

1

Creativity

UNIT SNAPSHOT

What problems do street artists face?	5
What makes someone successful?	8
What is an earworm?	10



Who is more creative, a potter, an author, or a painter? Why?

How does creativity play a role in what this person is doing?



BEHIND THE PHOTO

- 1 Answer the questions. Then share your answers with the class.
- 2 What is the purpose of art? See the list below, and add to it if you have other ideas. Choose three that you think are the most important. Compare your answers in a small group, giving reasons.

inspire	please	excite	impress	make you think
distract	shock	surprise	comfort	amuse

REAL-WORLD GOAL

Go see art in a formal or informal venue

1.1 Walking on Art

1 ACTIVATE Finish these sentence starters, so they are true for you. Compare your answers with a partner.

- 1 I'm particularly interested in art that...
- 2 I don't like art that...
- 3 The last time I viewed some form of art was...
- 4 My interests in art have changed from...to...
- 5 My own artistic ability is...
- 6 If I had the chance, I would go to see or watch...

2 INTERACT Look at the 3-D sidewalk art in the photo below. Discuss the questions with a partner.

Have you ever seen artwork like this? What might some of the difficulties be in creating a piece of art of this type?

3 IDENTIFY Read the online comments posted in reaction to this 3-D sidewalk art, *The Crevasse*, created by Edgar Müller on the East Pier in Dún Laoghaire, Ireland, for the Festival of World Cultures (August 2008). Do you agree with any of the comments? Why or why not?



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"I'd be scared to walk on that! I couldn't walk across it without having a panic attack."
-Angela S.

"Love Müller's work! Totally AWESOME!"
-Ogeday G.

"Fab! Müller's always breaking new records."
-Jason C.

"Incredibly realistic! Even looking at it on my laptop makes me feel dizzy!"
-Yu Ning X.

READING SKILL Recognizing and understanding register and style

It is important to recognize differences in style and register when reading to help understand the purpose of the text and the kind of audience it is aimed at.

For example, in informal written language, such as online comments, users' language is often closer to conversational English. Some features of informal written language are word choice (such as use of slang), missing or incomplete words (including abbreviations and contractions), incomplete sentences, a high frequency of exclamation marks and dashes, use of extreme adjectives and adverbs, and so on.

4 APPLY Find some examples of informal language in the online comments from Exercise 3.

5 IDENTIFY Read the article on the next page, taken from an art magazine. What are the "old" and "new" angles mentioned in the title?

6 INTEGRATE Read the article again and find the following information.

- 1 Name two historical examples of street art.
- 2 Name three difficulties that 3-D artists face while a work is in progress.
- 3 Name three other pieces that Müller has produced, besides *The Crevasse*.
- 4 Name two ways in which the public interacts with two of Müller's pieces.
- 5 Name three groups of people who might go to the Venice street art festival.
- 6 Name two facts about the festival regarding its size.



Sidewalk Art: Old and New Angles

What's happening with sidewalk art?

Few art festivals allow you to participate in the process of art, but the International Chalk Festival in Venice, Florida, is different. **Enthusiasts** can actually watch the artists at work over the four-day event, which takes place every fall. This year marks the tenth anniversary, and over 1,000 street artists will apply to exhibit their work at the festival, which has the world's largest collection of 3-D pavement art in a single location.

3-D Art: Two leading lights

Art in 3-D, which is designed to be viewed from a particular angle, has been popularized in recent decades by the American artist Kurt Wenner, a regular participant at the festival and the first to establish a 3-D art festival in America.

Wenner spent years in Italy studying classical art to learn about perspective, and his **compositions** have been very influential with other artists. One of the best known of these is the German painter Edgar Müller, another **high-profile** figure in sidewalk art, who has also contributed to this festival. Müller has been creating street art since his teenage years and now concentrates purely on this art form. He paints 3-D street art on a huge scale, often with **vibrant** colors, aiming to give public areas a shockingly different appearance.

Close-up: An example of 3-D art

Artists who work in 3-D, such as Wenner and Müller, use imagination, mathematics, and skill to produce images that appear to rise and dip below ground when seen from a specific point. A particularly striking example of Müller's work, where he managed to produce a sense of genuine depth on a flat surface, is *The Crevasse*. This took five days to create, with the help of several assistants, and it covered 250 square meters.

It was a challenging piece, due to the unpredictable weather conditions and the difficulties of painting on the sidewalk and other surfaces, which can have various **textures**. Street art of this kind clearly poses problems: in the past, chalks and pastels were used as the **medium**, but now Müller and other sidewalk artists often use wall paint, which is more durable.

Müller has commented on both the negative and positive aspects of creating such vast pieces in a public space. People who go past tend to comment on the work in progress, which can be overwhelming—but also potentially informative, creatively speaking. However, it is when the work is complete that it becomes truly interactive. In the case of *The Crevasse*, passersby would play with the image and pose for photographs on the “edge,” pretending to fall into the icy depths. As such, in this and other 3-D works of size, the public becomes part of the illusion itself.

His other works include the record-breaking 330-square-meter image representing the film *Ice Age 3* and an impressive image of a bright blue phoenix, where passersby would frequently “ride” on the bird's back. One of Müller's best-known works is his striking painting of a volcanic lava flow, *Lava Burst*, painted against the **backdrop** of a German street in the city of Geldern.

The history of sidewalk art

Sidewalk art has now acquired a status of its own, so images are becoming increasingly ambitious in terms of size and **scope**. However, although it has gained particular significance in recent decades, artists have actually been creating art works on the ground since the Middle Ages in Europe, such as the **sacred** works drawn by traveling artists in Italy, known as *madonnari*. In fact, sidewalks have been used to display works of art since Roman times, when they were often decorated with mosaics. Jumping to the twenty-first century, Wenner is known as the first American *madonnaro*, and Müller holds the title of *maestro madonnaro*, or **master** street painter.

The festival

The chalk festival in Venice attracts gifted and **prominent** artists from all over the world and allows visitors to interact with the artists and their images. Novice and student artists are also invited to sign up and draw alongside their more experienced counterparts. It seems that art is being reinvented in a fascinating way.

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7 VOCABULARY Select one of the words in italics that has a different meaning and cannot fit in the sentence.

- 1 His *medium / activity / material* is generally chalk, but he sometimes uses watercolors.
- 2 You walk over the *painting / image / imagery*, and it feels like you are falling into the depths.
- 3 The *works / compositions / productions* can be striking and powerful.
- 4 Wenner, Müller, and others, such as Julian Beever, are all *masters / chiefs / experts* in this field.

- 5 The street itself often forms the *backdrop / backing / background* for their work.
- 6 The *madonnari* specialized in *sacred / religious / faithful* works.
- 7 The colors of the pieces can be very *vibrant / bright / lively*.
- 8 The festivals attract sidewalk art *lovers / enthusiasts / fans* from all over the world.
- 9 Some of the artists are very *prominent / high interest / high profile*.

8 ASSESS Which of the words in Exercise 7 were new to you? Compare answers with a partner.

9 WHAT'S YOUR ANGLE? Discuss these points with a partner.

If you had the opportunity, would you go and see some of Edgar Müller's works? What would you do if you went to see either *The Crevasse* or *Lava Burst*? Does the fact that they're temporary affect you?

GRAMMAR IN CONTEXT Present tenses

There are different ways to talk about the present in English that do not simply reflect the notion of time.

Present continuous:

- 1 *Everyone's just having fun "on the ice."*
- 2 *Images are becoming increasingly ambitious.*
- 3 *Müller's always breaking new records.*

Simple present:

- 4 *Müller and other sidewalk artists use wall paint, which is more resistant.*

Simple present perfect:

- 5 *Sidewalk art has now acquired a status of its own.*

Present perfect continuous:

- 6 *He has been creating street art since his teenage years.*

See Grammar focus on page 159.

10 IDENTIFY Match the descriptions below with examples 1–6 in the Grammar box.

- 1 Changing situation ____
- 2 Something that the speaker finds annoying, strange, or noteworthy (used with adverb *always*) ____
- 3 Something that happened at an unspecified point in the past, and the result is significant ____
- 4 Something that happened repeatedly in the past and is still happening now, with an emphasis on duration ____
- 5 Things that generally or routinely happen; facts ____

11 ASSESS Decide which of these are correct. How can you correct the incorrect ones?

- 1 The artist is working on this painting for three months, and it's still incomplete.
- 2 The cousins have been creating about 300 sidewalk paintings in the last two years.
- 3 She's usually painting in watercolors, not oils.
- 4 My brother can be annoying. He's always leaving his half-finished pictures around.
- 5 My neighbor has just painted the outside of their house.
- 6 The paint is drying faster in warmer weather.
- 7 That artist gradually becomes better known, thanks to his use of social media.

12 APPLY Read this text that describes street art. Put each verb into the correct form, using the most appropriate present verb form.

Popular interest in street art and graffiti
1 _____ (change) over the years.
Historically, they have been either ignored or dismissed, but attitudes 2 _____ (change). In fact, these art forms 3 _____ (grow) in popularity since the 1980s. This is apparent from the wide range of books and articles that 4 _____ (be) available, as well as websites, festivals, and museum and gallery exhibitions that are devoted to street art and graffiti. These days, street art is an exciting and original form of artistic production that 5 _____ (attract) more and more artists.

Street art and graffiti are similar, but also interestingly different. In the case of street art, it is difficult to separate it from other forms of art in the public eye, such as public sculpture and performance. Furthermore, different people 6 _____ (use) the term *street art* in different ways, applying it to graffiti, large wall paintings or murals, public sculpture, street installation, and many other art forms.

The broadest notion of street art is just that of "art in the streets." However, according to Nicholas Alden Riggle's 2010 work, "Street Art: The Transfiguration of the Commonplace," a painting that is placed on the street 7 _____ (not become) street art.

Street art is art whose meaning 8 _____ (depend) on its use of the street. This definition 9 _____ (rule out) the example of a painting that someone 10 _____ (simply place) in the street. It also supports the view that street art cannot be removed without threatening its meaning as street art. Its home is a public arena, and so it can be freely altered or destroyed by the public.

—adapted from *Encyclopedia of Aesthetics*, 2nd ed., edited by Michael Kelly

13 INTERACT Reread the text above. In your own words, what are the main points that the excerpt talks about? When you are ready, cover the text, and share what you understand with a partner.

14 WHAT'S YOUR ANGLE? Think of a particular work of art you admire. It could be a sculpture, a photograph, a painting, and so on, and does not need to be famous. Describe the work to a partner in as much detail as possible, explaining what impresses you about it. Consider the following.

- subject of the piece
- colors
- why you like it
- medium or materials
- size
- where you have seen it

1.2 From Subway to Superstar

1 ACTIVATE Consider what makes an artist of any kind successful. Work with a partner to decide on the top three things from this list.

- luck
- originality
- talent
- personality
- looks
- ambition or motivation
- knowing the right people
- the ability to develop a fan base
- knowing how to use social media to self-publicize
- an ability to respond to the times you are in
- identifying a “gap in the market”

2 IDENTIFY Watch part of a college lecture about the street artist Keith Haring. Then answer the questions.

- 1 What kind of art was he interested in?
- 2 How did he begin his public work?
- 3 What was his goal?

3 ASSESS Read the following excerpt from the lecture. What sorts of social issues was Haring drawing attention to?

Haring started by doing chalk drawings on empty spaces on the walls of subway stations. They were simple line drawings with themes and ideas most people could understand, like birth, death, war, love.

He soon had international attention, and he used his powerful style to make strong social messages. He dealt with issues like drug abuse, and he supported charities with his work. He also got involved in group art projects, especially with children, and community art projects.

But not only did he do work for social causes, for public and community causes. He also started to create art for advertising and to take some of his images and put them on T-shirts and hats and posters, you know, things like that. Then in 1986, he opened a store, the Pop Shop, to sell these things. And this is when he really became controversial.

4 IDENTIFY Watch the final part of the talk. Find out what happened to Haring in terms of his success.

5 WHAT'S YOUR ANGLE? Do you agree or disagree with these statements? Discuss with a partner.

- 1 Artists who want wealth above anything else are not genuine artists.
- 2 Art on T-shirts is no longer art.
- 3 Haring was both a success and a failure.



A cellist in downtown Mexico City, Mexico



Keith Haring's mural 'Tuttomondo' in Pisa, Italy



Keith Haring shop and cafe in Pisa, Italy

6 IDENTIFY Remind yourself of your responses to Exercise 1. Then read the following essay, which was a response by a student to the question, “Why do only a few artists achieve success in their respective fields?” Does the writer have similar ideas to yours?

While homeward bound the other day after work, in the bitter cold, I approached a crowd at the entrance to the subway. Two teenage street performers were entertaining people. Their acrobatic performance took my breath away, and my enthusiasm intensified as I watched, my eyes widening in disbelief at their skill. Despite everything, I stopped to observe for several moments. Even after I'd left, the artists' grace, strength, and perfect control stayed with me. Applause filled the air; we had all enjoyed watching.

There is clearly a huge amount of creativity out there in the form of artists, performers, designers, sculptors, or whatever, yet a mere handful are recognized. It struck me that artists of such quality might never go on to become “successful.” In fact, the majority must simply stop trying. So, how exactly does one stand out from the crowd?

I believe there are several reasons some artists “make it” and others do not. To start with, they need to have talent. However, they must also have the stamina to work hard and master their skill. They need to practice regularly; many start devoting time to their skill from a very young age.

In addition, I consider the personality of the artist to be of particular significance. A successful artist is often characterized by enormous drive. Attitude-wise, they need to be willing to go on trying even when faced with difficulties and criticism. Can they accept setbacks but at the same time be ready to take risks? Many would agree that

having confidence is also vital: while it is true that some successful artists lack confidence, this is not the norm.

All things considered, although some would argue that aspects of a person's personality are not directly connected to success, I would argue otherwise. Self-confidence can help to stabilize individuals, and this is essential on the difficult and rocky road to success.

Moreover, I think most artists ideally need something special about them. I would go so far as to say that originality is also key, as there are so many potential new artists in all fields. In my mind, an artist needs to find a new angle: if truth be told, there can only be a limited number of artists at one time in one area with a similar style. This is why original artists like Andy Warhol and Keith Haring became successful.

In my opinion, knowing one's audience or one's context and responding effectively are also necessary for some artists, depending on the type. For example, if you're a street performer starting out, you may benefit from engaging with your audience. Developing a fan base is essential for the success of artists such as musicians.

Finally, I realize that some might disagree, but I think that a large part of becoming successful is due to luck. Some artists have gained popularity simply because they were fortunate enough to be spotted by somebody in the business. The singer Adele is an excellent example of this: one of the songs that she had uploaded onto social media was noticed by a recording company. The rest is history.

In conclusion, it seems reasonable to assume that talent is a vital part of success, but it is far from the only thing. Being successful, whatever that means exactly, requires a combination of various ingredients, but it is heavily dependent on personality and usually helped by a large dose of luck.

7 WHAT'S YOUR ANGLE? Discuss with a partner whether you agree or disagree with the writer's points. Do you have any additional ideas about what makes a particular artist successful?

GRAMMAR IN CONTEXT Constructions with *-ing* or with *to* infinitive

Some verbs take the *to* infinitive.

They need to have talent.

Some take the *-ing* form.

We had all enjoyed watching.

Some take either with little or no change in meaning.

Many start devoting time to their skill from a very young age.

Many start to devote time to their skill from a very young age.

However, sometimes both patterns can be used but with different meanings. Verbs like *stop*, *remember*, *forget*, *go on*, *try*, and *regret* can be followed by either *to* + infinitive or *-ing*, but these have different meanings.

I stopped to observe for several moments.

I stopped observing for several moments.

8 IDENTIFY Choose the correct verb form from those given in italics. Both of the options in italics exist. Select the one where the meaning fits in the sentence.

- The presenter went on *talking* / *to talk* even though no one was listening.
- That was the last gas station before the venue. We stopped *filling up* / *to fill up* as we were on empty.
- Oh, no! I forgot *bringing* / *to bring* my glasses.
I won't be able to see the stage now!
- I remember *going* / *to go* to that exhibition when we were teenagers.
- We regret *not being able* / *not to be able* to renew our museum membership as there have been lots of good exhibitions on.

See Grammar focus on page 159.



VOCABULARY DEVELOPMENT

Word formation: verb and adverb endings

Recognizing word endings can help you recognize word families when reading, identify word class, and understand meaning. When writing, knowledge of word formation can give your English accuracy and sophistication by increasing your vocabulary.

Some common verb suffixes include:

SUFFIX	GENERAL MEANING	EXAMPLE
-ify	cause or become	<i>intense</i> (adj) → <i>intensify</i> (v)
-en	cause a change in size, shape, etc.	<i>wide</i> (adj) → <i>widen</i> (v)
-ize	cause or change via a process	<i>stable</i> (adj) → <i>stabilize</i> (v)

Some useful adverb endings include:

SUFFIX	GENERAL MEANING	EXAMPLE
-wise	as far as X is concerned	<i>attitude</i> (n) → <i>attitude-wise</i>
	in that way	<i>clock</i> (n) → <i>clockwise</i>
-ward(s)	in the direction of	<i>home</i> (n) → <i>homeward(s)</i> <i>out</i> (adv) → <i>outward(s)</i>

9 BUILD Look at the words below and work with a partner to make them into verbs. Each word will take only one of these verb suffix endings: *-ify*, *-en*, *-ize*. You may need to change the spelling of a word when adding the suffix. Check in a dictionary.

short	false	industrial	humid
beauty	national	horror	strength
popular	fat	loose	pure
minimal	simple	computer	
length	broad	tight	

10 USE Use a word with one of the suffixes from the Vocabulary Development box to make each sentence more concise.

- My jacket was too short, so the tailor made it longer.
My jacket was too short, so the tailor lengthened it.
- So much of art is now done on the computer, and this means that new forms are constantly developing.
- As far as the quality is concerned, the photographer's skill is excellent.
- If you don't put humid air back into the rooms, the paintings will be destroyed.
- The director is making the routine much simpler for the performers.
- Social media has made making videos more popular.



WRITING SKILL Giving your opinion

When giving an opinion in a formal piece of writing, such as an essay, a writer needs to be able to select appropriate phrasing so that points are clear, balanced, and strong while also being sufficiently proper. There are several ways to give an opinion.

I think...; I consider...

You can also distance yourself from your opinion.

Many would agree that...; It would be fair to say...

You can acknowledge counterarguments or others' opinions.

I realize that some might disagree, but...; I understand why some feel..., but...

11 IDENTIFY Find at least one more example for each of these in the essay.

- Giving your opinion
- Distancing yourself from your opinion
- Acknowledging others' arguments or opinions

12 PREPARE Look back at the essay to examine how the writer has organized the ideas. Answer these questions with a partner.

- How is the opening paragraph a little unusual? Is it successful?
- What is discussed in paragraph 2?
- What happens in paragraphs 3 to 7? Paragraph 8?

13 WRITE Write an opinion essay (225 to 300 words). Select one of these topics.

Many people believe that talent is born, not made. Discuss. An essential quality of art is beauty. Discuss.

When one artist or a type of art is popularized, it stops being art. Discuss.

Be sure to

- Use an interesting opening paragraph.
- Give your points clearly with reasons.
- Acknowledge others' opinions.
- Plan what will go in each paragraph, and then write the first draft.

14 IMPROVE Reflect on your first draft, and ask yourself these questions. Then check your grammar, punctuation, vocabulary, and spelling before rewriting your essay.

- Do I have clear paragraphs?
- Is there a good opening paragraph?
- Is my point of view clear?
- Have I acknowledged others' opinions?



15 WHAT'S YOUR ANGLE? Think about your personality, ambition, and talents. Could you be a successful artist? Would you like to be one? Why or why not? Share with a partner.

1.3 Music and the Mind

1 ACTIVATE Look at the picture below. Then ask and answer the questions with a partner.

1 How important is music to you, and what kind of music do you listen to?

2 How often do you listen to music? Where? When? Do you go to see live music?



3 Have you ever played a musical instrument? Would you like to? Which one?

LISTENING SKILL Listening for the main ideas and supporting evidence

Distinguishing between the main points and the supporting evidence in formal presentations, seminars, or lectures, and so on, can assist comprehension. The main idea is usually stated clearly at the beginning of each section.

Speakers may also refer to evidence to support their ideas, either (i) referring to an example, e.g., *for instance*, or (ii) referring to data, findings, or research, e.g., *research suggests*.

MAIN POINT Musical hallucinations cannot be controlled by the conscious mind.

SUPPORTING EVIDENCE Research suggests that this kind of hallucination usually happens to older people.

2 IDENTIFY Think about the Listening Skill. Do these phrases (A) indicate a main point or (B) start a supporting point by referring to examples or studies?

- 1 According to a recent study... **B**
- 2 And moving on to the next point, which is...
- 3 An example of this can be seen in...
- 4 As X states/describes/suggests...
- 5 Finally, I'd like to discuss X.
- 6 Researchers at Hamburg University showed that...

3 WHAT'S YOUR ANGLE? You are going to listen to an interview with an expert talking about music and the mind. First, discuss these questions with partner.

- 1 How often do you sing, hum, or whistle a song? Are you usually conscious of doing this or not? How do you react when others do this?
- 2 Do you often have a song replaying in your mind no matter how hard you try to stop it? (This is called an *earworm*.)
- 3 What kind of music or song would you most hate to have as an earworm?

4  IDENTIFY Listen to the interview podcast, and decide what the main points are. Choose the best summary.

- 1 A description of earworms, the causes of and cures for earworms
- 2 Earworms, musical hallucinations (when you imagine you hear music), an unusual case
- 3 How to engage your brain, how to stop musical hallucinations

5  ASSESS Listen again. Focus on the details and decide if the following statements are true (T), false (F), or if we don't know (DK).

- 1 To get rid of an earworm, you should do a mental task that is the right level of challenge. ___
- 2 Visualization is the most popular way to get rid of an earworm. ___
- 3 Musical hallucinations are like earworms because in both cases you believe the music to be real. ___
- 4 Generally, it is older people who suffer from these hallucinations. ___
- 5 Only certain types of music can be heard in a musical hallucination. ___
- 6 The woman was cured of her auditory hallucinations. ___



GRAMMAR IN CONTEXT Past forms

The simple past is used to describe completed events, including events in sequence.

When she sang or hummed the tunes to her husband or others, they recognized them.

The past perfect describes an event that happened before the event in focus. The simple past perfect is used for completed events.

Do you think she'd just forgotten them?

In addition, the past perfect continuous focuses on duration and/or repetition.

The woman had been hearing music that sounded real.

The past continuous is used to give background information about an action in progress at the same time as the main event.

This woman... first heard the music as she was trying to fall asleep one night.

Used to and would are used to talk about habits or repeated actions. Used to can be used to talk about states, too.

She would hear one song repeatedly for three weeks.

It used to be thought that this only happened to the elderly.

See Grammar focus on page 159.

6 APPLY Complete each sentence by choosing the correct form of the verb.

- 1 An earworm *came / had come* into my mind last Thursday, when I *was driving / had driven* to work.
- 2 The scientists *would look / were looking* into an unusual case, and *had made / were making* two interesting discoveries.
- 3 When I was young, I *would listen / had listened* to classical music, but I prefer jazz these days.
- 4 I *was playing / used to play* electric guitar for several years, but after breaking my wrist, I *gave / had given* it up.
- 5 When I got home last night, my roommate *was practicing / had practiced* his trumpet, which meant I couldn't concentrate.
- 6 I *would be / used to be* upset if I couldn't master a piece of music at once, but now I just try harder.

7 VOCABULARY Look at the music-related nouns below on the right. Match each adjective with the noun it frequently precedes.

- | | |
|------------------------|----------|
| 1 folk | a anthem |
| 2 advertising | b tune |
| 3 instrumental | c song |
| 4 catchy | d choir |
| 5 national | e piece |
| 6 school or male-voice | f jingle |

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8 USE Which words are being described from Exercise 7?

- 1 It's a short, repeated tune that you hear on the radio or on the TV to publicize or sell something. 2-f
- 2 This is a song from popular and traditional culture that has a particular rhythm or style. ___
- 3 This describes a song or part of a song that you find yourself singing or humming a lot. ___
- 4 It's a group of men singing together, usually unaccompanied by musical instruments. ___
- 5 This describes music that has many instruments but that doesn't have a singer. ___
- 6 This is a song that represents your country and may be sung at formal and major sports events. ___



PRONUNCIATION SKILL Sentence stress and rhythm

You can help your listeners understand you comfortably by stressing the words that carry the information and that communicate the main message. These are typically nouns, verbs (except common ones like *be* or *have*), adjectives, and adverbs. Little grammar words like articles, prepositions, and auxiliaries are generally not stressed, as they do not usually carry the main meaning.

Interestingly, the songs are often from the distant past, tunes that you used to hear a lot, like national anthems...

9 NOTICE Read the sentences below from the start of the interview. Before you listen, find the words that you think will be stressed. Then listen again and repeat the sentences.

And today, as part of our series Music and the Mind, Professor Charlotte Varga is with us from the Philadelphia Center. She's been doing research on music and the mind and has kindly agreed to talk with us. Welcome!

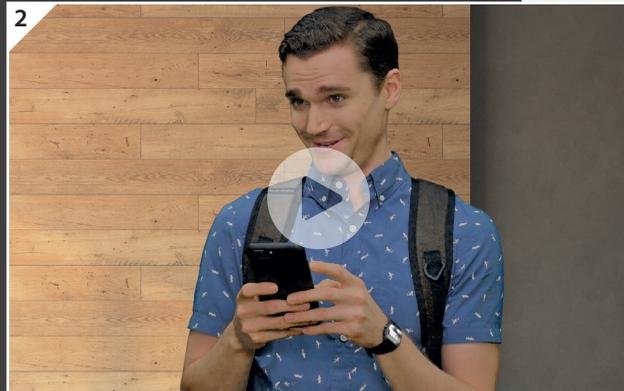
10 IDENTIFY Before you listen, find the stressed words in these sentences. Then listen again and repeat the sentences.

- 1 Now, what can you tell us about this interesting topic?
- 2 It can be incredibly frustrating, as the song just sticks in your mind.
- 3 So it's different from your earworm.
- 4 The songs are often from the distant past.



11 WHAT'S YOUR ANGLE? How well can you remember song lyrics? Do you sometimes try to actively learn them? If so, why? Discuss. If you can, tell a partner a few song lyrics.

1.4 What Are You Implying?



- 1 ACTIVATE** Imagine that someone has asked you to meet at a coffee shop because he or she needs your help with something. The person is 30 minutes late, which really annoys you. For each situation, would you say anything when the person shows up? If so, what do you say?
 - 1 The person is a close friend.
 - 2 The person is your boss.
- 2 INTERACT** Compare responses with a partner. How does the relationship between you and your friend or you and your boss affect how you speak to each of them? How does the setting affect what you say?
- 3 IDENTIFY** Watch the video and answer these questions.
 - 1 Does Dave say anything to Max that may be interpreted as negative?
 - 2 How does Dave non-verbally communicate a negative opinion of Max?
 - 3 Dave talks about his art success. How does this affect the conversation?
 - 4 How does the conversation end?

REAL-WORLD ENGLISH Picking up on implied meaning

Sometimes people avoid direct criticism of a person we are speaking to because they want to avoid overt conflict. Rather, they hint at their true meaning through a combination of intonation, sarcasm, and backhanded compliments. To avoid engaging in the same negativity, you can immediately say something that shows you understood the implied meaning but do not appreciate the person's implied insult:

A: Those glasses do a really good job of hiding the bags under your eyes.

B: I like my glasses, too. But hey, I'm a little sensitive about my wrinkles.

Another possible way to respond to such implied negative meaning is with humor:

B: Yeah, I know. That's why I chose them (and wink).

You can also neutrally communicate clear consequences if someone is speaking to you negatively:

A: Thanks for inviting me to this movie that has the worst ratings ever. What a really great way to spend my free time.

B: I invited you because I thought it would be fun. But if this is how you feel about something I invite you to do, I will just go with someone else. No big deal.

4 **ASSESS** Watch the video again and watch for the strategies described in the Real-World English box. Would any of these strategies be different in your own culture? Share with a partner.

5 **ANALYZE** Write your responses to the following sentences. What is the speaker of each sentence implying?

A: *Another F on a test! Man, you are a genius!*

B: *I know. I tried really hard!*

1 I have the top score in class, and I don't even study that hard. I guess it all comes to me naturally.

2 I have so many friends on social media, and they always like my posts. I guess people feel that my life is really interesting.

3 Can you believe that someone complimented me and then offered to buy the painting I made for class? I mean, I just slapped a few colors together without really thinking about it.

4 Ugh! I was trying to be nice by offering my colleague a ride home. While we were driving, he spilled his coffee on the seat. I mean, who drinks coffee in a Lamborghini?

5 Whenever I am out in public, a lot of people mistake me for that famous author. I guess I have one of those famous-looking faces!

6 **NOTICE** Read the sentences in Exercise 5 out loud twice with different types of intonation. Does the meaning of each sentence change depending on the intonation?

7 **EXPAND** Work with a partner. Compare your responses. Did you choose to let the person know that you want them to stop? Did you communicate clear consequences? Did you use humor? Or did you choose another strategy? Take turns saying the sentences and your responses.

8 **BUILD** Your responses to someone's implied meaning might change depending on your relationship to the person. What would you say in the following situations? Share your responses with a partner.

1 You show a photo of you and your sibling(s) as children. Someone says: *Wow, I guess you went through an awkward stage as a kid.* Write how you would respond to this person if you are:
Not close to this person

Very close to this person

2 You haven't had time to reciprocate treating someone to lunch. Before your lunch break, this person starts a conversation with you and then looks at their watch and says, *Geez I'm so hungry, and I didn't pack a lunch today.* Write how you would respond to this person if you are:
Not close to this person

Very close to this person

9 **INTERACT** Look at the situation below and work with a partner to prepare a conversation. Keep the dialogue going for one minute, and end your conversation naturally.

You bump into a colleague you have been trying to avoid because a few months ago you promised to attend a three-hour after-work function that you consider extremely boring. You've also used the excuse of a packed schedule to get out of attending the boring event, but she or he just overheard you say to another co-worker that your schedule is wide open this week. Your colleague approaches you and says: *That thing is tomorrow after work. I'm so shy at those events, and it would make me feel better if someone came with me.*

10 **SHARE** Role-play your conversation for the class.



GO ONLINE
to create your own version
of the English For Real video.

1.5 Artistic Struggle

1 ACTIVATE Look at the names of these famous creative people. Can you say what they are famous for?

- 1 Richard Branson
- 2 Frank Gehry
- 3 J.K.Rowling
- 4 Walt Disney
- 5 Michelangelo
- 6 Coco Chanel
- 7 Ang Lee
- 8 Frida Kahlo



2 INTEGRATE All the creative people in Exercise 1 overcame different problems in their lives. Work with a partner to match the person to the problem.

- a Learned how to sew in an orphanage ___
- b Had serious problems forming relationships ___
- c Initially rejected by publishers ___
- d School principal thought they would end up a millionaire or a criminal ___
- e Fired for lacking imagination ___
- f Made money selling cardboard furniture ___
- g Experienced injuries from a bus accident ___
- h Unemployed for many years after moving to the United States ___

3 WHAT'S YOUR ANGLE? Tell your partner who you would most like to meet of all the creative people who came up in today's lesson. Why? Think of at least two questions you would ask them.

SPEAKING Giving a presentation: Signposting, generalizing, and clarifying points

To make a presentation clear, speakers use clear language to **signpost** or guide listeners, so they can follow the main points.

Now I'm going to discuss..., Moving on...

Speakers often **generalize**. As a listener, listen for clues.

Generally speaking...

Recognizing language for generalizing can help listeners pick out the main message. Speakers sometimes use this kind of language before moving to more specific language.

(general) My favorite kind of art is sculpture, due to its simplicity. → (specific) In fact, there is one piece that...

Speakers often **clarify** points they make, perhaps because it is complicated or because their listeners appear confused.

By that, I mean...

4 PREPARE Match the first phrases from each stage of the presentation with the appropriate stage. The key signposting words are italicized to help you.

Stages of the presentation

- | | |
|--------------------------------|---------------------------------|
| 1 Introduction ___ | 6 Describing Lee's work ___ |
| 2 Background details ___ | 7 Why the speaker likes him ___ |
| 3 New life in the U.S. ___ | 8 Summary ___ |
| 4 From acting to directing ___ | 9 Closing the talk ___ |
| 5 Finding work ___ | |

First phrases from each stage

- a *Instead, moving on, I'll talk briefly about* the nature of his art. How would I describe his films?
- b *I hope you've enjoyed* my presentation...
- c *Anyway, during this period, Ang Lee realized that* although he had a talent for acting, his English was not good enough to let him pursue this career.
- d *Today, I'd like to talk to you about* one of my favorite film artists.
- e *Following on from that, I'll just give you* a little background information...
- f *And for my next point, I'll explain precisely why* I personally am such a big fan.
- g *So Lee began focusing on directing and screenwriting...*
- h *In conclusion, I would like to explain that* I find Lee admirable not only because of his gift...
- i *And that brings me to my next point:* where his real story started.

5 APPLY Listen to the presentation and make notes about each part, using the signposting phrases italicized in Exercise 4 to help you identify the different stages.

6 IDENTIFY Look at the phrases below. Decide which ones are used to generalize (Z) and which to clarify (Y).

- | | |
|-----------------------|----------------------------------|
| By and large... ___ | In other words... ___ |
| As a rule... ___ | What I'm trying to say is... ___ |
| In general... ___ | By that I mean... ___ |
| What I mean is... ___ | On the whole... ___ |
| ...tend to... ___ | Is this what is needed? ___ |

7 SHARE Prepare to give a three-minute presentation about a creative person of your choice.

8 IMPROVE Watch your classmates' presentations, and write three things you like about them and three areas for improvement.

Now go to page 147 for the Unit 1 Review.