

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

CREATIVITY

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

Aristotle

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

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, or goal, 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.

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

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

C Go to the Vocabulary Hub on page 142.

D What art forms are being described in Exercise B?

- 1 a painting 2 a (comedy) movie 3 a sculpture / 4 a photograph 5 a dance performance / a musical / an installation

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

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

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

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



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. *movies*, 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 practice 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 movie, painting, art installation, photograph or show that you know. If there is time, this could be done as a quick activity, with students reconstructing your short text or completing a fill-in-the-blank 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 movies, plays, exhibits, 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 aloud 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 write down examples of common or useful vocabulary. In whole-class feedback, ask each group to write on the 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. movie

theaters, theaters, galleries, museums, etc. (Ask students to specify movies, plays and exhibits.)

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

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 specialized knowledge; the story behind the painting – there are many subjects in the composition and the show 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 realized 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 write 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.

AUDIO SCRIPT

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 little 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 center 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. **Ex D Q1** On first inspection, it seems that the Infanta is the subject – after all, she's in the center of the painting. But then, if you look in the background, there appears to be a mirror that shows **Ex D Q2** the King and Queen. This suggests that the artist is actually painting their portrait. So we, the viewer, are actually seeing the world through the eyes of the King and Queen. The Infanta and her companions are merely watching.

P: So, it's a portrait of the King and Queen, not the Infanta. Is that right?

C: Well ... some people think so, yes. Even though the image of them is really small.

P: That's a very imaginative idea – and really unusual for a royal portrait I'm guessing.

C: Yes, absolutely. However ... there's one other interpretation that I like. Some people believe that the scene we see is actually just the reflection in a large mirror. **Ex D Q3** What we're seeing is the artist at work in his studio.

P: So this may even be a self-portrait?

C: Exactly. The point of the picture may be to show us the artist's life – this is his studio, this is what it was like when he was painting a portrait. It's actually a very complex composition. It's like a puzzle for the viewer to decide what is really happening.

P: It's fascinating – and I'm not sure which interpretation I like best. Anyway, why did you choose it as your favorite 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 show *More than meets the eye*. Are there similar radio shows 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 fairly 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 show?

- 2 What questions will be answered?

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

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

- 1 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

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

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

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

- 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 movie 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 movies soap operas

A: You like Spider-Man comicbooks.
B: No, I like Batman not Spider-Man.

SPEAKING

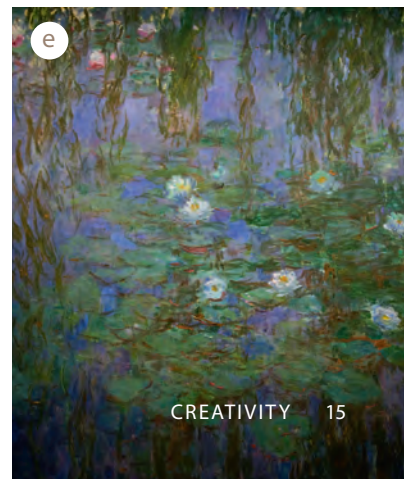
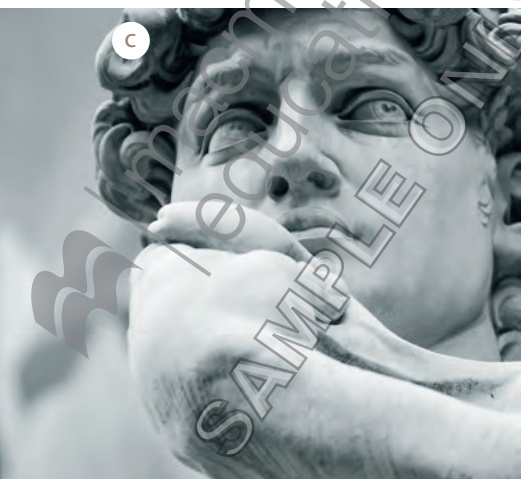
A Choose a work of art that you really like. It could be a painting, a sculpture, a photograph, a movie, a book, a play, a poem or a song.

B PLAN Write 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 he or she 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 soccer fields.

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 a lot 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 government officials 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. ¹I'd always loved the thought of a lost civilization in a volcanic crater, and when I saw the lunar landscape of the old Cornish clay pits, ²I realized they'd be the perfect site.

A friend put me in touch with an architecture firm. **Ex D1** 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 crazy, 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, eager 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 the 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 realize 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 organizing 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 envisioning 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, maybe, the beginnings and ends of paragraphs (where information is usually summarized), 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 practice 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 Voice	Passive Voice
Simple past	I realized it was a great idea.	We were given a month to finish the job.
Past progressive	We were hoping for a better result.	The plans were being drawn up at the time.
Past perfect	They had already bought the site.	The architects had been chosen.
Past perfect progressive	We had been walking for hours.	

- We use the simple past in a story or narrative to explain the main events.
We met on Saturday, outside Victoria train station.
- We use the past progressive to describe the background to a story, actions in progress at a particular point or together with the simple past, 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 to show that one event happened before the other.
He had waited for over an hour by the time she finally arrived.

- We usually use the past perfect progressive together with the simple past, 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 simple past with *did* + base form for emphasis.
He did look very anxious when he left.

Be careful!

- We don't usually use the passive voice form of past perfect progressive.
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.

- I ___ what he meant.
 a had finally been understanding
 b finally understood
 c had finally understood
- ___ to wait in the reception area.
 a They told me
 b I was telling
 c I was told
- Jim had been swimming earlier and his hair ___ wet.
 a was
 b had got
 c was getting
- Angie was shocked by what she ___ at the film festival.
 a had seen
 b saw
 c has seen
- He had gotten the job but he ___ the starting date.
 a hadn't been being told
 b wasn't told
 c hadn't been told
- 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.

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

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

- I was angry because I **had been kept / was kept** (/ / keep) waiting for an hour.
- The sun was shining and the birds **were singing** (sing) in the trees.
- 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
- We _____ (only / work) on the project for a week when it was canceled.
- Pete **had not been told / was not told** (not / tell) about the change of plans so he knew nothing.
- 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 like 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 figure out costs, 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 teams were cleaning up, they realized 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-meter 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 beginning when we hadn'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.

GRAMMAR

Narrative tenses

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

simple past	<u>2</u>	past perfect progressive	<u>3</u>
past progressive	<u>4</u>	simple past passive voice	<u>6</u>
past perfect	<u>1</u>	past perfect passive voice	<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 simple past and simple past passive voice to explain the main events.
- 2 We use the past perfect and past perfect passive voice to give background information for actions that were completed before the main events of the story.
- 3 We use the past progressive and past perfect progressive 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 sick 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

b find the right mood

2 **a** abandon an idea

b develop an idea

3 **a** working from nothing

b working with no equipment

4 **a** steal someone's ideas

b discuss something with someone

5 **a** get ideas from

b paint a picture of

6 **a** escape a problem

b help you to think of some ideas

7 **a** become very involved with something

b are about to finish

8 **a** feel more energetic about

b get a different view of

9 **a** find a good idea

b am unable to progress

10 **a** think carefully

b rely on your feelings

SPARKING IDEAS



Jasmine, artist

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



Leo, dancer and choreographer

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



Michelle, director

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



Sam, playwright

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

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 usually 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 review, teach and practice 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 review 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, since this might clash with the reading, listening or other goals. 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

Textbooks 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

- A** Let students compare their answers in pairs, then in feedback record the answers on the board.
- 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

- 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.
- 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 aloud 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.

AUDIO SCRIPT

2.5

Listening, Exercise A

M = Mark L = Lauren

- L:** Hi Mark, how's the dissertation going?
- M:** Terrible, Lauren. I'm stuck. I have no ideas today. Zero.
- L:** Oh, no. How awful! But did you see that article Simon shared about how people find inspiration? It's really interesting.
- M:** Yeah? He's always sharing self-help stuff, but ...
- L:** No, but this one's different. It's real artists, writers, directors, musicians and dancers talking about how they come up with their ideas.
- M:** Hmm ... So, what did they say then?
- L:** Oh ... let me find it. Here we go. OK. This person's a fashion designer and he says, 'Inspiration can strike at any time. I sometimes get ideas when I'm out shopping or walking in the park. I always carry a pen and paper with me, so I can sketch it or write it down. Sometimes the smallest thing can trigger an idea. A flower, a smile, a color.'
- Ex A**
- M:** OK. Isn't that somewhat pretentious? Can't he just use his phone to write notes? And anyway a blank notebook is still a blank notebook.
- L:** OK, here's an artist – he says the best time for him to get ideas is very early in the morning – when you're not exactly awake and not exactly asleep. He often sets his alarm for 4 am, so he can get into the right state of mind to have ideas.
- Ex A**
- 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 have 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 movie. 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 little ... 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 usually read each other's work, so we're used to helping each other. She also thinks 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 B**
- M:** OK, it's very 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:** Thanks, Lauren!

B Choose the correct phrases to complete the sentences.

- I've just *gotten into the right state of mind* / *hit a wall* with this project. I have 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 write 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 parentheses to show whether the intonation rises (↗) or falls (↘) at the end of each sentence.

- Isn't that a little 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? (↗)

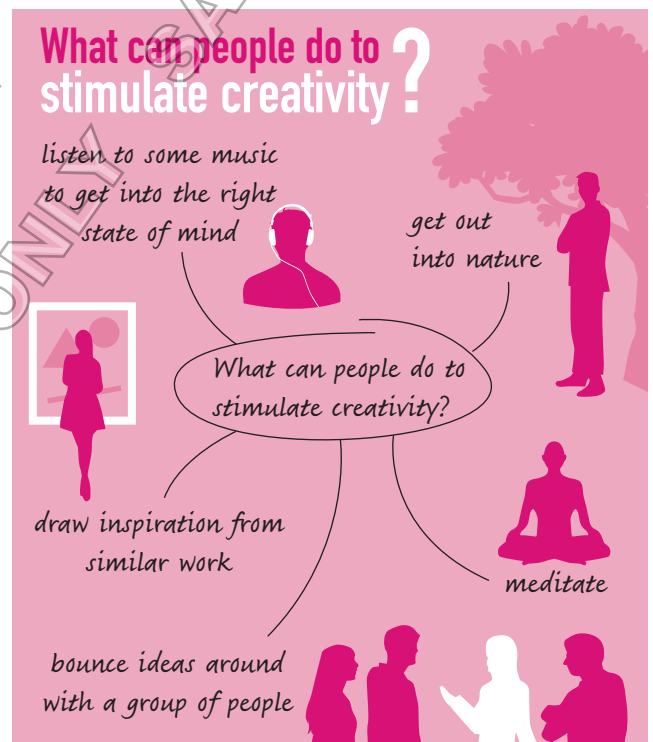
- B** Choose the correct intonation for the questions. Then listen to check your answers.

- 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 criticized.
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 modeling work, money was tight. One day she was trying to cash a check 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 check. 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 movie 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, 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. Zucchero, a famous Italian singer, heard him sing, and thought that he would be perfect for a demo he wanted to make. As a result of that meeting, Bocelli ended up going on tour with Zucchero. Bocelli even sang at Zucchero'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 colored 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 progressive <i>was/were going to</i>	We were traveling to Australia the next day.
<i>would + base form</i>	Sam was going to start looking for another job.
<i>was/were + infinitive</i>	I thought it would be nice to take a gift.
<i>was/were + perfect infinitive</i>	Jody was to contact me as soon as her plane landed.
<i>was/were about to + base form</i>	Jody was to have contacted me as soon as her plane landed.
	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 progressive 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*).

That discovery would turn out to be important later on.

- 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.

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 + base form* 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 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 write notes to prepare to tell their anecdote. Monitor to help with language if needed, and make sure students are just writing 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 learned 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 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 movie 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 college, he didn't even apply.

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

- 1 Sonja _____ was _____ about to get on the train when she realized 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.

- 1 Why was Charlize Theron unable to get speaking roles?
She didn't have an American accent and most roles probably needed one.
- 2 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.
- 3 What do we know about Harrison Ford's personality when he was younger? **Probably fairly independent and ambitious – he left college to move to Hollywood, got frustrated about not getting roles.**
- 4 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

- 1 Which was the most interesting story? Why?
- 2 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 learned to become a self-employed carpenter. Ex C Q3 One day, movie director George Lucas hired Ford to make some cabinets for his home and after meeting him, decided to cast him in a movie he was making called *American Graffiti*. When Lucas was auditioning actors for his next movie, he was one actor short so he asked Ford to help out. In the end, he cast Ford and the movie, *Star Wars*, would go on to become a huge hit and make Ford a star.



GRANDMA MOSES

Grandma Moses (Anna Mary Robertson Moses) became a famous painter at the age of 80 – despite not having had any formal training. She was born in 1860 and raised on her parents' farm. She didn't attend school regularly, because she knew she would be leaving home to start working on another farm when she was 12. She married at 17, was widowed at 47, and retired at 76. In fact, she didn't start painting until she took it up as a hobby at the age of 78. 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 store. 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

- 1 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.
- 2 We use be + to + base form 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.

- 1 You didn't get up early today.
- 2 You missed your train or bus this morning.
- 3 You didn't eat lunch yesterday.
- 4 You got lost in the city.
- 5 You went to see a movie 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** Write 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. Check (✓) 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 have the range of stores.**
- 4 New York **There's nowhere on Earth like New York for bookstores.**
- 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 favorite places (countries, cities, restaurants, stores, museums, etc) and why they are unique.

▶ Art critics



SAM



MALCOLM



AMANDA



HARRY



EMILY

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 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 color**
- 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 among 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 color 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 little 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 interrupted Amanda; 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**

- 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 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 colors 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 movie.

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 favorite 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 **video script** for *Art critics* on the Teacher's Resource Center.

▶ VIDEO SCRIPT

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 color 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 colorful 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

writing concisely

A Read this announcement and answer the questions.

Reviews wanted

Have you recently read a classic book or watched a classic movie? We're starting a series of reviews of classic books and movies and we want your opinions. Is the book or movie 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** 1 Fantasy children's novel *Alice's Adventures in Wonderland* was published in 1865. The book, adapted for movies 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.
- Ex E**
- Ex B**
- Ex E** 2 At the beginning 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.
- Ex B** 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 a 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**
- key information about the work and a general opinion of it **1**
- analysis of a second positive or negative aspect of the work **4**
- a plot summary or description of the work **2**
- 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 adjective clauses: *Charles Dodgson, writer and mathematician, published his first book*
- participle clauses: *Educated at home, Dodgson wrote poems and short stories.*

WRITING

- PREPARE** Look again at the announcement in Exercise A.
- PLAN** Plan your review. Use your answers to question 2 in Exercise A to help you.
- WRITE** Write your review. Use your plan to help you.
- REVIEW** Exchange your review with a partner. Do you have similar information? Underline any information that you don't think is correct.
- EDIT** Read your partner's comments. Rewrite any parts you think should change.

Answers

- 1 a classic book or movie
- 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

- ELICIT REVIEW** Elicit review and ask students what kind of things can be reviewed, e.g. *movies, books, restaurants, hotels*, etc. Tell students to read the announcement and to answer the questions.
- STUDENTS READ** 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.
- STUDENTS CHECK** Tell students to look at the review again and explain the task. They check their answers in pairs before whole-class feedback.
- STUDENTS READ** Students read the review one more time and answer the questions.
- STUDENTS FIND** Point out the information in the box about *Writing concisely*. Elicit one example from the review, then tell students to find more.

WRITING TASK

- EXPLAIN** 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 movie they want to review.
- STUDENTS PLAN** Students plan their review, thinking about the questions posed in the announcement. Remind them about how the information is organized into different paragraphs in the review from Exercise B.
- STUDENTS WRITE** 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.
- STUDENTS REVIEW** 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.
- STUDENTS EDIT** 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

- A:** That was a really funny movie. I was crying with laughter.
B: Yes, it was hilarious.
- A:** I thought her performance was amazing.
B: She was sensational. She deserves an Oscar.
- A:** Have you read this book? I'm finding it pretty dull.
B: Yeah, it's a little tedious, isn't it?
- A:** It was such an innovative musical. I loved it.
B: Me, too. As you say, it was groundbreaking.
- A:** Can we turn this off? It's just car chase after car chase.
B: Yeah, it's kind of repetitive, isn't it?
- 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

- Take a break. Immerse yourself in a TV show for 30 minutes.
 - Bounce ideas around with your best friend. Ask them for a fresh perspective.
 - Draw inspiration from a piece of music.
 - Whenever you hit a wall, take a walk.
 - Drink coffee to stimulate your creativity.
 - 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.**

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

GRAMMAR

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



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 practicing for the next show.

B Choose the correct option to complete the sentences.

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