

American Language Hub

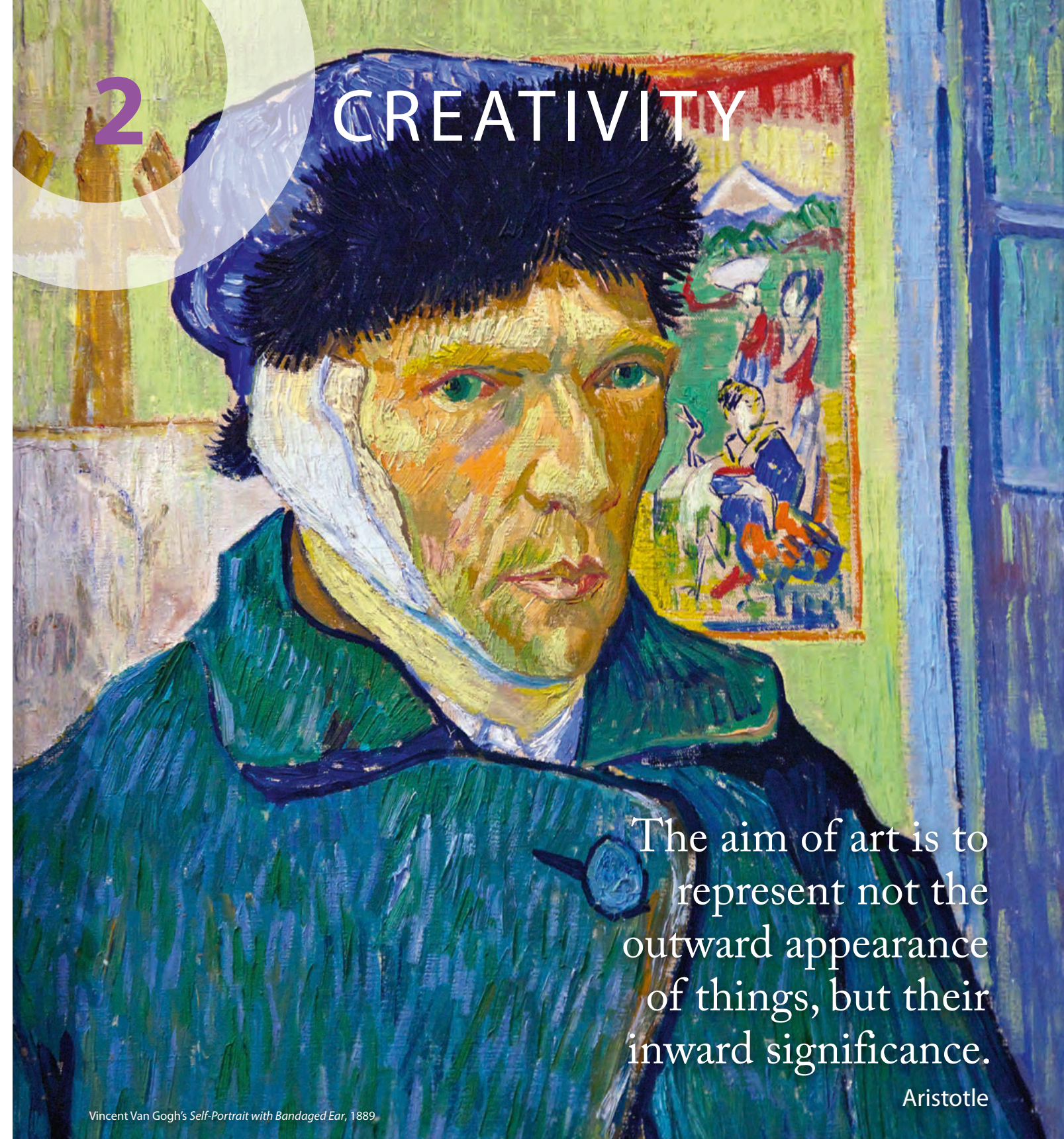


LEVEL 4
Student's Book

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LOUIS ROGERS





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

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

Aristotle

OBJECTIVES

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

Work with a partner. Discuss the questions.

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

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?

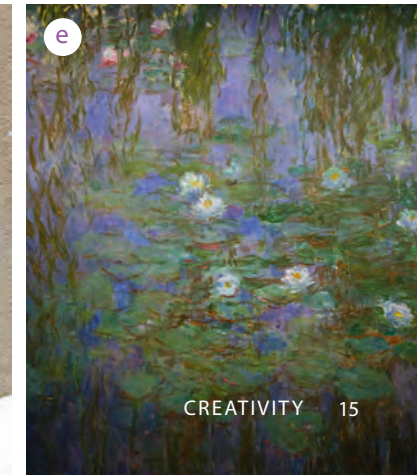
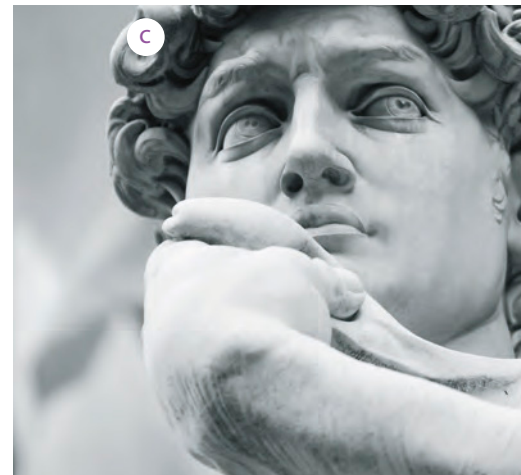
1 _____ 2 _____ 3 _____ 4 _____ 5 _____

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

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

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

- 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 become a little **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 little **acclaimed** / **pretentious**, as if the artist is trying too hard to be different.
- 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.
- 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.



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.

- What topics will be discussed in the show?
- 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.

- _____
- _____
- _____

E SPEAK Work in pairs and discuss the questions.

- Who do you think the subject of the painting is?
- 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 (↘).

- 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.
- 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.

- Actually, Mondrian wasn't American, he was Dutch.
- Although I like his landscapes, his portraits are much better.
- Why don't we watch a movie instead of going to the gallery?
- I don't think it's tedious. I just think it's overrated.
- It was painted in 1656 – you said 1666.
- 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.

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

Tim Smit, founder

We started the construction with just \$3000 in the bank. To persuade 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. ¹*I'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, ²*I realized* they'd be the perfect site.

A friend put me in touch with an architecture firm. I hadn't received a penny in funding at that point, or even a site, just a belief that the idea of a lost world in a crater would appeal to anyone who's ever been 12. They thought the idea was 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.

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

E SPEAK Work in pairs. Discuss the questions.

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

Jolyon Brewis, architect of Grimshaw Architects

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

Our first designs were for different locations, including a tent-like structure for a hillside, then Smit discovered the china clay quarry at Bodelva. It had a romantic, lost world feel since it would be hidden from view until you were almost upon it. For a long while it all seemed 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.

³*We'd been working* on a series of snaking arches linked with glass, but while one of our design teams ⁴*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. The worst moments were at the beginning when we ⁵*hadn't been given* the funding yet and some of the foundations ⁶*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	—	past perfect progressive	—
past progressive	—	simple past passive voice	—
past perfect	—	past perfect passive voice	—

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

Narrative tenses

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

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

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

- 1 I had been working for several hours when ...
- 2 I had been planning to go to ... for months, but ...
- 3 I had just gone to bed when ...
- 4 It had been raining all day, so ...
- 5 I had been feeling 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

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.

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

P questions for comment or criticism
S inferring meaning

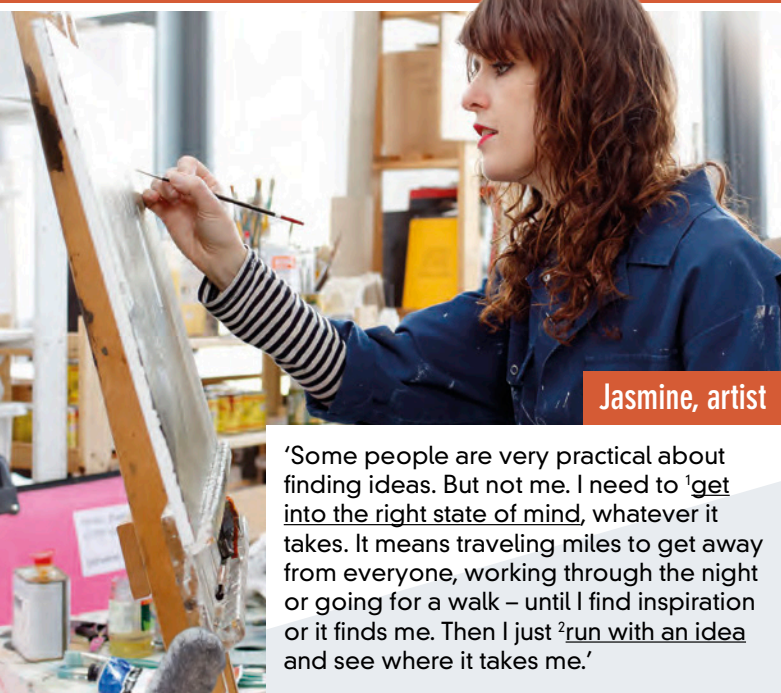
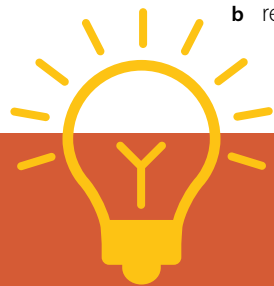
VOCABULARY

Ideas and inspiration

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

- | | | |
|----------------------------------|---|-------------------------------|
| 1 a find the right location | 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

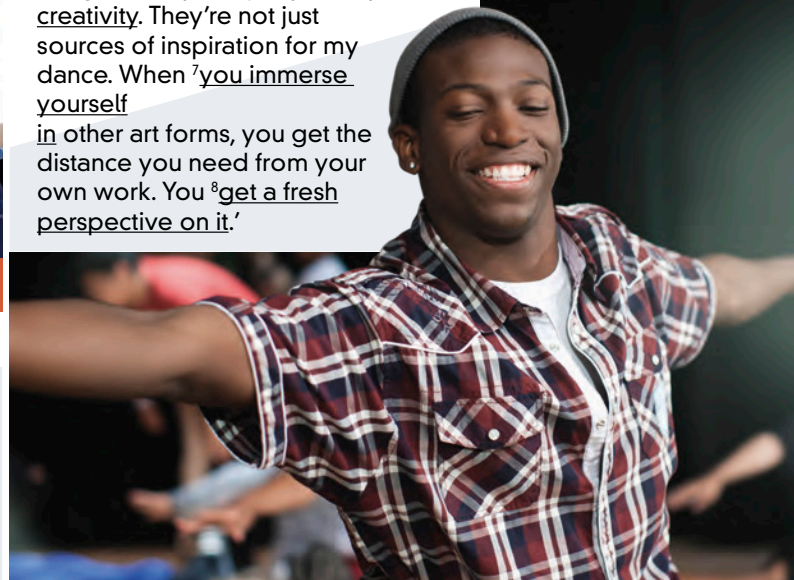


Jasmine, artist

'Some people are very practical about finding ideas. But not me. I need to get 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 run with an idea and see where it takes me.'

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

Leo, dancer and choreographer



Sam, playwright

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



Michelle, director

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

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

- _____
- _____
- _____
- _____
- _____
- _____
- _____



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

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

PRONUNCIATION

Questions for comment or criticism



A Listen to the questions from the discussion. Draw arrows in the 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

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

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

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

Compound adjectives

Compound adjectives can be formed in several ways, including:

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

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

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

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

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

READING

A **SPEAK** Look at the pictures of the people in the article *Change of plans*. What do you know about them?

B **READ FOR DETAIL** Read *Change of plans*. What do the four people's stories have in common?

C **INFER MEANING** Read the article again and answer the questions. Use the information in the box to help you.

Inferring meaning

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

- 1 Why was Charlize Theron unable to get speaking roles?
- 2 Does Andrea Bocelli still work as a lawyer?
- 3 What do we know about Harrison Ford's personality when he was younger?
- 4 How did Grandma Moses learn to paint?

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?

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.



ANDREA BOCELLI

World-famous opera singer Andrea Bocelli was supposed to have a very different career. Although he displayed a clear talent for music from an early age, his parents encouraged him to study law so that he would always have a steady income. Following his parents' advice, he attended law school and became a lawyer. However, he also continued with his music – playing in piano bars in the evenings to earn money for singing lessons. It was at one of these bars where he got the lucky break that was to launch his career. 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

HARRISON FORD

Harrison Ford first became interested in acting at the age of 18 because he thought it would be an easy way to get a good grade on his English course. He dropped out of college and moved to Hollywood in his early 20s. He managed to get some small acting jobs, but after a few years he became frustrated with the kind of roles he was being offered. While renovating his house, he decided to use the tools he had bought and the skills he had learned to become a self-employed carpenter. 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. 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?
- 2 What do you think they are?

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

Glossary

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

C Watch the video again. 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 _____
- 3 Dubai _____
- 4 New York _____
- 5 Italy _____
- 6 Brazil _____

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



A Work in pairs. Discuss the questions.

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

B Watch the video and answer the questions.

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

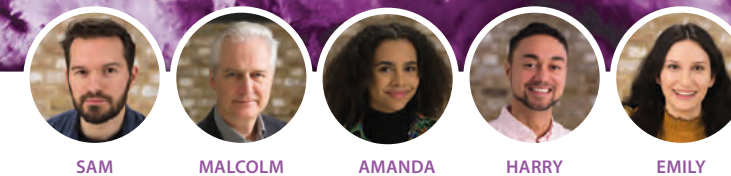
SPEAKING SKILL

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

- Amanda:** The artist is clearly making a comment on ...
- Sam:** I think you're a 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?
- 2 Why do we use expressions like this when we're speaking?

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



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

Managing a discussion

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

- a Well that leads back to my point ... without meaning there is no relationship.
- b If I could just finish ... my main point though is that it doesn't really matter what it is.
- c I couldn't agree more ... it does evoke some really 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.

VOCABULARY

A Complete the conversations with the words in the box.

groundbreaking hilarious repetitive
sensational tedious unconventional

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

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

bounce draw fresh trust
immerse run stimulate hit

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

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

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

GRAMMAR

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



My first role

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

We ⁴ _____ (rehearse) for weeks. I ⁵ _____ (give) a pretty big role – I ⁶ _____ (play) Michael, the smallest of the children Peter Pan ⁷ _____ (bring) to Neverland.

I ⁸ _____ (remember) how nervous I ⁹ _____ (be) when we ¹⁰ _____ (peek) out from behind the curtain to see the people in the audience.

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

B Choose the correct option to complete the sentences.

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