a traditional set of clothes for a particular place/time.

- 4 They both contrast with smart clothes. But scruffy clothes may be dirty or damaged; casual clothes are comfortable but still typically clean and in good condition.
- 5 If you stand out from the crowd, you look different from everyone else; if you fit in, you look similar to everyone else.
- 6 Both describe clothes that are very loose. Oversized clothes are too big for you; baggy clothes may be the right size for you, but are deliberately designed to be loose-fitting.

READING

- A** Draw students' attention to the title of the article and pictures 1–3. Allow them a minute or so to reflect on the question before moving on to Exercise B.
- B** Set a suitable time limit, and explain that students don't need to read and understand every word to be able to complete the task. Get class feedback, but don't go into too much depth at this stage.
- C** Tell students to read the article more closely and to complete the sentences. Ask fast finishers to check their answers in pairs, or alternatively, you could put a fast finisher with a weaker student to show them how and where they found the answers. In class feedback, encourage students to refer to the text to justify their answers.
- D** Put students into small groups to discuss the questions. Elicit some of the most interesting ideas or answers.

TEACHING IDEA

by David Seymour
and Maria Popova

Uniforms

Use this activity to extend the theme of clothes and fashion.

Why do people wear uniforms? Have you ever worn one? Tell us when it was, and why you wore it. How is a uniform different from a dress code? What is 'dressing down'?

Here is a list of people who dress in a particular way. Describe how they dress. Can you think of any more?

B boys (hip hop), grunge kids, ravers, new age people, goths, surfers, punks

In small groups, discuss why these groups dress as they do. What messages are they trying to send?

TEACHING IDEA

by David Seymour
and Maria Popova

Kinds of clothes

Use this activity to extend the theme of clothes and fashion.

What does the rhyme 'Something old, something new, something borrowed, something blue' refer to? (Answer: *Traditional advice on what to wear at a wedding.*)

In small groups, think of the best clothes for these situations:

a walk in the snow, a party, a job interview, a naming ceremony, a camel ride in the desert, a nightclub, an expedition into the jungle

Tell each other about a time you had to dress up for a formal occasion or a special event.

TEACHING IDEA

by David Seymour
and Maria Popova

Fashion statements

Use this activity to extend the theme of clothes and fashion.

In small groups, briefly discuss these questions and choose someone to report the group's opinions and answers to the class.

Where do you buy your clothes?

What is the most expensive garment you've ever bought?

What is good and bad taste in clothes?

Who is the best-dressed person in the class?

Which countries are the most influential in fashion?

What do you think of the fur trade?

Which famous designers do you know about?

What is a 'fashion statement'? Do you ever make your own clothes?

What piece of clothing would you most like to buy?

What piece of clothing would you most hate to wear?

Is fashion important? Why (not)?

What do clothes tell you about the person wearing them?

TEACHING IDEA

by David Seymour
and Maria Popova

Projects

Use this activity to extend the theme of clothes and fashion.

Write a description of someone you saw today, or an imaginary description of a famous person you'd like to meet. Then work in pairs. Student A, read the beginning of your description. Student B, ask yes/no questions about what the person was wearing. Then swap roles.

Use the internet to find a biography of a famous fashion designer. Make notes for a short presentation. Bring some pictures of his/her designs you feel strongly about. Work in small groups and show the others what you have brought and why you chose the designer.

1.1 Dress for success

GRAMMAR

- A–C** Put students into pairs to complete the exercises.
D Direct students to the **Grammar Hub** (see below).
E Give your own examples, before students discuss in pairs. Use the **Grammar Worksheet** on page W2 for extra practice.

SPEAKING

Put students into groups to discuss the statements. Encourage them to fully explain their reasons for agreeing or disagreeing with each one. Get some feedback and encourage students to expand further on their answers.

GRAMMAR HUB

1.1 Nominal clauses

- Nominal clauses function like nouns. They can be used as the subject or object of a sentence, after a preposition, an adjective or the verb *to be*.
- Nominal *-ing* clause (also known as a 'participle clause'):
Wearing a uniform can help people feel part of the team. (as subject)
I don't enjoy wearing formal clothes. (as object)
I'm excited about buying some new outfits. (after a preposition)
- Nominal *that* clause:
That she won again this year is not surprising. (as subject: this use is rare)
I explained that she would have to buy a new outfit. (as object)
I'm worried that I won't fit in. (after an adjective)
- Nominal question clause:
What you wear is entirely up to you. (as subject)
My appearance certainly affects how I feel. (as object)
Fiona felt embarrassed because of how she looked. (after a preposition)

- Nominal *to + infinitive*:

To spend so much money on clothes is totally unnecessary. (as subject: this use is rare)

It's a good idea to wear smart clothes for an interview. (as object)

I was surprised to learn about the dress code. (after an adjective)

- We often use phrases like *The fact/idea that ...*

or *The experience/problem of ...* to introduce a nominal clause.

The fact that you got a high grade shows how hard you worked.

The experience of travelling on the Orient Express was one she would never forget.

Be careful!

- Because *that* clauses and *to + infinitive* clauses can sometimes sound unnatural as subjects, we often use *it* as an empty subject.

It doesn't surprise me that you hate shopping.

NOT *That you hate shopping doesn't surprise me.*

1.1 Nominal clauses

A Correct the mistakes in each sentence.

- It's an unwritten rule ~~that~~ ^{what} employees must stick to the dress code.
- The fact of you wear a uniform sends a certain message about your status.
- You'll regret ~~not to wear~~ ^{not wearing / that you didn't wear} smarter clothes to yesterday's interview.
- David insisted on ~~that he pay~~ ^{paying} for all the designer clothes I'd chosen!
- The reason for Sarah's absence ~~that~~ ^{was / is that} she never received her invitation.
- ~~That~~ ^{What} I had forgotten was that the restaurant only lets in smartly dressed customers.
- The clothing company more than ~~double~~ ^{doubled} its annual profits.
- Sandra always wants to buy clothes at the ~~possible lowest~~ ^{lowest possible} price.

B Choose the correct options to complete the conversation.

- Joey: I'm really keen ¹ to start / about starting my new job next week.
- Phoebe: I'm sure ² you to / that you will fit in really well.
- Joey: They explained ³ that they have / having a dress code there. So ... ⁴ that I buy / buying a smart suit is my first priority! Will you come and help me choose one?
- Phoebe: Of course. I think you should be prepared ⁵ to spend / that you spend quite a bit of money.
- Joey: What do you mean?
- Phoebe: You must know ⁶ that / the fact an expensive suit will last longer than a cheap one?
- Joey: Oh, I see ⁷ what / that you mean. OK. But ⁸ I'm needing to know / what I really need to know is what colour to choose!

C Complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Write between two and five words.

- That designer clothes are hugely expensive is well-known.

FACT

The fact that _____ designer clothes are hugely expensive is well-known.

- It's none of my business what he does in his free time.

SPENDS

How he spends _____ his free time is none of my business.

- The purchase of expensive school uniforms is a problem which many parents face.

OF

Many parents face the problem of _____ purchasing expensive school uniforms.

► Go back to page 3.

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

- 1 People should wear bright colours when they're feeling low.
- 2 Casual Fridays could help people come up with new ideas.
- 3 People sometimes wear branded clothing to fit in.
- 4 'Athleisure' clothing may encourage people to make healthier choices. smart clothes /
- 5 People should wear a well-cut suit to feel more persuasive.
- 6 Uniforms 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?

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. **object**
- 2 Wearing a uniform can make us feel part of something. **subject**

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 2
- b nominal *that* clause 1
- c nominal question-clause 5
- d nominal *to* + infinitive 6
- 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. 4
- f *That* clauses and *to* + infinitive can sound unnatural as the subject. We can use *it* as an empty subject instead. 3

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



1.1 Dress for success

LISTENING

A Put students into pairs to discuss the question.

- 1.1 **B** 1 Invest in timeless classics
2 Buy oversized clothes (and take them in)
3 Learn to sew
4 Mix and match (parts of different outfits)

5 Go shopping in your wardrobe

6 (When selling clothes online) make your sales page look good

7 (When buying clothes online) look out for newbie sellers

8 Buy (cheap second-hand clothes) from charity shops

9 Haggle (to get the price down)

1.1 **C-D** Put students into pairs then groups to complete the exercises.

AUDIOSCRIPT

1.1

Listening, Exercise B

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!**

Ex C Q1

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.

Ex B

Ex C Q2 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.**

Ex B 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?

Ex B

Ex C Q3 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!

Ex B 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.

Ex C Q4 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.**

Ex B

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.

Ex B

D: OK, sounds like good advice. And when I'm buying clothes online, to replace the ones I'm selling?

Ex B

C: **Then you should look out for newbie sellers with bad photos** – they're usually good for picking up a bargain.

Ex C Q5

D: Aha, yes, that makes sense. So are auction sites the best place to pick up cheap second-hand clothes?

Ex B

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,

Ex C Q6

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.**

Ex B

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.

1.1 Dress for success

VOCABULARY

A Do the first pair as a class example, then put students into pairs to continue. In feedback, make sure students fully understand the meaning of each word or phrase.

Suggested answers

- 1 a *very little money to spend*
b *not big enough*
- 2 a *smooth without seams or obvious joins*
b *changing or continuing very smoothly*
- 3 a *available to buy on a shop shelf; made to fit a particular customer*
b *sold for general use; designed for a particular customer*

B Point out the information in the box about metaphors, and use the examples given to make sure students understand the difference between literal and metaphorical meaning.

C Explain that the sentences are all from the conversation between Carly and Dan and that they all contain metaphors. Students complete the gaps with the words in the box, either from what they remember from the listening or just from what they think.

D Suggested answers

- 1 *stressed or irritated*
- 2 *wasting money*
- 3 *over a longer period*
- 4 *a small amount of money*
- 5 *gets your attention*
- 6 *bought and sold very quickly*

E Get feedback from one or two pairs.

F Monitor, helping where necessary and put any new vocabulary on the board. Ask one or two pairs to give their opinions on the questions in whole-class feedback. Use the **Vocabulary Worksheet** on page W3 for extra practice.

PRONUNCIATION

A Do the first one as an example, modelling the pronunciation of the sentence and exaggerating slightly on the underlined words if necessary. Then, put students into pairs to continue with the rest. Encourage them to say the sentences out loud as they do this, so they become more aware of this feature of connected speech.



B Tell students to listen and check and then to repeat the sentences for further practice.

SPEAKING HUB

A Put students into groups of three, and assign each student one of the roles. Tell them to work individually to think about their character. Give your own example, including information about age, background, ambitions and problems. Use some examples of the metaphors from earlier on as you do this.

B Tell the students to remain in character and to work with the other members of their group. With a stronger student, model a short conversation where you explain your situations and give each other some advice. Tell students in their groups to have similar conversations. Monitor to help and prompt if necessary.

C Students report back to the class on the best and worst advice they were given. Finish with feedback on students' language.

Extra activity

Tell each group to compile a list of the three best tips they thought of. Regroup students so each new group contains one representative of each previous group. Tell them to discuss their lists of tips and to agree on the best three overall. Get class feedback and try to reach a consensus on the best three tips.

METHODOLOGY HUB by Adrian Underhill

Linking /r/

In RP the letter *r* in the spelling of a word is not pronounced unless it is followed by a vowel sound. But in connected speech, the final spelling *r* of a word may be pronounced or not, depending on whether the first sound of the next word is a consonant or vowel.

Discovery activity

Say the following phrases and decide if the *r* at the end of the first word is sounded or not:

- her English
- her Spanish
- car seat
- car engine
- brother and sister

Commentary

In the second and third phrases, the *r* is not sounded as the following sound is a consonant. In the first, fourth and fifth phrases, the *r* is a linking /r/ joining the first word to the second which begins with a vowel.

Note that the term linking /r/ can be applied only when the letter *r* occurs in the written form.

The notion of linking /r/ is redundant in rhotic varieties of English that typically pronounce all *r*'s occurring in spelling form. Learner dictionaries show linking /r/ in brackets as part of the pronunciation.

TEACHING IDEA by David Seymour and Maria Popova

Clothes lines

Point out that sayings are often metaphorical.

In groups, discuss the meaning of these sayings.

Keep it under your hat. I wear the trousers. We'll have to tighten our belts. She's got a bee in her bonnet. Keep your shirt on. Put yourself in my shoes. He's too big for his boots.

Tell the rest of the class some clothes sayings from your country.

METHODOLOGY HUB by Adrian Underhill

Intrusive /r/

This refers to the /r/ sound an English speaker may insert between two words where the first ends in /ə/ or /ɔ:/ and the following word begins with a vowel sound.

Discovery activity

See if you can make use of intrusive /r/. Say these two phrases and notice how you join the first to the second word.

- America and Canada
- law and order

Commentary

Some speakers would say /əmerɪkə ən kænədə/, or /lɔ: r ən ɔ:də/. Use of this intrusive /r/ is frequent though by no means obligatory. The only difference between linking and intrusive /r/ is that linking /r/ is reflected in the written form, while intrusive /r/ is not. Intrusive /r/ does not exist in rhotic accents (where *r* in the spelling is always pronounced).

- 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 wound up about it.
- You're throwing money down the drain.
- It's much better in the long run.
- Then you'll have two suits in your wardrobe for peanuts.
- Choose a template that catches your eye.
- All the best stuff will be snapped 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 seamless as possible?
- Are you the kind of person who plans for the long run? Or do you tend to make snap decisions?
- Have you ever bought anything that was tailor-made especially for you? Or do you always buy off-the-shelf products?
- Which current trends really wind 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.

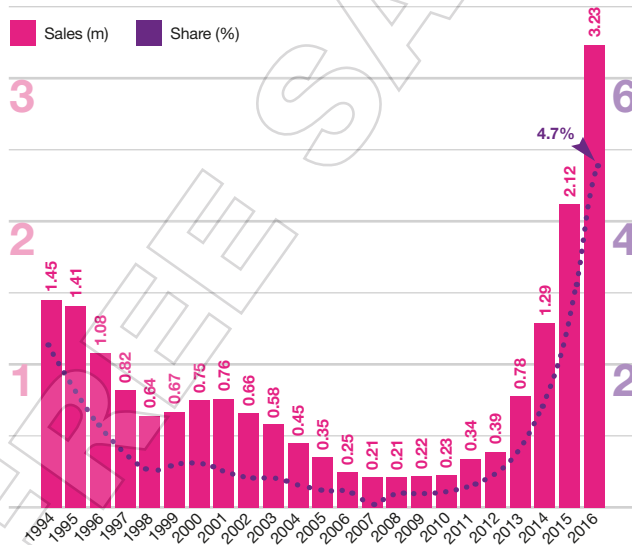
3 These trends are **clearest** in the world of popular music, which seems to be on a 20-year cycle. In the 1980s, music from the 50s and 60s was cool, while 70s music was naff. By the 1990s, 70s music was enjoying a revival, but 80s music had become the height of uncool. After 2000, it was OK to like 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. **Ex C Q5**

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 3 c games 4
b music formats 1, 2, 7 d human needs 5, 6, 7

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.

Ex C Q7

Ex C Q7

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

1.2 Trendsetting

LEAD-IN

Books closed. Write 70s, 80s, 90s and 2000s as column headings on the board. Elicit an example of one thing (e.g. a famous event, a person, a trend or an object) that students associate with each decade, and write this under each heading. Set a time limit, and put students into pairs to think of as many more things as they can for each decade. Get feedback and students' ideas on the board, asking them to explain why they chose what they did, especially in a multilingual class where cultural references may be different.

READING

- A** Elicit an example of a trend in technology, fashion, music and culture. Put students into pairs to complete the task, reminding them they have one minute to do so. Get feedback and ask students to expand on their ideas and give examples.
- B** Tell students to look at the picture and elicit how it is connected to trends. Explain the task and point out that some paragraphs cover more than one topic. Set a time limit and tell students not to worry about any unfamiliar vocabulary at this stage, but point out the glossary with definitions of a few words.
- C** Focus students on the information in the box about using contrasts to work out meaning, and point out one or two examples in the article (e.g. *but* in paragraphs 1 and 2, *while* in paragraph 3). Tell students to think about this as they read the article a second time more closely and answer the questions.
- 1 *Old: outdated, anachronistic, obsolete, old hat*
New: funkier, state of the art, novel
- 2 *Fringe products vs mass-market blockbusters. The durability of trends over decades vs short-term ups and downs of the latest fads*
- 3 *naff: bad, the opposite of cool*
feel sheepish about: embarrassed by – the opposite of look back fondly at
- 4 *die-hard fans: somebody who refuses to accept change;*
contrasts with almost everybody
- 5 *abandoned it vs persevere with it*
- 6 *Positive: enduring, quirky, authentic*
Negative: gimmick
- 7 *diminutive: very short or small, contrasts with large-sleeved*
intangible: not able to be touched or measured, contrasts with physical
- D** In pairs, students compare their answers to Exercise C. Check answers as a class.
- E** Put students into pairs to discuss the question and think of counterexamples. Monitor to prompt if necessary. In feedback, ask students to explain their ideas and encourage others to agree, disagree or ask further questions.

GRAMMAR HUB

1.2 Comparatives and superlatives

- We only use *than* after comparative adjectives and adverbs when it is followed by the thing we are comparing it with.

CDs are more expensive than they used to be.

Be careful!

CDs are only fractionally more expensive today. NOT
CDs are only fractionally more expensive than today.

- We don't put *the* before a superlative when we use a determiner.
Here's our cheapest smartphone.
~~*NOT Here's our the cheapest smartphone.*~~
- To compare things that are the same, we can use *as* + adjective/adverb + *as* ...
Dance music is as popular as it ever was.
- We leave out the second + *as* when the adjective/adverb isn't followed by the thing we're comparing it with.
None of our audiences have been as large!
~~*NOT None of our audiences have been as large as!*~~

- We can use *the ... the* with comparatives to show that two changes are closely connected. As one thing changes, it makes the other thing change.
The cheaper the technology, the worse quality it is.
The bigger, the better!
- We can use the structure *more than* with a small number of verbs (*compensate for, double, fulfil, make up for, meet*)
His enthusiasm and intelligence more than compensated for his lack of experience.
- To show that there is a big difference between two things we can use one of these modifiers before the comparative adjective: *a good/great deal, a lot, considerably, dramatically, far, significantly, much.*
The new building is considerably bigger than the old one.
- To show that there is a small difference, we use these words and phrases before the comparative adjective: *a bit/little, a fraction, fractionally, marginally, rather, slightly, somewhat.*
The first film was fractionally longer than the sequel.
- We can modify superlative adjectives using: *by far, far and away, easily, the very.*
Tom is by far the cleverest boy in the class.
Tom is the cleverest boy by far.
- We can also make a superlative stronger by inserting *possible* after the superlative and before the noun.
The shopping centre was built in the best possible location.
- We can also use modifiers before the structure *as ... as*: *almost, at least, easily, every bit, half, just, twice.*
My old phone was every bit as good as this new one.

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 **newer, funkier, a little more enduring**
- 2 **more fondly (we always use more/most)**
- 3 **These trends are clearest, our very deepest needs**

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: **a lot greater an extent than**
- 2 Only a few words (*anticipated / expected / hoped for / necessary / usual*) can come between *than* and a noun: **a slightly thinner than usual phone**
- 3 We can use the structure *more than* with a small number of verbs (*double, make up for, meet*): **more than 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 checked="" type="checkbox"/> 2 choosing a focus | <input type="checkbox"/> 6 learning from statistics |
| <input checked="" type="checkbox"/> 3 using social media to build a community | <input checked="" type="checkbox"/> 7 long-term planning |
| <input checked="" type="checkbox"/> 4 the problem with perfection | <input checked="" 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.
They are in different places. | T/F |
| 2 Dora regrets that she made so many mistakes.
She learnt everything by taking risks and making 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.
She only focuses on the people who want to join her community. | T/F |
| 6 Dora sees herself as an overnight success.
There are years of hard work behind her 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 **amateurish**. Stand out by editing and ² **re-editing** until your vlog is as slick and professional as possible.

If you're not particularly ³ **tech-savvy**, do some research into ⁴ **user-friendly** software – one with clear instructions.

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

You don't have to be a ⁸ **disaster-prone** person to sometimes forget to ⁹ **unmute** 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.



1.2 Trendsetting

LISTENING

A Write the names of one well-known influencer/podcaster/trendsetter on the board. Elicit who they are and what they are known for. Put students into pairs to discuss the questions. Get class feedback and make sure the difference between the types of people is made clear, eliciting well-known examples.

B Explain that students are going to listen to a podcast about trendsetting. Tell them to read the topics and predict which ones the speakers will give advice about, and what that advice might be. Students then listen to check.

C Put students into pairs to read the statements and to try to remember if they're true or false. Students then listen again to check. In feedback, ask students to justify their answers with reference to what they heard in the podcast.

D Put students into pairs to discuss the questions. Get feedback from one or two pairs.

VOCABULARY

A Explain the task and tell students to complete the gaps with the words. In feedback, check understanding of the words and drill pronunciation where necessary.

AUDIOSCRIPT

1.3

Listening, Exercise B

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?

Ex B 4 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.

Ex B 8 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?

Ex B 2 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 10 o'clock, there will be a new video on my channel.

A: OK. But what if you run out of ideas?

Ex B 7 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 ...

Ex B 3 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.

Ex B 3 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.

1.2 Trendsetting

B Ask students what the words from Exercise A all have in common, and elicit that they all contain prefixes or suffixes. Tell students to complete the examples in the *Experimenting with prefixes and suffixes* box with the words from Exercise A. Do the first one as a class example.

1.4 **C** Tell students to replace the underlined words or phrases with a word containing a prefix or suffix with the same meaning. Do the first one as an example, and make it clear that students will sometimes have to change the order of other words in the sentence to do this.

D Direct students to the **Vocabulary Hub** (see TB121) for further practice.

E Give one example of your own, then put students into pairs to think of more. Get class feedback and ask students to justify their choices. Encourage others to agree, disagree or ask further questions. Use the **Vocabulary Worksheet** on page W5 for extra practice.

PRONUNCIATION

1.5 **A** Play the first sentence only, or model the pronunciation yourself as the sentence was said in the recording, and tell students to listen for which word is stressed most strongly. Then, put students into pairs to try to predict which word will be stressed most strongly in the other sentences. Encourage them to say the sentences aloud as they do this. Play the recording for students to listen and check. In feedback, ask students if they are surprised by which words were stressed, and try to elicit *why* these words were stressed.

B Tell students to practise saying the sentences from Exercise A and to think again about why they're stressed as they are.

Suggested answers

- 1 To draw attention to the superlative adjective.
- 2 To emphasise how much easier it got.
- 3 To focus on the positive verb form, which confirmed Dora's expectations.
- 4 To emphasise that Adam has achieved two important things, not just one.
- 5 To turn a prediction (... *there'll (probably) be ...*) into a promise (... *there will be ...*).
- 6 To focus on the positive verb, which agrees with people's assumption.
- 7 To draw attention to the positive verb – to reassure Adam that he'll be OK.
- 8 To emphasise how grateful he is.

1.6 **C** Tell students to look back at their answers to Exercise B to help them decide where the stress should go in the sentences. Again, encourage them to say the sentences aloud as they do this. Then, play the recording for students to check. Play the recording a second time for students to repeat.

SPEAKING HUB

A Tell students they're going to make their own podcast or vlog about trends, similar to the one they listened to earlier. Put them into small groups to think about the questions. Monitor to help and prompt if necessary.

B Ask students to share their ideas with the class and to ask for suggestions on what to focus on. Encourage the other students to give feedback. Participate if necessary to generate some enthusiasm for the podcasts.

C Students plan their episode. Make it clear that they shouldn't write a script, however, as they need to sound spontaneous. Monitor to help with language if needed. Encourage students to rehearse before they present their podcast or vlog to the class.

D Instruct students to make their podcast or vlog. They could perform it to the class or record it, then play it to the class if you have the facilities for this. Encourage students to respond to each other's episodes and ask questions or give opinions about it. Give some feedback on students' use of language after this as well.

Extra activity

If students didn't record their podcast or vlog in class, they could do this outside the class after taking on board feedback they received from the other students and from you. They could then present their recordings in the next class, either in small groups or to the whole class.

After students have presented, encourage those listening to give feedback, although obviously handle this sensitively.

Allow students time to reflect on what went well and what could have been improved or done differently in their own podcasts.

METHODOLOGY HUB by Jim Scrivener

Word stress

Stress and its opposite – unstress – are very important aspects of English pronunciation. Getting the stress wrong can seriously damage your chances of being understood.

Words have their own stress pattern; for example, *water*, *cricket* and *justice* are stressed on the first syllable, whereas *abroad*, *enough* and *today* are stressed on the second. A stressed syllable in a word is usually noticeable by being slightly louder, longer and higher in pitch than the syllables next to it.

Stress and unstress

Unstressed syllables tend to be pronounced less loudly and with a more 'relaxed' manner; vowel sounds are typically 'weak'. Check this out: try saying the words *water* and *justice* with the stress on the wrong syllable. What happens to the previously stressed syllables?

Commentary

The unstressed syllables become weaker, i.e. shorter, spoken more quickly and with less well-defined (or even altered) sounds, e.g. /wɒ'tɜː/, /dʒə'stiːs/.

Word stress is important because when it is wrong, words sound very strange or even incomprehensible. Would anyone understand you saying *secretary*? Sometimes wrong stress changes one word into another: *desert* – *dessert*. Or it can change the class of a word: *import* (v) – *import* (n).

Marking stress

There are a variety of ways of marking stress in a written text and it's important to do this for students. Which of the following do you personally find clearest?

forma**tion** 'window
maga**ZINE** ca**(s)ette**

unhappy impostor
waterfall de**light**ful

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: unmute, re-edit
- Super-*, *hyper-* and *ultra-* all mean 'much more than usual': hyper-influential, super-lucky
- You can add *-y* or *-ish* to nouns to invent new informal adjectives: *rubbishy*, *babyish*, amateurish
- You can add *-ish* to an adjective or number to mean 'more or less': *twentyish*, *smallish*, biggish
- Friendly*, *prone*, *proof*, *resistant* and *savvy* can be used as suffixes to make adjectives: *environmentally friendly*, *waterproof*, *heat-resistant*, disaster-prone, tech-savvy, user-friendly

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.

- You actually need to forget all you learnt about all those rules about perfection! unlearn
- Whenever I have a fairly good idea for a podcast, then I try to make it within a few days. goodish social media-savvy
- 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. spammy (comments)
- Your content would work much better as videos that work well on smartphones. smartphone-friendly (videos)
- I really think you should have a second think and become a vlogger instead. reconsider
- I feel incredibly exhausted just thinking about it. super-exhausted

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. Underline the words that are stressed.

1.5

- 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. **It is a UK campaign to encourage eating vegan food in January.**

C  Watch the video again. Complete the sentences with one word or a number.

- There are now more choices for vegans when they eat out and at **supermarkets**.
- The food which Tabitha says she misses most is **cheese**.
- Tabitha initially became a vegan because of **environmental** reasons.
- Many cafés sell a wider selection of products to appeal to **everybody**.
- Some people limit eating meat to one or two times a **week**.
- In the UK **78,000** 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.

- We're not sure whether to try skiing when we're in Switzerland.
Why not have a go and see if you like it?
- Sam would like to study French but he's always found languages difficult. **Why doesn't he give it a shot? It might be easier than he thinks.**
- I've never travelled abroad alone before. **Give it a try see how you feel.**
- Nina's always been too shy to introduce herself to complete strangers. **She should have a stab at it – what's the worst that could happen?**

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

- A** ▶ Watch the video. Work in pairs. Discuss the questions. **the café owner; making coffee; doing calculations; talking to customers**
- Who is Sam and how does he spend his day?
Emily: yoga teacher; Malcolm: retired professor;
 - What do the following people do?
Amanda: journalist; Harry: Sam's assistant.

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

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



SPEAKING SKILL

- A** Work in pairs. Look at the example from the video. Why has Emily used this phrase? **Emily is nervous, can't think of the exact words, may want to buy time.**

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? **may be looking for the right words; may want to make this sound impressive**
- 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.

1.3 Diet and lifestyle

Veganuary

- A** Write *Veganuary* on the board and ask students what they think it means. Tell them that it is a recently invented word, formed by combining two more common words (a portmanteau word).
- B** ▶ Before they watch, point out the glossary containing definitions of some of the words they will hear.
- C** ▶ Tell students they're going to watch the video again. Before they do, tell them to look at the sentences and to try to complete the gaps from memory.

AUTHENTIC ENGLISH

- A** Put students into pairs to read the sentence and to discuss what they think the phrase means.
- B** Check understanding with another example of how you could use *give it a go* or one of the other similar expressions.
- C** Point out the example, then tell students to work in pairs to think of how they could reply to the other sentences.
- D** Give an example of your own, then put students into pairs to discuss the question.

The big pitch

- A** ▶ Point out the picture and ask students what they think is happening. Tell them to watch the video and to answer the questions.
- B** ▶ Tell students to read the sentences and to try to choose the correct alternative from memory, before playing the video again. You can find the **videocript** for *The big pitch* on the Teacher's Resource Centre.

SPEAKING SKILL

- A** Put students into pairs to discuss the question. In feedback, ask students if they use similar phrases in their language.
- B** Go through the information in the *Using circumlocution* box with the class. Do the first sentence with the whole class, before students complete the rest.
- C** Give an example of your own, using a few of the phrases from Exercise B. Then, put students into pairs to practise. Monitor to help where necessary.

SPEAKING HUB

- A** Ask students to think of an idea for what their business might be.
- B** Ask students to make notes about the different points. Make sure students are just making notes and not writing their pitch out in full.
- C** Put students into small groups to pitch their ideas to each other. Encourage them to ask each other questions at the end of each pitch.
- D** Students decide which pitch was the best in their group. In feedback, ask each group to explain which was the best idea and why.

Extra activity

Elicit or give an example, then put students into pairs to talk about any new businesses they have heard about recently and to discuss why they think they are good or bad ideas. Get whole-class feedback and find out if the class agrees.

▶ VIDEOSCRIPT

Veganuary

D = Danny Savage (journalist) V = Vegan customer
T = Tabitha EI = Ellie (baker) Ex = Expert

D: A vegan café in Leeds – there's no meat or dairy products in any of the food here, and for the last month, non-vegans have been encouraged to give it a go. And those behind Veganuary say it's a lot easier today than it was a few years ago.

V: When I went vegan seven years ago, there was none of the chain restaurants doing vegan options, now, nearly all of them have either got vegan options on the menu or they've got a vegan menu itself. **Um, a lot of the supermarkets now, the range of products that are available to ... to people going vegan is a lot better than it was six or seven years ago.** So it's moving in the right direction.

Ex C Q1

D: What's the one thing you miss?

Ex C Q2

T: Cheese.

D: Haha! That's your ...

T: Yeah, cheese.

D: Tabitha went vegan for January. Despite some cravings, she's stuck to it and will continue.

Ex C Q3

T: **The thing that got me in the first place was actually the environmental impacts of veganism and vegetarianism.** Um, but, yeah, health, ethics, there's just so many reasons, I think, to give it a go.

D: And it's been OK?

T: Yeah.

D: You haven't struggled?

T: Yeah. No, I haven't actually struggled.

D: You've completed it.

T: Yeah, I've done it.

D: You haven't fallen off the wagon, as such.

T: No, I haven't.

D: At a nearby bakery, Ellie has built up a business making vegan cakes. Production has grown rapidly because veganism is no longer a niche – it's becoming mainstream.

Ex C Q4 EI: It's been crazy busy. **Um, I mean, lots of cafés have just started doing, a lot, they've, you know, they want to accommodate everybody** so they're wanting to offer a really good range and, just the general public as well, you've noticed, you know, you'll go to a market or even just going to, like, the big vegan fairs, there's, er, much, much bigger crowds.

D: And the growth in trade is reflected by a growing change in people's attitudes.

Ex: Veganism as a lifestyle choice has definitely boomed in the last few years. But for a lot of other people, they're choosing a more flexible approach, even part-time, um, **perhaps reducing their meat intake to once or twice a week,** taking a more vegetable-centric approach the other days, and for these people Veganuary is a brilliant introduction and a way to test the waters.

Ex C Q5

Ex C Q6 D: **The organisers say about 78,000 people in the UK tried going vegan in January.** They think even more will have a go next year. Danny Savage, BBC News, Leeds.

1 Writing

Write a blog post

W making your blog post successful

- A** Look at the buttons. What do you think *skeuomorphism* means?
- B** Read 4 things you need to know about *skeuomorphism*. Complete the article with the headings (a–d).
- Is skeuomorphism cool?
 - Is skeuomorphism useful?
 - What are some examples of skeuomorphism in real life?
 - What is skeuomorphism?



4 things you need to know about SKEUOMORPHISM

Ex E c Have you ever wondered why the best websites look fresher and smarter than yours? Do you want to learn the powerful secret of great web design? Then you need to know about skeuomorphism.

1 d

Ex E g Here's a simple definition: skeuomorphism involves making digital objects look like things in the real world. The earliest websites just had lots of text. Instead of a 'click here' button, you simply had the words 'click here'. But web designers soon realised that users prefer life-like buttons and switches.

2 c

Ex E g Examples of skeuomorphism are everywhere. Is there a trashcan on your phone for 'delete'? A cogwheel for 'settings'? An envelope for 'messages'? The list of examples is endless. Skeuomorphism even brings outdated technologies – like floppy disks and sand-filled hourglasses – back to life.

3 a

It depends. Early web designers got carried away with skeuomorphism. Every button had a 3D appearance, with shadows and reflections. This led to a backlash in the early 2010s called 'flat design', which gave a cleaner, less fussy appearance. Flat design managed to appear both retro and modern ... but also a little boring.

4 b

Yes and no. Skeuomorphism does make things more user-friendly and intuitive. We all know that a green phone means 'start a call' and a red one means 'end a call', but what if you've never seen an old-fashioned phone? What if you're colour-blind? By all means use skeuomorphism in your web design, but don't assume your users can work out what everything means!

Ex E b Want to learn more about web design trends? Click here to sign up for our online course.

C SPEAK Work in pairs. Discuss the questions in the headings.

D Match the objectives (1–3) with the strategies (a–g).

Making your blog post successful

A successful blog post achieves three objectives:

- 1 People will find it using search engines. a, d, e, g
- 2 They will read it from start to finish. c, f
- 3 They will take some action that helps the writer. b

a Include a number in your title (i.e. 7, not seven). Search engines prefer them!

b End with a clear call to action (CTA), e.g. 'sign up for our newsletter'.

c Ask questions in your first paragraph, but only answer them later in your blog post.

d Choose one key word or phrase and use it as many times as possible in your blog post.

e Use questions as section headings. Many people use questions to search. All four headings are questions that might be asked in a search.

f Speak to readers as 'you' and offer to solve their problems.

g Include lots of common search terms like 'definition' and 'examples'.

E Find examples of the strategies (a–g) in the blog post.

WRITING

A PREPARE Work in groups. You are going to write a blog post about a trend or trends in general. Think of ideas for topics.

B PLAN Choose your key word or phrase (to be repeated many times in your blog post), your title and a series of questions to use as section headings.

C WRITE Write your blog post. Make sure the first paragraph encourages the reader to keep going to the CTA!

D REVIEW Read some other people's blog posts. Use the box above to evaluate the posts.

Refer students to this article as a model for their blog post.

Remind students to refer back to the box on making a successful blog post as they write.

Ask students to compare blog posts in small groups.

156 WRITING

WRITING

- A** Write *skeuomorphism* on the board and ask students what they think it means. Put them into pairs and tell them to look at the pictures and ask them to think about it again. Get some feedback but don't confirm or reject any suggestions at this stage.
- B** Tell students they're going to find out all about skeuomorphism. Students read the blog post and match the headings to the paragraphs.
- C** Put students into pairs to discuss the questions from Exercise B. Get some feedback to find out how similar or different students' opinions are.
- D** Point out the information in the box about *Making your blog post successful*. Elicit which of the objectives strategy a is an example of, then tell students to match the other strategies to an objective.
- E** Tell students to look at the blog post again and to find more examples of the strategies from Exercise D.

WRITING TASK

- A** Tell students that they're going to write a blog post about a particular trend or trends in general. Put them into groups, and tell each group to choose a topic to write about and to brainstorm ideas.
- B** Students work individually to plan the specifics of their post. Monitor to help or prompt if necessary.
- C** Remind students about all the strategies for writing a successful blog post, then tell them to write their post. This could be done for homework if there isn't time to do it in class.
- D** Either display the blog posts on the walls for students to walk around and read, or pass the posts around so everyone has a chance to read several. Ask students to evaluate the posts with reference to the strategies they saw earlier. In feedback, ask students which blog posts they think are the most successful and why. Finish with feedback on the organisation, style and language used in the posts.

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 / ²in 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! ¹what's on the inside

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. ³following fashion gives

A: Yeah, apart from the fact ⁶you can afford / that you spend / more than. ⁴that you spend more than you can afford

B: ⁷much / I spend / How is up to me!
⁵How much I spend

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, **d**
- 2 If you get a new job in an office, **e**
- 3 If celebrities dress in a stylish way, **f**
- 4 If you wear creative and original clothes, **b**
- 5 If you want to stay cool in the summer, **a**
- 6 If you're going away for the weekend, **c**

- 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 t i g h t budget.
- 2 We offer a range of o f f-the-s h e l f and t a i l o r-m a d e suits for our customers.
- 3 I got really w o u n d 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 r u n.
- 5 If we leave it too late to go to the sales, all the bargains will have been s n a p p e d up!
- 6 If you have the time to look, you can buy great clothes for p e a n u t s in charity shops.
- 7 The exam was an absolute b r e e z e – 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 **ultra-cool** (*cool*) fashion gadget for an ² **accident-prone** (*accident*) child?

Our new unbreakable 'Trendy Kid' smartwatch is completely ³ **childproof** / **child-friendly** (*child*).

No need to be ⁴ **tech-savvy** (*tech*)!

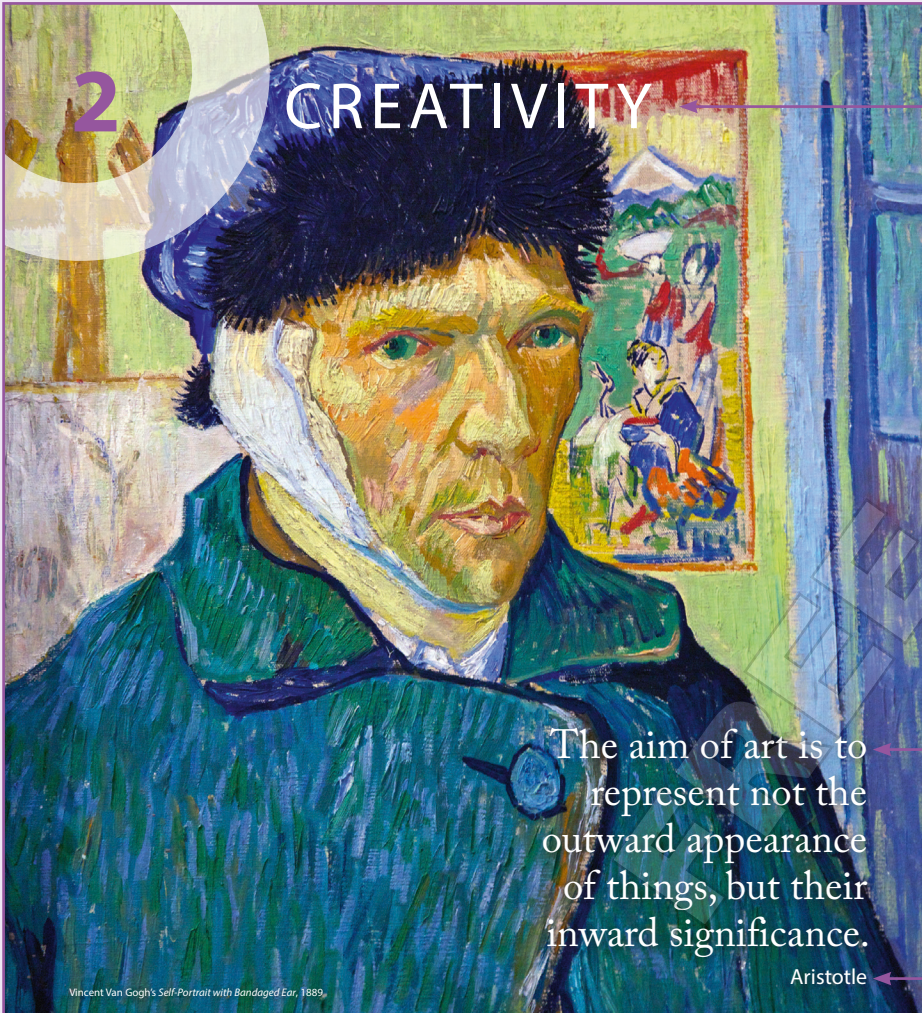
This watch uses the latest skeuomorphic design principles to make it as ⁵ **user-friendly** (*user*) as possible.

Available in ⁶ **flowery** (*flower*) pink or ⁷ **muddy** (*mud*) brown.

Do you love the design but worry that you'll look too ⁸ **childish** (*child*) wearing a 'Trendy Kid' watch? Head over to our store for a huge range of on-trend adult smartwatches!



2 Creativity



2 CREATIVITY

Creativity (n) the ability to create new ideas or things using your imagination.
Synonyms: imagination (n), originality (n)

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

Aristotle

Aristotle means that art should look beyond the surface and reveal something that is true, but not immediately obvious.

Aristotle (384 BCE–322 BCE) was an ancient Greek philosopher and scientist. He is considered to be one of the fathers of Western philosophy, and his ideas remain influential today.

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?

CREATIVITY 13

OBJECTIVES

Read the unit objectives to the class.

UNIT OPENER QUESTIONS

- 1 Focus students on the photo and elicit what it shows and where students think it was taken. Put them into pairs to discuss the question, and encourage students to express different opinions in feedback.
- 2 Students discuss the quote in pairs. Elicit some ideas from around the class.
- 3 Put students back into pairs to discuss the questions. In feedback, encourage students to give examples to support their answers. Write on the board any useful language that comes up.

WORKSHEETS

Lesson 2.1 The story behind it

Vocabulary: Describing art (W6)

Grammar: Narrative tenses (W7)

Lesson 2.2 Creative people

Vocabulary: Ideas and inspiration (W8)

Vocabulary: Compound adjectives (W9)

Grammar: Future in the past (W10)

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.

- Do you know any of these works of art?
- 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 a painting 2 a (comic) film 3 a sculpture / 4 a photograph 5 a dance / a musical / an installation / performance

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 ...

- 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**.
- 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**.
- 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.
- 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.
- 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.



2.1 The story behind it

LEAD-IN

Books closed. Tell all students to stand up. Give one example of an art form, e.g. *cinema*, then nominate another student (either by name or by throwing a soft object to catch) to say another. They then nominate another student and so on. When a student can't think of anything, or repeats one previously said, they have to sit down. The last student left standing is the winner. Record any new language that comes up on the board, and encourage students to challenge and justify any answers that aren't typical art forms.

VOCABULARY

- A** Tell students to look at the pictures and elicit that they all show art forms. Put them into pairs to discuss the questions. In feedback, check all students are familiar with each art form, and record any useful language that came up during their conversations.
- B** Do the first one as a class example, and demonstrate how the sentences help students understand the meaning of the words. Put students into pairs to do the rest. In feedback, check students fully understand the meaning of the words, and drill pronunciation where necessary.
- C** Direct students to the **Vocabulary Hub** (see TB121).
- D** Tell students to look at the comments in Exercise B again, and explain that they all refer to different art forms. Elicit the first one as an example before students do the rest.

- E** Give an example of your own, using some of the phrases to describe a film, painting, art installation, photograph or show that you know. If there is time, this could be done as a short dictogloss activity, with students reconstructing your short text or completing a gapped version to draw their attention to how they can use the language. Put students into pairs to describe three examples of their own. Monitor to help with language and to collect examples of good language use. In feedback, encourage students to expand on their answers and to ask each other questions. Use the **Vocabulary Worksheet** on page W6 for extra practice.

Extra activity

Ask students to find two or three short texts describing different works of art, e.g. online reviews of films, plays, exhibitions, etc. Ideally they should find both positive and negative reviews. Get students to underline any adjectives used to describe works of art. Students should bring these to class. Put students into small groups and ask them to read out only the adjectives from their texts, while the rest of the group guesses if the review is positive or negative. Groups can then read their reviews and note down examples of common or useful vocabulary. In whole-class feedback, ask each group to board examples of new vocabulary, which the class can then sort (e.g. into positive and negative categories).

METHODOLOGY HUB by Christine Nuttall

Top-down processing

These are complementary ways of processing a text. They are both used whenever we read; sometimes one predominates, sometimes the other, but both are needed. And, though normally unconscious processes, both can be adopted as conscious strategies by a reader approaching a difficult text.

The top-down approach

In top-down processing, we draw on our intelligence and experience – the predictions we can make, based on the schemata we have acquired – to understand the text. This kind of processing is used when we interpret assumptions and draw inferences. We make conscious use of it when we try to see the overall purpose of the text, or get a rough idea of the pattern of the writer's argument, in order to make a

reasoned guess at the next step (on the grounds that having an idea of what something *might* mean can be a great help in interpreting it).

We might compare the approach to an eagle's view of the landscape. From a great height, the eagle can see a wide area spread out below; it understands the nature of the whole terrain, its general pattern and the relationships between various parts of it, far better than an observer on the ground.

A reader adopts an eagle's view of the text when he considers it as a whole and relates it to his own knowledge and experience. This enables him to predict the writer's purpose, the likely trend of the argument and so on, and then use the framework to interpret difficult parts of the text. The top-down approach gives a sense of perspective and makes use of all that the reader brings to the text: prior knowledge, common sense, etc, which have sometimes been undervalued in the reading class.

TEACHING IDEA by David Seymour and Maria Popova

High culture

Use this activity to extend the theme of describing art.

What cultural activities do you take part in? In pairs, tell each other about what you do and the places you go, e.g. cinemas,

theatres, galleries, museums, etc. (Ask students to specify films, plays and exhibitions.)

Mingle with the rest of the class and find out everyone's favourite painting, building and piece of music. Note down the name of anyone who shares your opinion. Did anyone find someone with the same three favourites?

2.1 The story behind it

LISTENING

A-B Put students into pairs to discuss the review and make predictions.

Suggested answers

- 1 Background of the painting and artist – the review tells us the guest speakers have specialist knowledge; the story behind the painting – there are many subjects in the composition and the programme title suggests a puzzle; the reason why the painting is special – the review mentions that guest speakers have a personal connection.
- 2 When and where was the piece of art painted? Why does the guest speaker like it? Why is the painting of special interest? Who are the subjects in the painting? How did the painting affect the guest speaker's life?

C-E Check answers as a class or give feedback after students complete each stage.

PRONUNCIATION

A-C Make sure students have realised that the type of intonation introduced is used to contrast two ideas before they complete the rest of the exercises.

SPEAKING

A-D Ensure students have chosen a work of art and made notes before they give their presentations. Encourage them to ask questions about their partner's presentations before whole-class feedback.

Extra activity

Ask students to design a cultural tour of their city or country. If you have students from the same countries, put them in groups to work together before presenting to the class. If your students are from very different countries, they can prepare individually and then present in small groups.

AUDIOSCRIPT

2.1

Listening, Exercise C 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.

Ex D Q1

Ex D Q2

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.

Ex D Q3

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.

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?

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

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

- 1 The Infanta
- 2 The King and Queen
- 3 The artist (Velázquez)

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

2.3 **A** Listen to these extracts from the radio programme. 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 (↗).

2.4 **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.

- 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

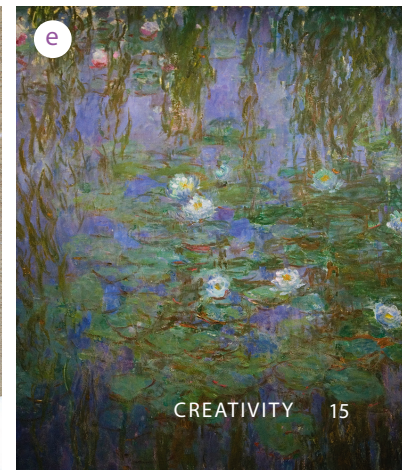
A Choose a work of art that you really like. It could be a painting, a sculpture, a photograph, a film, a book, a play, a poem or a song.

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.

- 4 a They hired a lot of people to work on the project.
6 b They did lots of tests to make sure the building would be safe.
5 c They tried out some innovative techniques.
 — d They had to stop working until they found more money.
2 e They started working on designs without a specific location in mind.
1 f Tim Smit had the inspiration for the project.
3 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. 1 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, 2 I realised they'd be the perfect site.

A friend put me in touch with an architecture firm. Ex D 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.

2.1 The story behind it

READING

- A** Tell students to look at the pictures and to discuss the questions. Get some feedback on their predictions, but don't confirm or reject any ideas yet.
- B** Students read the first paragraph and work in pairs to compare their predictions.
- C** Ask students to read the article quickly and to put the events in the correct order. Make sure students realise that two of the events are not needed. Set a time limit and tell students not to worry about unknown vocabulary at this stage.
- D** Students read the article again to answer the questions. Encourage them to underline in the text where the obstacles are mentioned. Tell students to compare their answers in pairs before taking feedback from the class. If necessary, change pairs so that fast finishers can help others. In feedback, ask students to justify their answers with reference to the parts of the text they underlined.

- E** Put students into pairs to discuss the questions. Get feedback and ask students to expand on their answers or ask each other further questions.

Extra activity

Divide the class into groups of equal numbers. Give each group one of the following projects:

- a public art mural or sculpture
- a community garden
- a public space with free musical instruments
- free art education classes for younger people

Ask students to discuss why their project deserves funding. Regroup students into groups of at least four, with one representative of each project. Students take turns presenting their arguments, before a class vote on the worthiest project.

METHODOLOGY HUB by Christine Nuttall

Making sense of a text

The writer has an advantage over the speaker; she has the time to help the reader by making the text as straightforward as possible. The reader also has time at his disposal: he can stop and think, go back to check an earlier passage, reread the difficult parts. Unless the text takes for granted a body of knowledge that he simply does not have, a careful reader should be able to reconstruct most of the assumptions on which it is based. To do this he must assess the evidence – choice of words, selection of facts and so on – and draw appropriate inferences, so he gets the message intended rather than the message he expected.

The text functions like a do-it-yourself construction kit. The message in the writer's mind is the perfect piece of furniture. The process of separating this into its component parts and packing them into a box with instructions for reassembly is a little like the

process of putting thoughts into words and organising them into a coherent text. A reader tackling a text resembles the amateur furniture maker unpacking his do-it-yourself kit and trying to work out how the pieces fit together.

It would not be wise to press this analogy far, but it does demonstrate the force of the metaphor *making sense*. The writer has to make sense (like a designer envisaging a perfect table and then shaping each part to be right for its purpose and to fit with all the others). The text itself has to make sense (like a kit containing all the pieces and clear instructions).

Finally, the reader has to make sense, like the amateur making the table; whether it turns out as planned depends not only on the kit, but on whether he understands the basic principles, follows the instructions properly and does not lose many of the pieces. Sometimes, moreover, he may supply pieces of his own and make a table better suited to his purpose – or even a different piece of furniture altogether; but he needs to be a skilled carpenter to risk doing this.

METHODOLOGY HUB by Christine Nuttall

Scanning and skimming

The idea that some parts of a text may be ignored or skipped is strange to some students, but efficient reading, and specifically the techniques of scanning and skimming, require it.

By scanning we mean glancing rapidly through a text either to search for a specific piece of information (e.g. a name, a date) or to get an initial impression of whether the text is suitable for a given purpose (e.g. whether a book on gardening deals with a particular plant disease).

By skimming we mean glancing rapidly through a text to determine its gist, for example, in order to decide whether a research paper is relevant to our own work (not just to determine its field which we can find out by scanning) or to keep ourselves superficially informed about matters that are

not of great importance to us; much of newspaper reading is skimming.

The distinction between the two is not particularly important. In both, the reader forces their eye over print at a rate which permits them to take in only, perhaps, the beginnings and ends of paragraphs (where information is often summarised), chapter headings and so on.

Scanning and skimming are important techniques; they do not remove the need for careful reading, but they enable the reader to select texts, or parts of texts, that are worth spending time on. And skimming to get a top-down view is valuable as a way of approaching difficult texts.

Students need plenty of practice in these techniques; it is a good idea to devise races to practise them, to ensure the necessary pace. Many tasks can be done in groups, which makes the supply of materials more feasible.

2.1 The story behind it

GRAMMAR

- A–B Put students into pairs to check their answers after each exercise.
- C Direct students to the **Grammar Hub** (see below).
- D Use the **Grammar Worksheet** on page W7 for extra practice.

SPEAKING HUB

- A–D Make sure students do not write down their anecdotes word for word first and give whole-class feedback at the end.

GRAMMAR HUB

2.1 Narrative tenses

	Active	Passive
Past simple	I realised it was a great idea.	We were given a month to finish the job.
Past continuous	We were hoping for a better result.	The plans were being drawn up at the time.
Past perfect simple	They had already bought the site.	The architects had been chosen.
Past perfect continuous	We had been walking for hours.	

- We use the past simple in a story or narrative to explain the main events.
We met on Saturday, outside Victoria train station.
- We use the past continuous to describe the background to a story, actions in progress at a particular point or, together with the past simple, to describe actions or situations that were interrupted by shorter events.
The sun was shining when Amy left the house.
- We use the past perfect simple to show that one event happened before the other.
He had waited for over an hour by the time she finally arrived.

- We use the past perfect continuous, often together with the past simple, for actions that were in progress before another action in the past.
I had been working all day so I decided not to go out that night.
- We can use the past simple with *did* + infinitive for emphasis.
He did look very anxious when he left.

Be careful!

- We don't often use the passive form of past perfect continuous.
Someone had been watching us. NOT ~~We had been being watched.~~

2.1 Narrative tenses

A Choose the option in each sentence that is **NOT** correct.

- 1 I ___ what he meant.
 - a had finally been understanding
 - b finally understood
 - c had finally understood
- 2 ___ to wait in the reception area.
 - a They told me
 - b I was telling
 - c I was told
- 3 Jim had been swimming earlier and his hair ___ wet.
 - a was
 - b had got
 - c was getting
- 4 Angie was shocked by what she ___ at the film festival.
 - a had seen
 - b saw
 - c has seen
- 5 He had got the job but he ___ the starting date.
 - a hadn't been being told
 - b wasn't told
 - c hadn't been told
- 6 It was a terrible day and it ___ heavily.
 - a was raining
 - b had been raining
 - c had been rained

B Correct the underlined mistakes. Sometimes more than one answer is possible.

- 1 I realised I left my money at home. **had left**
- 2 When I looked out of the window, I saw that it rained. **was raining / had been raining**
- 3 I did to realise that I had forgotten my keys before I left. **hadn't realised**
- 4 Janine changed her mind about the theatre but it was too late as I already bought the tickets. **had already bought**
- 5 We arrived a little early and we told to wait until the manager was free. **were told**
- 6 Greg went to see the doctor because he wasn't being feeling well. **wasn't feeling / hadn't been feeling / didn't feel**
- 7 As soon as we had finished the discussion, we had left. **left**

C Complete each sentence with the correct form of the verb in brackets, active or passive. Sometimes more than one answer is possible.

- 1 I was angry because I **had been kept / was kept** _____ (I / keep) waiting for an hour.
- 2 The sun was shining and the birds **were singing** _____ (sing) in the trees.
- 3 The reason I was tired was that I **had to walk / had had to walk / 'd had to walk** _____ (have to / walk) all the way home.
had only been working / had only worked
- 4 We _____ (only / work) on the project for a week when it was cancelled.
- 5 Pete **had not been told / was not told** _____ (not / tell) about the change of plans so he knew nothing.
- 6 We couldn't use the living room because it **was being decorated** _____ (decorate).

➤ Go back to page 17.

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. **Ex D**

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. **Ex D**

³We'd been working on a series of snaking arches linked with glass, but while one of our design team was 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. **Ex D**

The worst moments were at the start when we ⁵hadn't been given the funding yet and some of the foundations got 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. **Ex D**

GRAMMAR

Narrative tenses

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

past simple	<u>2</u>	past perfect continuous	<u>3</u>
past continuous	<u>4</u>	past simple passive	<u>6</u>
past perfect simple	<u>1</u>	past perfect passive	<u>5</u>

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

Narrative tenses

- 1 When we tell a story, we use the past simple and past simple passive to explain the main events.
- 2 We use the past perfect simple and past perfect passive to give background information for actions that were completed before the main events of the story.
- 3 We use the past continuous and past perfect continuous 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

P – questions for comment or criticism

G – future in the past

S – inferring meaning

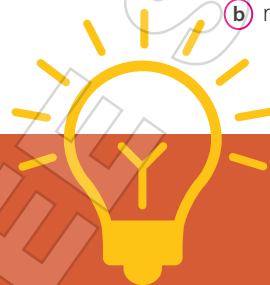
VOCABULARY

Ideas and inspiration

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

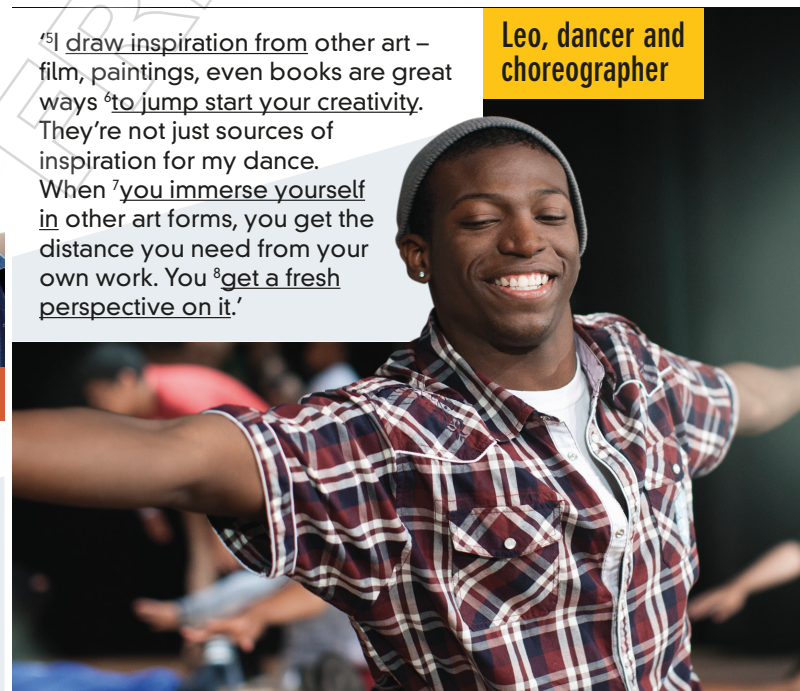
- | | | |
|----------------------------------|---|-------------------------------|
| 1 a find the right location | 5 a get ideas from | 8 a feel more energetic about |
| b find the right mood | b paint a picture of | b get a different view of |
| 2 a abandon an idea | 6 a escape a problem | 9 a find a good idea |
| b develop an idea | b help you to think of some ideas | b am unable to progress |
| 3 a working from nothing | 7 a become very involved with something | 10 a think carefully |
| b working with no equipment | b are about to finish | 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 1 get 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 2 run with an idea and see where it takes me.'



Leo, dancer and choreographer

'I 3 draw inspiration from other art – film, paintings, even books are great ways 4 to jump start your creativity. They're not just sources of inspiration for my dance. When 7 you immerse yourself in other art forms, you get the distance you need from your own work. You 8 get a fresh perspective on it.'



Michelle, director

'3 Working 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 4 to bounce ideas off someone. Even if you disagree, it can help you move forward.'



Sam, playwright

'Although writing is my job, when 9 I 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, 10 you trust your instincts. You just know which ideas to use, which to combine and which to just forget.'

2.2 Creative people

LEAD-IN

Books closed. Write the word *inspiration* on the board. Tell students to write down as many words as they can, using only the letters in the word. Give one or two examples, e.g. *into* or *arts*. Tell them to try to make the longest word they can as well. There are 434 possible words. The longest that students are likely to have heard before are seven letters. Below are some suggested answers:

aspirin, patrons, nations, rations, pianist, anoints

VOCABULARY

A Direct students to the pictures and elicit ideas as to what the people are doing and what the photos have in common. Elicit that they all show people doing some kind of creative work. Tell students to read the four quotes and to think about whether they know the meaning of the underlined phrases. Students choose the correct definitions for the underlined phrases. Encourage them to read the full quotes again to help them use the context to work out the meaning. Do the first one as a class example to demonstrate how to do this. In feedback, be prepared with further examples to ensure all students fully understand the meanings.

B Explain the task and do the first one as an example, referring back to the definitions from Exercise A to check students understand

how to do the task and to consolidate understanding of the meaning. In feedback, ask further questions again to make sure students have understood the meaning of the phrases.

- C** Put students into pairs to discuss the questions. In feedback, encourage students to expand on and justify their answers and to ask each other questions. Monitor, helping where necessary, then get feedback from a few pairs. Use the **Vocabulary Worksheet** on page W8 for extra practice.

Extra activity

Ask students to think of the best idea they've ever had at work or when studying. Give your own example. Tell students to think about:

- what the idea was
- how, when and where they came up with it
- why it was such a good or important idea.

Put students into small groups to share their experiences. Get feedback on some of the most interesting ideas and highlight any good uses of the new lexis you heard as you monitored discussions.

METHODOLOGY HUB by Jim Scrivener

Lexis and skills work

A great deal of lexis work in class occurs in relation to reading and listening tasks. There are definite advantages in this, most importantly because learners meet the language in realistic contexts and see how the items fit into the meaning and style of a whole text.

The text that immediately surrounds a lexical item is referred to as **co-text**. Co-text provides important exposure for learners to samples of language being used. This suggests why texts are often more useful for teaching lexis than lessons that focus on lexis as separated, stand-alone items without such surrounding language. When using reading or listening texts, a focus on lexis may occur before, while or after the students read or listen.

Pre-teaching lexis

The teacher may select some activities specifically designed to revise, teach and practise lexis before moving on to work on the text or recording. The lexis selected for teaching is likely to be that most needed for completion of whatever listening or reading tasks are to be set. Although this is usually called pre-teaching, remember that this work may be helping students to recall items they already know as much as introducing new items. The main aim is to help ensure that the following activity will work (because there will be fewer stumbling blocks of unknown lexical items). This work may, of course, also teach or revise some lexis that may be useful in its own right.

After the first phase of listening or reading work

Once the learners have become comfortable with the text, you can focus attention on lexical items in the text and how they are used. Here are some things that you could ask:

- Can you guess the meaning of this word from the meaning of the text around it?
- Find some words in the text that mean ...

- Find some words in the text connected with the subject of ...
- In line X, what does ... mean?
- Find words and sort them into three separate groups under these headings: ...
- Why does the writer use the word ... here?
- Find words in the text that match this list of synonyms.
- What words come before/after the word ... What other words collocate with this word?
- Can you remember any other phrases you know with this word in them?
- Can you find any multi-word items (i.e. groups of words that go together / chunks)?
- What's the opposite of this word?
- How many different words does the writer use to describe the ...?

Dealing with lexis during reading or listening work

While students are mainly working on reading or listening skills, you are less likely to spend time on lexis, as this might clash with the reading, listening or other aims. During such stages, you are likely only to:

- deal with an item when a student specifically asks about it;
- give brief, to-the-point explanations or translations, rather than detailed presentations;
- offer help quietly to the one or two students who ask, rather than to the whole class;
- sometimes refuse help and tell students to do their best without knowing some items.

Lexis work after the main stages of reading or listening work

Coursebooks frequently offer follow-up tasks and exercises that focus on the use of lexis in the text and encourage learners to try using the items themselves.

2.2 Creative people

LISTENING

- 2.5** **A** Let students compare their answers in pairs, then in feedback record the answers on the board.
- 2.5** **B** Tell students to listen again and to decide which tip Mark likes best. In feedback, ask students to justify their answers.
- C** Put students into pairs to discuss the question. In feedback, ask students to give more information on what they have tried.

PRONUNCIATION

- 2.6** **A** Ask them to decide if the speaker's intonation rises or falls in each question. If students seem unsure about what this means, you could demonstrate rising and falling intonation yourself.
- 2.7** **B** Encourage students to use the questions in Exercise A to help them decide on the intonation patterns. Students work in pairs, and encourage them to say the questions out loud as they do the task.

- C** As an example, ask a student to ask you one of speaker A's questions in Exercise B. Reply with a question for comment or criticism, using the appropriate intonation. Put students into pairs for further practice.

SPEAKING

- A** Tell students to work individually to look at the suggestions for stimulating creativity and to think about the advantages and disadvantages of each.
- B** Put students into pairs to compare their ideas. Get some feedback to see how similar their ideas were.
- C** Ask students to work with their partner to agree on the best suggestion.
- D** Put students into new pairs to discuss the questions. In feedback, encourage them to expand on their answers. Finish with feedback on students' use of language during the activity.

AUDIOSCRIPT

2.5

Listening, Exercise A

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?

Ex A **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.

Ex A **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.

Ex A **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!

Ex A **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.

Ex B **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.

Ex A **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?

Ex A **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.

Ex B **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.

Ex A **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!

B Choose the correct phrases to complete the sentences.

- 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.
- 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*.
- When you're feeling uninspired, talk to other people. *Bouncing ideas off someone* / *Running with an idea* can only help.
- When there are no distractions and you are completely focused, you can truly *get a fresh perspective on* / *immerse yourself in* something.
- 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

- Always carry a pen and paper and note down ideas
- Set your alarm early and try to have ideas as you wake up
- Get into a regular routine
- Immerse yourself in other things
- Bounce ideas around with someone else
- Impose some restrictions
- Trust your instincts

- B LISTEN FOR DETAIL** Listen again. Which of the tips does Mark like? 4, 6

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.
- Isn't that a bit pretentious? (↗)
 - Is he crazy? (↗)
 - Why does she keep writing if it's terrible? (↗)
 - Don't you think? (↗)
 - Is she serious? (↗)
 - 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.

- 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.
- 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*)
- 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.
- 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.

- Are you a creative person?
- How important is the ability to be creative?
- 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

- Ex C 1 You would trade having privacy for being world famous.
1 2 3 4 5
- Ex C 2 You are very focused on one kind of career. You are not open-minded to other career choices.
1 2 3 4 5
- Ex C 3 You would describe yourself as a highly-motivated person.
1 2 3 4 5
- Ex C 4 You are thick skinned. You don't mind being criticised.
1 2 3 4 5
- Ex C 5 You would rather be self-employed than do part-time work for someone else for the same money.
1 2 3 4 5
- Ex C 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
- Ex C 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.



Ex C Q1

ANDREA BOCELLI

Ex C Q2 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, Q2 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 Ex C Q2 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

2.2 Creative people

VOCABULARY

- A Put students into pairs to discuss the questions. In feedback, ask the students which of their classmates they think are cut out for fame and why.
- B Direct students to the **Communication Hub** (see TB121).
- C Draw students' attention to the information in the *Compound adjectives* box to help them find the compound adjectives. Remind them that all the compound adjectives are from Exercise A, but you could also ask if they remember any compound adjectives, without looking back at the quiz yet. When students have finished, tell them to look at the quiz to check. Finish with class feedback, and check understanding of the compound adjectives where necessary.
- D Direct students to the **Vocabulary Hub** (see TB121).

- E Put students into pairs to discuss the questions. Give your own example, and use some of the compound adjectives from Exercises A and C if possible. Get feedback on some of the students' opinions. Use the **Vocabulary Worksheet** on page W9 for extra practice.

Extra activity

If students had very strong and differing opinions on the questions, you could turn it into a debate. Split the class into two groups, one that is positive about fame and one that is negative about it. Give them time to prepare their arguments before holding the debate. For a small class, this could be done as a whole-class activity. For a larger class, make groups of four with two for and two against the statement. Finish with feedback on whose arguments were more convincing and also on students' use of language during the debate.

TEACHING IDEA by David Seymour and Maria Popova

My hero

Use this activity to extend the theme of celebrities and role models.

- What makes someone a hero?
- Did you have a hero at school? Tell us about him/her.

Think of a famous hero and imagine you are that person. Stand at the front of the class and answer the students' questions. You

can only answer *yes* or *no*. They will try to guess who you are. (If they can't think of a hero, give them one of these.)

Mahatma Gandhi, James Bond, Nelson Mandela, Superman, Robin Hood, Bob Marley, Princess Diana, Che Guevara, Neil Armstrong, Mother Theresa, Abraham Lincoln, Leonardo da Vinci, Joan of Arc, Martin Luther King, J. K. Rowling, Muhammad Ali, Elvis Presley, Rosa Parks, Desmond Tutu, Stephen King, Anne Frank, Stephen Hawking, Audrey Hepburn, Billie Holiday, Serena Williams, Eva Perón

GRAMMAR HUB

2.2 Future in the past

	Future in the past
Past continuous	We were travelling to Australia the next day.
<i>was/were going to</i>	Sam was going to start looking for another job.
<i>would + infinitive</i>	I thought it would be nice to take a gift.
<i>was/were to + infinitive</i>	Jody was to contact me as soon as her plane landed.
<i>was/were to + perfect infinitive</i>	Jody was to have contacted me as soon as her plane landed.
<i>was/were about to + infinitive</i>	We were about to leave the house when the phone rang.

- When we are talking about the past, we sometimes need to talk about things that had not yet happened. We can use the past continuous or *was/were going to* for this.

*When I saw her, she was leaving the next day.
Jim was going to meet Mary that evening.*

- We can use the past form of *will* (*would*).
- We can also use past forms of the verb *be* with the infinitive or the perfect infinitive. The infinitive can be used for events that came true or didn't come true.

*That discovery would turn out to be important later on.
He was to deliver the report on Tuesday. (And he did.)
He was to deliver the report on Tuesday. (But he failed.)*

The perfect infinitive is usually only used for events that didn't come true.

*He was to have delivered the report on Tuesday.
(But he failed.)*

- We can also use past forms of *be + supposed to + infinitive* or perfect infinitive. These are often, but not always, used for events that didn't come true.

He was supposed to have delivered the report on Tuesday. (But he failed.)

He wasn't supposed to look at the files. (But he did anyway.)

- To describe something that was going to happen soon, we use the past form of the verb *be* with the word *about*. Sometimes we add the word *just*.

She had her coat on because she was (just) about to take the dog for a walk.

Be careful!

- You may need to make other changes to pronouns, times, places, etc, in the same way as you do in reported speech.
*Anna was leaving for Canada the following day.
NOT Anna was leaving for Canada tomorrow.*

2.2 Creative people

READING

- A Draw students' attention to the pictures, and elicit what they know about the people shown.
- B Set a time limit and tell students to read the article quite quickly to find out what the four people's stories have in common. Let students compare their ideas in pairs before taking class feedback.
- C Tell students to read the information in the *Inferring meaning* box, and ask students if they think this is true about the way articles are written in their language(s). Tell them to think about this as they read again and answer the questions.
- D Put students into pairs to discuss the questions and monitor to help with ideas or language where needed.

GRAMMAR

- A Refer students to the underlined phrases in the article and elicit what they have in common. Tell them to use these examples to help them complete the rules in the *Future in the past* box.
- B Direct students to the **Grammar Hub** (see TB20 and below).
- C Elicit one or two examples for the first one, then put students into pairs to continue. In feedback, record the students' ideas on the board, and see how many different sentences the class can think of for each situation. Use the **Grammar Worksheet** on page W10 for extra practice.

SPEAKING HUB

- A Give your own example, explaining what the change of plans was and what effect it had on your life. Encourage students to react to your story and ask you further questions. Tell students to choose one of the situations to talk about for themselves or to think of their own idea.

- B Students make notes to prepare to tell their anecdote. Monitor to help with language if needed, and make sure students are just making brief notes and not writing out their whole story word for word.
- C Put students into pairs to share their experiences. Circulate, prompting and helping out where necessary. You can also collect examples of good language use and errors as you monitor.
- D Encourage students to listen carefully and to ask each other follow-up questions. When both students have told their story, re-pair students to repeat the task with a new partner. In feedback, ask students to tell the class something interesting they learnt about one of their partners. Encourage the rest of the class to ask questions as well.

Extra activity

Use this activity for further practice of future in the past structures.

Brainstorm an example of an event that has changed someone's life, e.g. *winning a large sum of money*. Brainstorm some sentences for what the person was going to do, was about to do, was supposed to do, etc before winning the money. Then tell students to think of a different life event and to write some sentences using the future in the past structures from this lesson to explain what the person's life was like just before it happened. Tell students that their partner will have to guess what the event is, so they shouldn't make their sentences too obvious or repetitive. Put students into small groups to read their sentences and to guess what each other's events were. Finish with feedback on students' use of language in the activity.

GRAMMAR HUB

2.2 Future in the past

- A Choose the correct options to complete the sentences.

- 1 I couldn't go to the party because I would take / was taking a test the next day.
- 2 When we were at school together, he was becoming / going to become a doctor.
- 3 They thought it will / would be fun to play a trick on us.
- 4 Our new TV was to have been delivered / delivering yesterday but it didn't come.
- 5 I was about / about to ask him where he got the money when he made an excuse and left.
- 6 When the film was released, few people thought it would be / was being a success.
- 7 The fingerprints found at the scene of the crime were being / were to be vital in solving it.
- 8 Thinking there was no way he was going / would to get into university, he didn't even apply.

- B Write one word in each gap to complete the sentences.

- 1 Sonja was about to get on the train when she realised she'd left her ticket at home.
- 2 Philippe couldn't believe he was actually going to graduate in three weeks' time.
- 3 We all knew it would be fun to enter the competition.
- 4 Both girls truly believed they were going to be famous one day.
- 5 At that point it dawned on me that London was to be my new home.
- 6 Marie was just about to give in her report when she spotted the mistake.

➤ Go back to page 21.

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? **All four started their careers after meeting someone by chance.**
- 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?
She didn't have an American accent and most roles probably needed one.
 - Does Andrea Bocelli still work as a lawyer?
No. He became a lawyer, but he probably had to give it up to go on tour.
 - What do we know about Harrison Ford's personality when he was younger? **Probably quite independent and ambitious – he left college to move to Hollywood, got frustrated about not getting roles.**
 - How did Grandma Moses learn to paint? **Probably self-taught. No formal training and started painting as a hobby.**
- 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.** **Ex C Q3**
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. **Ex C Q3**
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. **Ex C Q3**
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. **Ex C Q4**
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. **Ex C Q4**
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? **Behind Liverpool Street station, London; Granary Square, London**
- 2 What do you think they are? **Both form part of the London Design Festival.**

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 **There's nowhere quite like London.**
- 3 Dubai **There's nowhere else where you've got the range of shops.**
- 4 New York **There's nowhere on Earth like New York for bookshops.**
- 5 Italy **There's nowhere quite like Italy when it comes to food.**
- 6 Brazil **There's nowhere else on Earth like Brazil during Carnival.**

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? **use of colour**
- 2 What does each of the following people think the message of the painted paper is?
 - Amanda **about feelings of isolation in the digital age**
 - Malcolm **exposing how superficial connections are**
 - male customer **comment on the current political situation**
- 3 Whose opinion is most popular amongst the three of them? **the male customer's**
- 4 What misunderstanding has occurred?
The 'art' is just samples used by Sam and Harry to decide what colour to paint the wall.

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? **Sam has interrupted; Amanda wants to finish her point.**
- 2 Why do we use expressions like this when we're speaking? **when we want to finish our point**

Read the information in the box. Which of the ways of managing a discussion (1–5) are used in the exchange in Exercise A? **1, 4**

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. | d |
| 2 Taking the floor: Signal that you are now going to join a debate or discussion. | c |
| 3 Returning to a point: Indicate that you want to further discuss a point that you previously made. | a |
| 4 Stopping an interruption: Tell the person who is trying to interrupt that you want to finish your point first. | b |
| 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. | e |
-
- 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.

2.3 Art and design

City design festival

- A** Put students into pairs to look at the pictures and to discuss the questions. Get some feedback on their ideas, but don't confirm or reject any answers at this stage.
- B** ▶ Tell students to watch the video to check their answers. Before playing the video, point out the glossary with definitions of some vocabulary that appears in it, and check for understanding.
- C-D** ▶ Put students into pairs to check answers before whole-class feedback.

AUTHENTIC ENGLISH

- A** Point out the sentences from the video and the information in the box about *nowhere phrases*. Give some examples of your own of how you could use some of the phrases in the box.
- B** Tell students to look at the example then to write some similar sentences about the other places. In feedback, write some of the students' sentences on the board. Make it clear that there are a lot of possible answers, but correct or reformulate any that sound awkward or unnatural.
- C** Give your own example, then put students into pairs to tell each other about some of their favourite places. Get feedback from a few students, and see if others know the places and if they agree.

Art critics

- A** Put students into pairs to discuss the questions. Get feedback to find out how similar or different their opinions are.
- B** ▶ Tell students to watch the video and to answer the questions. In feedback, ask students to justify their answers with reference to what exactly the speakers said. You can find the **videocript** for *Art critics* on the Teacher's Resource Centre.

▶ VIDEOSCRIPT

City design festival

N = Narrator **C = Camille Walala** **F1 = Female 1**
F2 = Female 2 **A = Adam Nathaniel Furman**
B = Ben Evans

- N:** A dramatic splash of colour lurks behind Liverpool Street Station, creating a surprise and playful environment. Something its designer, Camille Walala, was keen to create.
- C:** When I saw the place, I just thought I wanted to do something a bit like fun and, and bring an element of surprise for people who work around here. What I love about doing installation, like outdoor installation, it can be, it makes design much more accessible and people might just come here by surprise and yet finally stay one hour or two.
- N:** The textile designer was born in France but has lived in London for the past 20 years and says there's nowhere quite like it, especially when it comes to design.
- C:** I absolutely love London, it's like ... it's like an eccentricity that you've got nowhere else, and I think, um, yeah, to be able to do something like this in London is pretty amazing.

SPEAKING SKILL

- A** Put students into pairs to read the extract from the video and to answer the questions. In feedback, ask students if they use similar expressions in these situations in their language(s).
- B** Point out the information in the box about *Managing a discussion*. Draw students' attention to sentences a–e, and point out that these are examples of each of these five ways. Elicit the first one as an example, then tell students to underline the phrases used to manage a discussion in sentences a–e.
- C** Elicit the first one as an example, then tell students to match the other sentences to the other ways. Ask students to check their answers in pairs before checking as a class.
- D** Demonstrate with a couple of stronger students, then put students into small groups to discuss the other topics. Monitor attentively, then give feedback on how well students managed the discussion.

SPEAKING HUB

- A** Explain that students are going to be speaking in a small group, but first to prepare their ideas individually. Draw their attention to the picture on page 13 and allow them time to think of ideas.
- B** Instruct students to discuss the work of art. Encourage them to interrupt, ask questions and use the strategies for managing a conversation seen earlier.

Extra activity

Tell students to think of more examples of works of art they like or admire. Encourage them to find pictures on their phones and to research background information about the works of art. Put students into small groups to tell each other about the works of art and why they like them.

- F1:** I think it's fantastic. There's nowhere else really in the UK where you can just walk down the street and see exciting things like this every day.
- F2:** I really, really like it. I think it's fun, it's playful. It looks like a bouncy castle, although, we're, I guess, we're not really allowed to bounce off of it, er, but it's what London needs, I think, at the moment.
- N:** Not far away, four giant colourful tiled gates are dominating Granary Square, drawing inspiration from some of London's tiled Underground stations.
- A:** I think people very often tend to think that ceramics are something you have on your bathroom floor or in the splashback in your kitchen, but, actually, across countries from Turkey to Iran to Italy to the United Kingdom, there is an incredible tradition for hundreds and hundreds of years of covering buildings in monumental ways, monumental architectures with ceramic products.
- B:** London's design community is very international. Most of our designers don't have British passports, but they've chosen to live and work in our great city, and it's easy for them to go and work anywhere they like in the world.
- N:** But for now London is celebrating its dominance in a very bold way.

2 Writing

Write a review

W writing concisely

A Read this announcement and answer the questions.

Reviews wanted

Have you recently read a classic book or watched a classic film? We're starting a series of reviews of classic books and films and we want your opinions. Is the book or film as good as everyone says it is? Is it still relevant today? Please send us a review for the college paper. Write 220–260 words.

- 1 What should be reviewed?
- 2 What questions should be addressed by the review?
- 3 Who is the target audience?
- 4 How long should the review be?

B Read the review. Does the writer agree that the book deserves its reputation as a classic? Which parts of the review tell you this?

Alice's Adventures in Wonderland

Ex E
Ex E
Ex B
1 Fantasy children's novel *Alice's Adventures in Wonderland* was published in 1865. The book, adapted for film and television and translated into over 100 languages, fully deserves its reputation as a classic and is just as fun today as it always was.

2 At the start of the story, Alice sees a white rabbit wearing clothes and talking to himself. Following the rabbit, she falls down a hole into a bizarre world of strange and wonderful creatures, including a snooty caterpillar and the mysterious, grinning Cheshire Cat.

3 One of the reasons that *Alice's Adventures in Wonderland* is so popular is that it is a nonsense story. It's not a typical linear story or a story with logic and a moral. It's about the strange situations and unusual characters created by the author, and they surprise and delight readers.

4 Another reason for the book's enduring popularity is Lewis Carroll's playful use of language. The story is full of riddles, puzzles, puns and made-up words. One of the most famous examples is the 'unbirthday party' at the Mad Hatter's tea party.

Ex B
5 *Alice's Adventures in Wonderland* is without doubt a classic book that has captured the imaginations of generations of children and adults. Its creative story, characters and playful use of language make it a unique story – and one that everybody should read at least once.

C Look at the review and identify which paragraph contains the following information.

- a an overall opinion of the work and a recommendation **5**
- b key information about the work and a general opinion of it **1**
- c analysis of a second positive or negative aspect of the work **4**
- d a plot summary or description of the work **2**
- e analysis of one positive or negative aspect of the work **3**

D Read the review again and answer the questions.

1 Which characters from the book are mentioned? **Alice, the white rabbit, a snooty caterpillar, the Cheshire Cat, the Mad Hatter**

2 How is the story of this book different to most other books?
it is not linear; it has no logic/moral

3 What example of playful use of language does the writer give?
'unbirthday party'

E Find features of concise description in the text. Use the information in the box to help you.

Writing concisely

If you need to write concisely, you can use some of the following features:

- noun phrases: *English writer and mathematician Charles Dodgson*
- reduced relative clauses: *Charles Dodgson, writer and mathematician, published his first book.*
- participle clauses: *Educated at home, Dodgson wrote poems and short stories.*

WRITING

A PREPARE Look again at the announcement in Exercise A.

B PLAN Plan your review. Use your answers to question 2 in Exercise A to help you.

C WRITE Write your review. Use your plan to help you.

D REVIEW Exchange your review with a partner. Do you have similar information? Underline any information that you don't think is correct.

E EDIT Read your partner's comments. Rewrite any parts you think should change.

Answers

- 1 a classic book or film
- 2 Is it as good as everyone says it is? Is it still relevant today?
- 3 college students
- 4 220–260 words

Answers

Yes. The end of the first paragraph and the final paragraph.

Refer students to this review as a model for the writing task.

Remind students to refer back to the box on writing concisely as they write.

Again ask students to refer to the box when evaluating and editing their partner's review.

WRITING 157

WRITING

- A Elicit *review* and ask students what kind of things can be reviewed, e.g. *films, books, restaurants, hotels*, etc. Tell students to read the announcement and to answer the questions.
- B Students read the review and answer the questions. Encourage them to underline the parts of the review where they find the answers, and in feedback ask them to refer to these.
- C Tell students to look at the review again and explain the task. They check their answers in pairs before whole-class feedback.
- D Students read the review one more time and answer the questions.
- E Point out the information in the box about *Writing concisely*. Elicit one example from the review, then tell students to find more.

WRITING TASK

- A Explain that students are going to write a review as described in the announcement in Exercise A. Tell them to read the announcement again and to decide what book or film they want to review.
- B Students plan their review, thinking about the questions posed in the announcement. Remind them about how the information is organised into different paragraphs in the review from Exercise B.
- C Tell students to use their plan to help them write their review. If there isn't time in class, this can be set as homework. Remind them about the tips for writing concisely.
- D Ask students to swap reviews with a partner and to read each other's. Tell them to add comments and to underline anything they don't think is correct. Monitor to help and prompt where necessary.
- E Tell students to swap reviews back, read their partner's comments and to make any changes they think necessary. Finish with some whole-class feedback on how similar students' reviews were. How similar are the students' tastes?

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 **hilarious**.
- 2 **A:** I thought her performance was amazing.
B: She was **sensational**. She deserves an Oscar.
- 3 **A:** Have you read this book? I'm finding it pretty dull.
B: Yeah, it's a bit **tedious**, isn't it?
- 4 **A:** It was such an innovative musical. I loved it.
B: Me, too. As you say, it was **groundbreaking**.
- 5 **A:** Shall we turn this off? It's just car chase after car chase.
B: Yeah, it's kind of **repetitive**, isn't it?
- 6 **A:** Do you like her work? Her pieces are very unusual.
B: She's **unconventional**, 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. **Immerse** yourself in a TV show for 30 minutes.
- 2 **Bounce** ideas around with your best friend. Ask them for a **fresh** perspective.
- 3 **Draw** inspiration from a piece of music.
- 4 Whenever you **hit** a wall, go for a walk.
- 5 Drink coffee to **stimulate** your creativity.
- 6 Don't think carefully – just **run** with an idea. **Trust** 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- **g**
 - 2 It's a well- **d**
 - 3 You need to be highly **f**
 - 4 Most people won't become world- **h**
 - 5 It's like being self- **c**
 - 6 There are a lot of late- **a**
 - 7 You have to be open- **e**
 - 8 It's a high- **b**
- 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 **joined** (join) a drama group in a nearby town and they ² **performed** (perform) a show every year. That year, we ³ **were doing / did** (do) *Peter Pan*. We ⁴ **had been rehearsing / rehearsed** (rehearse) for weeks. I ⁵ **had been given / was given** (give) a pretty big role – I ⁶ **was playing / played** (play) Michael, the smallest of the children Peter Pan ⁷ **brings / brought** (bring) to Neverland. I ⁸ **remember** (remember) how nervous I ⁹ **was** (be) when we ¹⁰ **peeked** (peek) out from behind the curtain to see the people in the audience. However, it was worth all the nerves when the audience ¹¹ **applauded** (applaud) at the end. I ¹² **felt** (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.