

## Unit Overview

### Introduction to the unit

The title of this unit—*Creativity*—allows students to think about what it means to be creative. Throughout the unit students will explore what being creative involves through reading about street art, writing opinions on creativity, listening to interviews on music, and expressing ideas about what it takes to be successful in the creative realm.

In **Lesson 1.1**, the idea of creativity is reflected in the following activities: discussing different types of creativity, reading about the history of street art, vocabulary development, and review of present tenses. In **Lesson 1.2**, the following exercises demonstrate the theme of creativity: discussing what it means to be successful in the world of creativity, exploring the use of gerunds and infinitives, looking at verb and adverb word formation, and writing an essay giving your opinion. In **Lesson 1.3**, students will listen to audio about music and the mind. The focus will be on listening for main ideas and supporting evidence. In **Lesson 1.4**, students will watch a video about picking up on implied meaning and using role plays to practice this skill. In the *Real-World English Strategies*, students will analyze and identify various implied meanings. Finally, in **Lesson 1.5**, students will summarize what they have learned about creativity and artistic struggle by developing presentation skills through signposting, generalizing, and clarifying.

## Lessons

### 1.1 Walking on Art

**Reading Skill** Recognizing and understanding register and style

**Grammar in Context** Present tenses

- Vocabulary related to art appreciation (Oxford 5000)
- Analyze and discuss differences in style and register by reading about street art
- Discuss different artists and styles of art
- Review all present tenses

### 1.2 From Subway to Superstar

**Grammar in Context** Constructions with *-ing* or with *to* infinitive

**Vocabulary Development** Word formation verb and adverb endings

**Writing Skill** Giving your opinion

- Read, discuss, and analyze a model opinion essay on what it takes to be successful in the creative field
- Practice identifying and using infinitives and gerunds
- Practice using different word formation verb and adverb endings
- Write an opinion on the topic of what it means to be creative

### 1.3 Music and the Mind

**Listening Skill** Listening for main ideas and supporting evidence

**Grammar in Context** Past forms

**Pronunciation Skill** Sentence stress and rhythm

- Vocabulary: advertising, instrumental, national, tune, song, choir, piece (Oxford 5000)
- Discuss musical tastes and preferences
- Listen to an interview on the concept of music and the mind
- Practice sentence stress and rhythm

### 1.4 What Are You Implying?

**Real-World English** Picking up on implied meanings

- Determine implied meaning in a video
- Analyze body language, intonation, and sarcasm for meaning
- Practice expressing various implied meanings through pair work and role plays

### 1.5 Artistic Struggle

**Speaking** Giving a presentation: Signposting, generalizing and clarifying points

- Discuss famous creative people
- Give a presentation on a creative person

## Resources

**Class Audio** CD 1, Tracks 2–5

**Workbook** Unit 1, pages 1–7

**Oxford Readers Correlations**

The Garden Party and Other Stories (9780194657549)

**Teacher's Resource Center**

Assessments: Entry test, Unit test

Class video

English For Real video

Grammar focus

Grammar Worksheets

Oxford Reference Worksheets: upper/lower

Vocabulary cards

Newslea articles

Word list

## Unit Opener

### Student Book page 3

The unit opener photo shows a potter at work. The artist is painting a cup using a small brush. The photograph relates to the unit theme and subsequent exercises because it focuses on what it means to be creative, sets up the theme for the questions that follow, and encourages students to discuss and think about the question of what is creativity and what it means to be creative.

### Photographer

#### Quinn Ryan Mattingly

Quinn Ryan Mattingly (b. 1979, USA) is a freelance photographer and videographer based in Vietnam for more than a decade. Having first moved abroad after university graduation, he was moved by a year in Europe to change continents, first landing in South Korea in 2005. This would spark his interest in photography. He accepted the invitation of a friend to visit Vietnam in 2006, immediately falling in love with the country and the lifestyle. His personal work focuses on long-term photojournalistic projects, telling the stories of the less than fortunate residents of Vietnam and the South East Asia region, while his professional work is split between editorial and commercial assignments and commissions for many various local and international clients such as *The New York Times*, *The Washington Post*, the World Health Organization, the Global Fund, and Samsung, among many others.

## Unit Snapshot

- 1 For question 1, work with students to brainstorm some different kinds of street artists (e.g., graffiti artists, jugglers, buskers, dancers). Then put students in small groups and ask them to write down possible problems street artists might face.
- 2 For question 2, have students work with a partner to make a list of traits that make someone successful. Review the answers on the board, and have students validate their choices by providing examples.
- 3 For question 3, write *earworm* on the board. Ask students to predict what it might be. Go over students' ideas as a class.

### Answers

Students' answers will vary. Sample answers may include:

- 1 I think one problem that street artists might face is a lack of acceptance. Many people don't think they are legitimate artists.
- 2 Successful people need to have determination and self-confidence.
- 3 An earworm might be an insect that likes to climb in people's ears.

## Discussion Questions

- 1 Direct students' attention to the picture. When you ask students to describe the image, provide words to help them as necessary, for example, *potter*, *pottery*, *pottery wheel*, *kiln*. Ask specific questions about the picture: *What type of creative art is this? What equipment does it require? What skills does a potter need? Have you ever tried it? Would you like to? Why or why not?*

## Video Script

I made this picture in a ceramics factory, just outside of Hanoi, Vietnam. Here, a woman is putting the final touches on one of many cups she will produce this day. I like this picture because it shows both the detail of the hands, the detailed action that she's doing, but it also shows a bit of the environment she's working in and that there are many more cups to be done, and many that have been done already.

I think, in this specific picture, this woman is not being creative. Creativity is not playing a big role in her process, or her job. Because she's not applying her own instinct to it, she's just doing what she was told, and she's going to do the same for every piece that comes through her factory on this day. Creativity does play a big part in my job, though. If I'm not creative, if I'm not using my brain and thinking and trying to make interesting and creative pictures for my clients, they're not going to call me back, and they're not going to be happy, and I'm not going to be happy with the results.

I think all three can be considered equally creative. For me, creativity is less about the medium that you're working in, and more about how you apply your specific vision to what you're working on. I think a great story can be told both through a well-designed product, through a well-done book, or through a beautiful painting. And each one has their place, and each one exhibits a different form of creativity.

## Exercise 1

- 1 Have students talk about the questions below the picture in small groups.
- 2 Have volunteers share their ideas with the class. Discuss as a class how creativity plays a role in different forms of art.

### Answers

Students' answers will vary. Sample answers include:

- 1 Students' answers will vary. Encourage students to extend their answers by providing reasons and examples.
- 2 Students' answers will vary. Sample answers include:  
Art is supposed to make you think. The graffiti artist Banksy is a great example of this because most of his art is a political statement...

## Exercise 2

- 1 Before students start the discussion, check comprehension of the vocabulary word list.
- 2 Have students work in small groups to add to the list.
- 3 Next, have students choose three words they think are the most important and explain to their groups why they chose them.
- 4 Have students share their ideas with the class.

## Real-World Goal

By the end of this unit, students will be able to see art in a formal or informal venue because they will have discussed and read about different types of creativity. Provide students with some options in your area: concerts, exhibitions, book readings, craft fairs, museums, and movie theaters. Have students report back to the class using the vocabulary learned in the opening exercise and answer the following question: *What is the purpose of the art?*

## Lesson 1.1 Walking on Art

Student Book pages 4 – 6

### Exercise 1 ACTIVATE

- 1 First, direct attention to the title of the lesson, and ask what students think *walking on art* means. Ask a few volunteers to share their ideas. Direct students' attention to the photo at the bottom of page 4. Ask what they think the lesson will be about.
- 2 Review the different types of creativity that were set up in the unit opener. Direct students to the sentence starters, and provide a model for the first: *I'm particularly interested in art that uses bright colors*. Have students work alone to complete the sentence starters and then share their sentences with a partner.
- 3 Have pairs share some of their ideas with the class.

#### Answers

Students' answers will vary. Sample answers include:  
My own artistic ability is art. I took art class in high school, and I particularly enjoy painting with watercolors.

### Exercise 2 INTERACT

- 1 Direct students to the picture at the bottom of the page.
- 2 Have students discuss the questions with a partner. Then join pairs into small groups, and have students compare answers.
- 3 Circulate and provide guidance or feedback as needed.

#### Answers

Student answers will vary. Sample answers include:  
The artist may have difficulty working outside in extreme weather conditions.

### Exercise 3 IDENTIFY

- 1 Direct students to read the information about the artist and the online comments independently.
- 2 Check for comprehension of the following words: *panic attack, awesome, realistic, dizzy*.
- 3 Have students work in groups to discuss whether they agree or disagree with the comments.

## Reading Skill

### Recognizing and understanding register and style

#### GO ONLINE

- 1 Ask students to name different media that use an informal register (blogs, texts, magazines, emails) and a more formal register (work emails, textbooks, contracts).
- 2 Have students read the Reading Skill box independently.

#### Extra Practice

- 1 Bring in some pictures of art (paintings, sculpture, graffiti, crafts).
- 2 Have students work in groups to choose an image and write their own comments section about it.
- 3 Encourage students to use some of the features of a more informal style such as slang, extreme adjectives, and abbreviations.
- 4 Display the comments sections so all students can give feedback on the work done.

### Exercise 4 APPLY

- 1 Have students complete the activity independently and then share their answers with a partner.
- 2 Call on individuals to give some examples. Elicit examples of informal language, e.g., use of extreme adjectives and adverbs.

#### Answers

Examples of informal language:  
Word choice: scared, panic attack, awesome, dizzy. *Scared* is more informal than *frightened*. *Dizzy* is more informal than *light-headed*.  
Missing or incomplete words, or incomplete sentences: Love Müller's work, Fab  
Extreme adjectives: Incredibly, Totally  
Use of exclamation points

### Exercise 5 IDENTIFY

- 1 Direct students to the article "Sidewalk Art: Old and New Angles." Ask students what they think the article will be about.
- 2 Draw attention to the words in orange. Explain that these Oxford 5000 words will be featured in this unit. Encourage students to use context to determine the meaning of the words while reading the article.
- 3 Have students read the article and then discuss the question with a partner.
- 4 Call on volunteers to give some answers to the question.

#### Answers

Old: the history of street art  
New: the festival and 3-D art, as developed by Wenner and other well-known artists such as Müller

### Oxford 5000 words

enthusiasts	vibrant	scope
compositions	textures	sacred
high-profile	backdrop	prominent

### Exercise 6 INTEGRATE

- 1 Have students read the article again and answer the questions.
- 2 Put students in pairs to check their answers.
- 3 Call on volunteers to share their answers with the class.

#### Answers

- 1 The works of madonnari; Roman mosaics
- 2 The weather, the ground surface, the interfering public
- 3 *Ice Age 3*, image of a phoenix, *Lava Burst*
- 4 They pretend to fall into the crevasse. They ride the phoenix.
- 5 Gifted and prominent artists, novice and student artists, and visitors
- 6 Over 1,000 street artists will apply to exhibit. It's the largest collection of 3-D sidewalk art.

### Exercise 7 VOCABULARY

- 1 Ask students if there are any words in orange that are particularly difficult. Write these on the board, and have students work in pairs to try to guess the meaning from the context of the article. Check comprehension as a class.
- 2 Direct students to sentences 1–9, and explain that they will be looking for synonyms for the Oxford 5000 words.

In each sentence, there are three words: the Oxford 5000 word, a word that has the same the meaning (a synonym), and a word that does not.

- 3 Model the first answer for students.
- 4 Have students complete the exercise independently and then go over the answers as a class.

#### Answers

1 activity	4 chiefs	7 lively
2 imagery	5 backing	8 lovers
3 productions	6 faithful	9 high interest

### Exercise 8 ASSESS

- 1 Ask students to identify the words that were new to them and then compare their answers with a partner.
- 2 Clarify any words that students still find problematic.

### Exercise 9 WHAT'S YOUR ANGLE?

- 1 Have students discuss their answers with a partner. Circulate and provide feedback.
- 2 Call on pairs to share what they discussed. Write any new words on the board, and have the class repeat them.

#### Answers

Students' answers will vary. Sample answers include:  
I would totally love to see these works of art. I would pretend to fall into *The Crevasse*! Because they are temporary I only have one chance to see them in real life.

## Grammar in Context

### Present tenses

#### GO ONLINE

- 1 Call on volunteers to read the Grammar in Context box content aloud.
- 2 Ask students if there are any forms that are completely new to them. Write those forms on the board, and provide additional examples for each.
- 3 For additional practice, see Grammar focus on page 159 in the Student Book.

### Extra Practice

- 1 Display pictures from newspapers or news magazines in print or online. Make sure that the pictures include people doing things.
- 2 Put students into pairs, and assign a picture to each pair. Ask students to write:
  - a some facts about the picture (simple present)
  - b something that is happening now or a changing situation (present continuous)
  - c something that happened in the past at an unspecified time (present perfect)
  - d something that happened in the past and is still happening now (present perfect continuous)
- 3 Model some answers for one of the photos. For example:  
*The men are construction workers. They are building a new skyscraper in Beijing. One man is feeling very hot and tired. A famous architect has designed this building. They have been working on the windows since 8 a.m.*
- 4 Have pairs record their model sentences based on their photo. Encourage them to use their imagination.
- 5 Go over some of the sentences as a class. Monitor any errors in form, and correct them on the board.

### Exercise 10 IDENTIFY

- 1 Model the answer for the first question. Then have students work in pairs to match the descriptions with the examples in the Grammar in Context box.
- 2 Go over the answers as a class.

#### Answers

1 2      2 3      3 5      4 6      5 4

### Exercise 11 ASSESS

- 1 Direct students to some key words that we use with various tenses.  
Simple present: *usually, often*  
Simple continuous: *always* for something annoying or noteworthy  
Present perfect/present perfect progressive: *for / since*
- 2 Explain that we can use *for / since* with both types of perfect tenses. If the action has happened for a long time, we tend to use the present perfect. If the action has been happening more recently or for a short time, we use the present perfect progressive. Compare: *I have worked here for two years. I have been working here for two months.*
- 3 Direct students to the sentences, and have them work in pairs to determine the correct sentences and correct the others.
- 4 Go over the answers as a class.

#### Answers

- 1 The artist has been working on this painting...
- 2 The cousins have created...
- 3 She usually paints...
- 4 Correct
- 5 Correct
- 6 The paint dries faster...
- 7 That artist is gradually becoming better known...

### Exercise 12 APPLY

#### OXFORD REFERENCE

- 1 Ask students what street art and graffiti are. Facilitate a discussion, and provide some examples if possible.
- 2 Read the first sentence of the text aloud. Elicit possible answers for the correct verb (*has changed*). Discuss why other present tenses might not fit in the sentence.
- 3 Have students complete the activity independently and then share their answers in pairs.
- 4 Review the answers as a class.

#### Answers

- 1 has changed
- 2 are changing
- 3 have grown / have been growing
- 4 are
- 5 is attracting
- 6 use
- 7 does not become
- 8 depends
- 9 rules out
- 10 has simply placed / simply places

### Exercise 13 INTERACT

- 1 Have students read the text again and underline the main points.
- 2 Have students cover the text and share what they understand to be the main ideas with a partner.
- 3 Ask volunteers to share some of their ideas with the class.

### Exercise 14 WHAT'S YOUR ANGLE?

- 1 Have students read the instructions and choose a work they admire.
- 2 Put students in pairs, and have them describe their work, providing as much detail as possible. Encourage students to use the provided list to expand their descriptions.

#### Answers

Students' answers will vary. Sample answers include:  
I really like the Mona Lisa, which is a painting in the Louvre in Paris. I like it because it is small but powerful. It is in oil, I believe, and the subject is fascinating. You cannot know for sure what she is thinking, and this is its appeal.

## Lesson 1.2 From Subway to Superstar

Student Book pages 7 – 9

### Exercise 1 ACTIVATE

- 1 Read the lesson title aloud, and ask students what they think it means. Elicit any artists they know of who went through hard times before they became successful.
- 2 Check that students understand any difficult vocabulary words: *fan base*, *self-publicize*, *gap in the market*.
- 3 Put students into pairs, and have them discuss what they think from the list makes someone successful. Have pairs decide the top three reasons for success.
- 4 Tally pairs' responses to determine what most of the class thinks influences success.

### Exercise 2 IDENTIFY

- 1 Ask a volunteer to explain what graffiti art is. Have students find examples on their phones. Explain the following vocabulary words: *selling out*, *charities*, *social causes*.
- 2 Direct students to the questions they will need to answer after watching the lecture.
- 3 Play the video, and have students work in pairs to answer the questions.
- 4 Call on volunteers to share their answers with the class.

#### Answers

- 1 He was interested in the graffiti he saw done by artists who were untrained but skilled. He loved the lines they used. He was influenced also by Pop Art (1960s).
- 2 He started with chalk drawing on walls in subway stations: simple line drawings with themes and ideas people could understand like birth, death, war, and love.
- 3 He wanted to break down the barriers of the art world and for his art to directly engage the public.

### Video Script

#### ▶ Lecture about Graffiti Artist Keith Haring, Part A

Starting in the 1970s in New York and some other east coast cities in the U.S., a street art movement began. A lot of graffiti began to appear in public spaces, especially on subway trains and in subway stations. Now, Keith Haring, a young art student, was a big fan of a lot of the graffiti he was seeing around the city. He thought some of the work was the most beautiful he had ever seen. He knew that most of the people creating it were young and not trained as artists. They hadn't formally studied art in school, but he could see that they had a lot of artistic skill. And he especially loved how they used line—fluid lines that connected all parts of the artwork together. So, after leaving art school in the early 1980s, Haring started to create his own graffiti in the subway stations of New York City. He was influenced both by his love of the graffiti he was seeing around the city, and he was also influenced by Pop Art—the Pop Art movement of the 1960s. Like those artists, people like Andy Warhol, he wanted to break down the boundaries of the art world, to make art that was seen and understood by more than just artists and art critics and art professors. He wanted his art to directly engage the public. So, 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.

### Exercise 3 ASSESS

- 1 Ask students: *What is a social issue?* Brainstorm some ideas with the class. For example: *A social issue is an issue in society that people may disagree about.* Ask students to think about some social issues in their country—for example, childhood obesity, bullying, technology's negative effects, etc.
- 2 Ask students to read the excerpt independently to find the social issue and then check their answer with a partner.
- 3 Discuss the answer as a class. Ask students if this is a social issue in their country and what kind of charities are popular. Students can use their phones to research some popular charities if they need ideas.

#### Answers

He dealt with issues like drug abuse. He supported charities and social causes and got involved in group art projects, especially with children.

### Exercise 4 IDENTIFY

- 1 Have students watch the final part of the talk. Then put students in pairs to discuss what happened to Haring in terms of his success.
- 2 Discuss what happened to Haring as a class. Ask students whether they felt like Haring was "selling out."

#### Answer

Haring rose in popularity and had international attention. He made art with strong social messages and supported many charities / projects. He also started to use his art in advertising and started making money. Criticism developed after his first store opened, as people felt he was selling out and had lost his integrity / honesty as an artist.

### Video Script

#### ▶ Lecture about Graffiti Artist Keith Haring, Part B

So, 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. A lot of people didn't like him making money off his art. They said he was selling out. Now, **by selling out, I mean** they thought he was too commercial, too focused on earning money. And to some people that meant that his work wasn't even art anymore. They thought he was just designing products to sell. They felt that the desire to earn money was probably affecting his artistic integrity, his honesty as an artist. But Haring disagreed. He thought that this was just another way of directly engaging the public, of reaching people with his work. He saw it as very similar to creating chalk drawings in the subway. It was just another way of broadening the boundaries of the art world, making the art world larger, of including more people in the experience. OK. So, that's enough for today. I want you to think about this idea—about whether art can be commercial and still have integrity. We'll talk about it in discussion groups in the next class. OK, bye for now.

### Exercise 5 WHAT'S YOUR ANGLE?

- 1 Have students work with a partner to discuss the statements.
- 2 Assign each pair one of the statements, and have pairs report to the class on whether they agree or disagree with the statement and why.

#### Answers

Students' answers will vary. Sample answers include:

- 1 I don't agree because you can be creative and an amazing artist and also make money.
- 2 Art can be anywhere: on a building, a computer screen, or a T-shirt. I disagree.
- 3 I think that Haring was mostly a success because he worked hard for social issues and causes.

### Exercise 6 IDENTIFY

- 1 Ask students what street performers they have seen in the past. For example: *How do you feel about them? Are they talented?* Explain the following words: *make it, stamina, drive, setbacks*.
- 2 Read the instructions aloud, and have students read the essay independently.
- 3 Ask students to discuss the question in small groups, and then discuss the question as a class.

#### Answers

Answers will vary. Sample answers include:

Yes, I agree with the writer that luck and personality are big parts of success.

### Exercise 7 WHAT'S YOUR ANGLE?

- 1 Ask students to discuss their views with a partner.
- 2 Call on volunteers to share their views.
- 3 Write ideas on the board, and then ask students to vote on which is the most important for success.

#### Answers

Students' answers will vary. Sample answers include:

I agree with the writer that artists need originality. In order to be successful in the art world, you need to have vision and creativity. Look at Picasso as an example. He was truly original and did things very differently.

## Grammar in Context

### Constructions with *-ing* or with *to* infinitive

#### GO ONLINE

- 1 Write the following sentences starters on the board:  
*I need...*  
*I enjoy...*  
*I want...*  
*I finished...*  
*I often start...*
- 2 Elicit sentences from students using the gerund or *to* infinitive. As an example, use *to study* or *studying* to complete the sentences. For example: *I need to study.* *I need studying.* Ask students which is correct, the infinitive or gerund (infinitive). Continue with other verbs.
- 3 Give additional examples of verbs that can be used in both constructions: for example, *like, hate, can't stand*.
- 4 Have students read the Grammar in Context box independently, and answer any questions they have.
- 5 For additional practice, see Grammar focus on page 159 in the Student Book.

#### Extra Practice

- 1 Write these sentence frames on the board, or provide a printed handout:  
*I need \_\_\_\_\_ tonight.*  
*My family enjoys \_\_\_\_\_ on the weekends.*  
*I expect \_\_\_\_\_ when I get older.*  
*I finished \_\_\_\_\_ before I came to class.*  
*I started \_\_\_\_\_ when I was a teenager.*  
*I often stop \_\_\_\_\_ when I drive long distances.*  
*I stopped \_\_\_\_\_ because it was bad for my health.*  
*I regret not \_\_\_\_\_ when I was in high school.*
- 2 Put students in pairs, and ask students to complete each sentence frame guessing what their partner might write.
- 3 Have them share their guesses with their partner and discuss whether they are correct. If they are not correct, have students revise their sentences.
- 4 Have volunteers write their sentences on the board. As a class, highlight or underline gerunds or infinitives and check for accuracy.

### Exercise 8 IDENTIFY

- 1 Ask students to work independently to complete the exercise.
- 2 Check answers as a class.

#### Answers

- 1 went on talking (continued)
- 2 stopped to fill up (stopped first, then filled up)
- 3 forgot to bring (left it at home / should have brought it)
- 4 remember going (talking about the past)
- 5 regret not being able (talking about the past)

## Vocabulary Development

### Word formation: verb and adverb endings

#### GO ONLINE

- 1 Write these sentences on the board: *The road needed to be wider, so we widened the road. The country was not stable, so the president stabilized the country with various economic*

measures. The painting needed more intensity, so the artist intensified the colors. Underline the words as shown.

- 2 Ask students to identify the parts of speech of the underlined words.
- 3 Ask students to focus on the word endings that change the words from an adjective to a verb. Write the endings on the board.
- 4 Go over the Vocabulary Development box as a class.

### Extra Practice

- 1 Put students into teams of three or four. Assign a leader to be the scribe for each team. Tell the leaders to divide a piece of paper into three columns: *-ify, -en, -ize*.
- 2 Call out the following adjectives or nouns in random order, and have teams classify them under the appropriate suffix.  
*-ify: specific, diverse, beautiful, intense, identity*  
*-en: white, dark, deep, straight, fresh, less, threat*  
*-ize: visual, rational, vocal, legal, equal, memory, legal, modern, reorganization*
- 3 Have teams swap their paper with another team, and go over the answers as a class.
- 4 Keep students in their teams. Instruct them to answer this question with as many ideas as possible: *What can we + verb (whiten)?* Provide an example answer: *We can whiten shirts if they get dirty. We can whiten teeth. We can also whiten a room so it is brighter. We can whiten tennis shoes, etc.* Give teams a minute or two to come up with as many ideas as they can.
- 5 Call on students to share their examples with the class. Give each team a point for each good example.
- 6 Repeat using different questions:  
*What can we modernize?*  
*What can we memorize?*  
*What can we beautify?*  
*Who can we threaten?*  
*What can we reorganize?*  
*What can we darken?*  
*What should we legalize?*  
*What can we straighten?*  
*What things are vocalized?*
- 7 The team with the most points is the winner.

### Exercise 9 BUILD

- 1 Have pairs compete to complete the exercise. The first pair that finishes raises their hand to have their answers checked. The first pair to finish with the correct answers is the winner.
- 2 Ask the winning pair to share their answers with the class.

#### Answers

shorten	nationalize	loosen
beautify	fatten	computerize
popularize	simplify	tighten
minimalize	broaden	humidify
lengthen	industrialize	strengthen
falsify	horrify	purify

### Extra Practice

- 1 Put students into teams of 3–4. Give each team four of the words and a piece of paper.

- 2 Have the students use the words in Exercise 9 to create sentences. Assign a team captain to write down the sentences and set a time limit.
- 3 Teams must use each word as two parts of speech. For example: *Bobbi's statement was false. In fact, she falsified her statement to the police.*
- 4 Call on teams to read their sentences aloud or write them on the board or poster paper.

### Exercise 10 USE

- 1 Have students work independently to complete the exercise. Put students in pairs to check their answers.
- 2 Write 1–6 on the board. Assign a number to each pair, and have them write their answer for that sentence on the board.
- 3 Go over the answers as a class. Check for any errors. Elicit corrections from the class.

#### Answers

- 1 My jacket was too short, so the tailor lengthened it.
- 2 So much of art is now computerized, which means new forms are constantly developing.
- 3 Quality-wise, the photographer's skill is excellent.
- 4 If you don't humidify the rooms, the paintings will be destroyed.
- 5 The director is simplifying the routine for the performers.
- 6 Social media has popularized making videos.

### Writing Skill

#### Giving your opinion

##### GO ONLINE

- 1 Ask students their opinions of graffiti art. If you have access to some photos, bring them to class as handouts or project them. Call on a few volunteers to give their opinions, and write the expressions they use to express opinions on the board. Direct students to the expressions, and ask them to add more to the list. Ask them what expressions they would use to disagree with a partner's opinion. Write these on the board as well.
- 2 Have students read the information in the Writing Skill box independently.

### Extra Practice

- 1 Write some examples of controversial opinions on the board, and elicit some from the class. For example: *Smoking should be banned in all public places. All children should learn to play an instrument. Army service should be mandatory. A president / prime minister should only be able to serve two terms in office.*
- 2 Ask students to circulate and ask their classmates for their opinions. Encourage students to use a variety of styles from the Writing Skill box.
- 3 Call on volunteers to report their findings to the class. If desired, tally students' opinions on the board, and ask students to provide examples of distancing themselves from an opinion and acknowledging others' opinions.

### Exercise 11 IDENTIFY

- 1 Ask students to work in pairs to find different examples.
- 2 Check answers as a class, and write them on the board.

### Answers

- 1 Giving your opinion: I consider, I believe, I think, I would go so far as to say, in my mind, in my opinion
- 2 Distancing: Many would agree, It seems reasonable to assume
- 3 Acknowledging others' arguments or opinions: Although some would argue; I would argue; While it is true that; I realize that some might disagree, but I think

## Exercise 12 PREPARE

- 1 Ask students to answer the questions with a partner.
- 2 Check answers as a class.

### Answers

- 1 It is an anecdote from personal experience. It's arguably an interesting way to approach the topic.
- 2 An overview of the question of how to stand out from so many talented artists.
- 3 In paragraphs 3–7, the writer gives different reasons supported with explanations. In paragraph 8, the writer makes the point that becoming successful has a lot to do with luck.

## Exercise 13 WRITE

- 1 Direct students to the three prompts. Have students choose which prompt they want to write about.
- 2 Put students into groups according to their choice of prompt, and have them brainstorm ideas for their writing.
- 3 Instruct students to write their opinion essay as a timed writing in class or for homework. Direct students to the bullet points as a checklist for writing. Explain that they will be evaluated on these criteria.

## Exercise 14 IMPROVE

- 1 Have students self-edit their opinion essays using the checklist. Alternatively, instruct students to conduct a peer edit.
- 2 Circulate and provide support and feedback as needed.

## Exercise 15 WHAT'S YOUR ANGLE?

- 1 Have students work independently to write down a few notes and then share their responses with a partner.
- 2 Encourage students to use some of the vocabulary and ideas discussed in Exercises 1 and 6.
- 3 Choose 2–3 volunteers to share their ideas with the class.

### Answers

Students' answers will vary. Sample answers include:  
I feel that I would not make a great artist because I don't have the creativity, talent, or self-confidence to be artistic. My skills are better suited for my major, which is accounting. My talents are math and organization.

## Lesson 1.3 Music and the Mind

Student Book pages 10 – 11

### Exercise 1 ACTIVATE

- 1 Ask students to look at the picture and discuss the questions with a partner.
- 2 Have students share some answers with the class.

### Answers

- Students' answers will vary. Sample answers include:
- 1 Music is not that important to me. I listen to whatever other people like to listen to.
  - 2 I listen to music when I walk to class and when I do my homework. Sometimes I go to concerts in the park.
  - 3 When I was younger, I took piano lessons, but I always wanted to play the guitar instead.

## Listening Skill

### Listening for the main ideas and supporting evidence

#### GO ONLINE

- 1 Recite the following script or something of your own: *My mother is an amazing woman. First, she is very supportive of my endeavors even if she doesn't always approve of them. To illustrate, she supported me when I wanted to take singing lessons and try out for the choir in high school. I don't have a great voice, but she cheered me on nonetheless.* Ask students what the main idea of the speech is. What is the first main point provided to support this premise? What was the example given to support this main point?
- 2 Direct students to read the information in the Listening Skill box independently.

### Extra Practice

- 1 Have students look back at Lesson 1.2 Exercise 6.
- 2 Write *Adele, Andy Warhol, and Keith Haring* on the board, and ask students to identify what main ideas these examples support. For example: *Keith Haring and Andy Warhol support the main idea that successful artists are original and they aren't like anyone else. Adele is an example of how using social media can lead to success. She was discovered this way.*
- 3 Ask students to identify other main points and provide examples of successful artists, musicians, actors, or painters that they know.  
Main ideas:  
Talent and stamina  
Enormous drive/accept setbacks  
Self-confidence  
Something special  
Knowing one's audience  
Luck

## Exercise 2 IDENTIFY

- 1 Have students work independently to complete the exercise and then check their answers with a partner.
- 2 Call on volunteers to share their answers with the class.

### Answers

- |     |     |     |
|-----|-----|-----|
| 1 B | 3 B | 5 A |
| 2 A | 4 B | 6 B |

## Exercise 3 WHAT'S YOUR ANGLE?

- 1 Ask students how singing, humming, and whistling are different. Call on students to demonstrate these for their classmates, explaining if necessary.
- 2 Have students work with a partner to discuss the questions.
- 3 Have volunteers share their ideas with the class. Go over what songs (or earworms) students have experienced replaying in their minds.



## Answers

Students' answers will vary. Sample answers include:

- 1 I usually whistle a song if I am in a car. I sometimes sing a song at karaoke, so in this case it is definitely conscious.
- 2 I often get an earworm for catchy tunes on the radio.
- 3 I wouldn't like to have a rap song as a catchy tune because it is not my favorite style of music.

## Exercise 4 IDENTIFY

- 1 Have students listen to the interview podcast, identify the main points, and choose the best summary.
- 2 Confirm the correct answer as a class.

## Answer

2

## Audio script

### CD 1, Track 2

Host	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!	Host	does usually happen to older people, those who are losing their hearing, but it can also happen as a result of stress or illness. And, importantly, the song isn't triggered by actually hearing it, which is generally the case with an earworm. As a certain Dr. Sedley from Newcastle University explained, when you lose your hearing, the signal becomes weak. He describes it as a "poorly tuned radio." And he goes on to say that the brain works very hard to try and make sense of what we are hearing. Sometimes, it works too hard and actually creates these hallucinations. So, you mean the brain kind of makes up noise to fill the gaps, if it doesn't hear real sound?
Prof. Varga	Good morning.	Prof. Varga	Precisely.
Host	Good to have you with us this morning ... Now, what can you tell us about this interesting topic?	Host	And is there a trigger at all? What kind of songs do people hear?
Prof. Varga	Well, I'd like to discuss what we call "musical hallucinations." However, to start with, I'll talk about something similar, which I'm sure many of your listeners can relate to—the "earworm."	Prof. Varga	Interestingly, the songs are often from the distant past, tunes that you used to hear a lot, like national anthems, perhaps folk songs, or school songs. Saying that, they may appear in the form of a choir, a soloist, or a rock band, even an instrumental piece. And the music can be jarring rather than tuneful. However, even if it's pleasant music, per se, it's not enjoyable because the music can be loud and it goes on and on. It can interrupt sleep and affect one's hearing of other things. I mean, it's not just background noise, it can be terribly irritating. Interestingly, though, scientists have found that brain activity is very similar to that found when people hear real music, although the auditory part of the brain is not lit up.
Host	Umm... ?	Host	Fascinating.
Prof. Varga	That's when you hear the same tune playing repeatedly in your head for several minutes, hours, or even days. Most of us experience these in our daily lives. It's triggered by hearing a song or advertising jingles, for example, or even just experiencing an association. It can be incredibly frustrating, as the song just sticks in your mind!	Prof. Varga	Yes, and interesting in terms of the relationship between music and memory. As I said, often the memories of these songs are buried deep. And to answer your other question, no, there isn't an external trigger in this case. It starts from nowhere.
Host	Oh yes, I've experienced that. A couple of weeks ago, I couldn't get an ABBA song out of my head! It just kept replaying, over and over for days. How on earth do you get rid of them?	Host	Mmm ...
Prof. Varga	Well, people have different techniques. You can try replacing it with another tune, which is hopefully less catchy! Or you can do a cognitive task, so a mental task, like a puzzle. The important thing is not to do something too easy or too difficult, as your brain has to engage, to connect.	Prof. Varga	Now this brings me onto my final point, on a related issue. According to a fairly recent study in <i>Science Daily</i> , a 60-year-old female patient came to the attention of two neurologists in the U.S.—Vitorovic and Biller. The woman had been hearing music that sounded real, so, in other words, a musical hallucination. However, this woman, who first heard the music as she was trying to fall asleep one night, could not recognize the tune or the lyrics herself. <i>But</i> when she sang or hummed the tunes to her husband or others, they recognized them. What's more, she even knew some of the lyrics.
Host	Right.	Host	How strange!
Prof. Varga	Other people use breathing or visualization. To give an example, I recall reading about a woman who pictured herself, in her mind, slowly and deliberately turning the button on the radio to the Off position.	Prof. Varga	Over time, the frequency of the songs grew. She would hear one song repeatedly for three weeks, then this was replaced with another, always at the same volume.
Host	I see.	Host	Do you think she'd just forgotten them?
Prof. Varga	But I'll move on now to musical, or <i>auditory</i> hallucinations.	Prof. Varga	Well, yes. The scientists concluded that the tunes were deep in her memory, but she could only locate them in her brain when she was in this hallucinatory state. It means that forgotten information is there in the brain, but just not readily available.
Host	Right.	Host	That's intriguing!
Prof. Varga	Musical hallucinations cannot be controlled by the conscious mind, either—you imagine music that isn't actually there, it's only in your head. But in this case, at first you believe it's real, that you are actually hearing people talking, or music playing. So it's different from your earworm. Sufferers often initially say things like, "Why is the radio on?" when, of course, it isn't.	Prof. Varga	It definitely is. It's unusual cases like this that really inform science. We're now working on ...
Host	I see.		
Prof. Varga	It used to be thought that this only happened to the elderly. Indeed, research suggests that this		

## Exercise 5 ASSESS

- 1 Have students listen to the interview podcast again, focusing on the details. Have students check their answers with a partner.
- 2 Go over the answers as a class.

### Answers

- 1 T
- 2 DK
- 3 F
- 4 T
- 5 F (implication is that it can be any music, though often songs from past are "played")
- 6 DK

## CD 1, Track 2

### Grammar in Context

#### Past forms

#### GO ONLINE

- 1 Go over the content in the Grammar in Context box as a class. Ask students if there are any forms they are not familiar with.
- 2 Write some sentences on the board about yourself. For example: *I left Japan in 2001. I had to learn Japanese because I had not studied it in college. I had been teaching there for 10 years when I left. While I was teaching there, I met my best friend. I used to ride the subway every day to work.*
- 3 Have students write sentences about an event that happened in their own life. Have them write something that had happened and had been happening before the event. Have them write something that was happening at that time and a habit they had then.
- 4 Have students share their sentences with a partner.
- 5 Ask volunteers to write their sentences on the board and check together as a class for errors.
- 6 For additional practice, see Grammar focus on page 159 in the Student Book.

### Extra Practice

- 1 Write the following prompts on the board:  
*A terrifying situation was when...*  
*The best day of my life was when...*  
*The best gift I ever got was...*  
*The worst experience of my life was...*
- 2 Provide a model:  
*A terrifying situation was when I went to Hawaii last year. I had never been there before, but I had been dreaming about it since I was a child. While we were flying there, we hit a bad patch of turbulence. I used to be afraid of flying when I was young, but it doesn't bother me now. I felt a little uncomfortable because the plane was bouncing around. The pilot had told us there might be turbulence, but some passengers were scared! Some of them were screaming. I was happy when we landed. Certainly this was a scary experience for me.*
- 3 Have students work in pairs to construct their own stories based on one of the prompts on the board. Instruct them to use each tense at least once, and encourage them to use their imaginations! Circulate and provide error correction and feedback.

## Exercise 6 APPLY

- 1 Have students work in pairs to choose the correct forms of the verbs.
- 2 Go over the answers as a class.

### Answers

- |                          |                      |
|--------------------------|----------------------|
| 1 came, was driving      | 4 used to play, gave |
| 2 were looking, had made | 5 was practicing     |
| 3 would listen           | 6 used to be         |

## Exercise 7 VOCABULARY

- 1 Ask students to work independently and then check their answers with a partner.
- 2 Call on volunteers to share their answers.

### Answers

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

## Oxford 5000 words

advertising      instrumental      national tune  
song              choir              piece

## Exercise 8 USE

- 1 Have students work independently to match the descriptions to the words from Exercise 7.
- 2 Go over the answers as a class.

### Answers

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

## Pronunciation Skill

### Sentence stress and rhythm

#### GO ONLINE

Write the example from the Pronunciation Skill box on the board. Work as a class to identify the stressed words.

### More to Say...

**Focus:** Working with a partner, students practice sentence stress.

**Grouping Strategy:** Groups of 2-4 to four students

**Activity Time:** 20 minutes

#### Ready,

- 1 Prepare a set of cards with pairs of sentences with a similar speech rhythm on them.

What can you tell us?	How is it going?	I'm happy to have met you.	She wanted to be finished.
We went to the store.	They played in the park.	What's your name?	Who's the boss?
Her work is done.	Remind the girls.	It was hard to finish on time.	They are not to eat the dessert.
Go away!	Tell me now!	Are you happy?	She is dancing.

- 2 Make enough copies so that each group has a set of cards.
- 3 Prepare three example sentences, two that have a matching rhythm and one extra, for example:  
*Come and see.*  
*Go to town.*  
*She ate some cake.*

#### Set...

- 1 Put students into small groups of 2–4 students.
- 2 Model the stress of sentences by clapping out a few sample sentences. Clap loudly on the stressed words and quietly on the reduced words.  
*Come* [loud clap] *and* [quiet clap] *see* [loud clap].  
*Go* [loud clap] *to* [quiet clap] *town* [loud clap].  
*She* [quiet clap] *ate* [loud clap] *some* [quiet clap] *cake* [loud clap].
- 3 Show how two of the sentences have the same rhythm pattern and one is different. Model matching the two that are the same.
- 4 Give each pair of students a set of cards.

#### Go!

- 1 Set a timer for one minute.
- 2 Instruct the speakers to read the sentences on the cards aloud and try to find the matching sentences that have the same speech rhythm.  
*What can you tell us?* + *How is it going?*  
*I'm happy to have met you.* + *She wanted to be finished.*  
*He went to the store.* + *They played in the park.*  
*What's your name?* + *Who's the boss?*  
*Her work is done.* + *Remind the girls.*  
*It was hard to finish on time.* + *They are not to eat the dessert.*  
*Go away!* + *Tell me now!*  
*Are you happy?* + *She is dancing.*
- 3 Monitor students by walking around and correcting them as necessary.

#### Keep Going!

- 1 For homework, have students write new sentences pairs that have the same rhythm pattern.

### Exercise 9 NOTICE

- 1 Have students work in pairs and underline the words they think will be stressed.

- 2 Have students listen and check and then repeat the sentences aloud with a partner. Tell students to pay special attention to the stressed words.

#### Answers

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!

### CD 1, Track 3

#### Exercise 10 IDENTIFY

- 1 Have students underline the words they think will be stressed.
- 2 Have students listen and repeat the sentences using the stressed words.

#### Answers

- 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.

### CD 1, Track 4

#### Exercise 11 WHAT'S YOUR ANGLE?

- 1 As an optional warm-up, play part of a song and ask students to note down the main lyrics they hear.
- 2 Have students work in pairs to discuss the questions. Encourage students to use their phones to look up the lyrics to one of their favorite songs.
- 3 Circulate and provide feedback.
- 4 Call on some pairs to share their answers. Have students read some of their lyrics and explain why they like them.

#### Answers

Students' answers will vary. Sample answers include:  
I try to remember the song lyrics and sometimes I will print them out and sing along. In the past, I have made some mistakes with the lyrics, so that is why I do this. I like the lyric "I am like a bird, I only fly away, I don't know where my soul is, I don't know where my home is."

## Lesson 1.4 What Are You Implying?

Student Book pages 12 – 13

### Exercise 1 ACTIVATE

- 1 Direct students' attention to the video stills. Ask students how the two men might be feeling. Ask them why they think this and in what situations people might feel this way.
- 2 Ask students how they feel about waiting for people. Discuss how long it is acceptable to wait for someone.
- 3 Direct students to the two scenarios and have them read them independently and write their responses to each.

## Answers

Students' answers will vary. Sample answers include:  
Since situation 1 is a close relationship, it could be either direct or indirect with body language and words. Situation 2 is not as close, and the boss has more power than the student; therefore, the student will likely not say or do anything.

## Exercise 2 INTERACT

- 1 Have pairs compare responses from Exercise 1 and discuss the questions.
- 2 Continue the discussion as a class. Ask volunteers to share their ideas.

## Answers

Students' answers will vary. Sample answers include:  
Students are more reluctant to tell or show their boss that they are annoyed even in a casual setting.

## Exercise 3 IDENTIFY

- 1 Ask students if they have ever been to an art exhibition or art opening. Ask them what usually happens at an art opening. Encourage students to share their experiences.
- 2 Explain to students they will be watching a video about an art exhibit and two artists: Max and Dave. You can direct students back to the video stills at the top of the page.
- 3 Have students watch the video and then work in pairs to answer the questions.
- 4 Explain to students that *tsk* is a sound that shows disapproval. Demonstrate by asking: *What is your favorite sports team?* When the person answers, make the *tsk* sound and say your favorite team is another one.

## Answers

- 1 Students' answers will vary. Sample answers include:  
Dave says the following things that may be interpreted as negative:
  - "Well, I had a huge art exhibit today. A reporter from the town paper already wrote a great review...Look!"
  - "Too bad no one looked at *your* work."
  - "Well the reporter interviewed *me*, and uh, I guess she didn't talk to you, Max."
  - "Enjoy your two seconds of fame, Max!"
- 2 Students' answers will vary. Sample answers include:  
*Tsk*-ing, using falling intonation that exhibits sarcasm and condescension, uses stress on pronouns (e.g., *I*, *me*) to indicate comparison of his work to Max's, showing off the news article while in front of Max.
- 3 Students' answers will vary. Sample answers include:  
The atmosphere was already tense when Max sees Dave enter the coffee shop. Max gets defensive. It makes the conversation more negative. Max feels like he is being put down. Andy, on the other hand, tries to downplay what Dave is saying and to reassure Max about his art.
- 4 Students' answers will vary. Sample answers include: Dave gives Max a backhanded compliment, which Max verbally ignores. Andy has to leave while Max is still reading the review. The negativity caused by Dave's attitude lingers on.

## Video Script

### English For Real Video Unit 1

#### Scene 1:

Andy Hey, Max. Wow, this is great.  
Max Hey Andy, I'm glad you're here.

Andy I just need to get back to the office by 2:30. Hey, that's amazing!  
Max Oh, that's, uh, that's...that's Dave's. My work is over there.  
Andy: Ugh. Dave always needs attention.  
Max: Yeah...yeah, no kidding.  
Andy: Let's look at *your* paintings.  
Scene 2:  
Dave Hello, Andy. Max.  
Andy Hey, Dave. How's it going?  
Dave Well, I had a huge art exhibit today. A reporter from the town paper was there, and she already wrote a great review...Look!  
Max Uh, I was there, Dave, remember?  
Dave Right. Hm. It's too bad no one looked at your work.  
Andy I saw it.  
Dave Well, the reporter interviewed me and uh, hm, I guess she didn't *talk* to you, Max.  
Max Er... uh. I saw her *near* my work.  
Dave She says here, "The farm paintings are pale in comparison..."  
Max Uh, that's not what she meant, Dave! She was talking about the colors.  
Andy Oh...sorry, I have to get back to work.  
Dave Bye. See you at home, Max!  
Max Later! Thanks for coming.  
Dave Enjoy your two seconds of fame, Max!

## Real-World English

### Picking up on implied meaning

- 1 Ask students to read the Real-World English box independently.
- 2 Have students explain sarcasm and backhanded compliments. Discuss the example dialogues given, and ask students which is sarcasm (second) and which is a backhanded compliment (first).
- 3 Ask students how they might feel in each of these situations, and discuss the possible appropriate reactions as a class.

### Extra Practice

- 1 Put students into pairs, and have them role-play the two scenarios from Exercise 1. Tell students that they must use either a backhanded compliment or sarcasm in their dialogue.
- 2 Choose 2–3 pairs to perform their role plays for the class.
- 3 Other ideas for role plays include the following:  
You are two people on a first date, and the restaurant one of you chose wasn't good.  
You are two colleagues, and one of you just got a bad haircut.

## Real-World English Strategies

Understanding implied meaning can be particularly difficult for learners of English, and it is important for you to sensitize your students to the many layers of meaning a single utterance can carry. However, the first step is to notice that an utterance should not be interpreted literally.

After your students have completed Exercise 1, collect their responses and select a few examples to display on the board.

For each response, ask them to decide the literal meaning and the implied meaning. For instance:

Response to scenario #1: Man, nice of you to come on time! I almost froze to death!

Literal Meaning: The person is happy to see the friend.

Implied Meaning: The person is upset that the friend is late.

Display some additional sentences that can have double meanings, for example:

*Do whatever you want.* (literal meaning: "Whatever you choose is fine with me."; implied meaning: "I really don't agree with you.")

*I will think about it and get back to you.* (literal meaning: "I will consider what you have said and let you know what I think."; implied meaning: "I think we are done discussing this topic; we clearly disagree.")

*Well... this is interesting.* (literal meaning: "I find this intriguing."; implied meaning: "I don't like this.")

Ask your students to work in pairs and come up with scenarios in which these statements could have an implied meaning that is different from literal meaning. They could go back to the scenarios in Exercise 1 or the video if they need context to situate these sentences in. Have them share with the class.

Conclude by asking how we can predict that an utterance should not be understood literally. If students are stuck, prompt them to consider the context of the interaction, shared background knowledge, body language, and facial expressions.

## ▶ Exercise 4 ASSESS

- 1 Put students into pairs, and play the video again. Have pairs discuss the questions.
- 2 Share students' ideas as a class.

### Answers

Students' answers will vary. Sample answers include: The strategies would be different because we wouldn't say anything, or the strategies would be the same because we might use humor to diffuse the situation.

## ▶ English For Real Video Unit 1

### Exercise 5 ANALYZE

- 1 Look at the first sentence and response, and discuss what the speaker of each sentence is implying.
- 2 Have students work independently to write responses and then share them with a partner.
- 3 Call on volunteers to share their responses with the class.

### Answers

Students' answers will vary. Sample answers include:

- 1 Respond with humor: I guess you don't need me to tutor you after all! [Person is implying they are smarter than the class.]
- 2 Respond with humor: Oh...can I be part of your entourage! [Person is implying they are effortlessly popular.]
- 3 Respond by neutrally communicating clear consequences: You are very talented, but you know that I struggle a lot with my art, and I've been having a difficult time. If you want to talk about your work, that's fine, but I might get emotional. [Person is implying they are naturally talented in art.]

- 4 Respond by politely ignoring the message and respond with: Oh, I'm sorry to hear that. Do you need help finding a car detailing service? [Person is implying they have a cool and expensive car.]
- 5 Respond with humor: Maybe you should start giving out autographs! [Person is implying that they look famous.]

### Exercise 6 NOTICE

- 1 Provide a model using the example at the beginning of Exercise 5. Read the sentences using different intonation.
- 2 Call on a couple of volunteers to read the sentences using different intonation (e.g., happy, sad, angry, tired).
- 3 Discuss with students how intonation can change the tone and implied meaning.

### Answers

Students' answers will vary. Sample answers include: Depending on the intonation used, the speaker could sound annoyed, angry, surprised, or like they are bragging.

### Exercise 7 EXPAND

Have students work in pairs to complete the exercise. Remind them to vary stress and intonation.

### Exercise 8 BUILD

- 1 Direct students to the scenarios, and have them work independently to create responses.
- 2 Circulate and provide feedback.
- 3 Have volunteers share some of their responses with the class.

### Answers

Students' answers will vary. Sample answers include:

- 1 Not close to this person: Respond with humor: You're right, and I've only gotten worse with age!; Very close to this person: Respond neutrally with clear consequences: I wanted to show you these photos because we're close, but if you don't want to look, no big deal.
- 2 Not close to this person: Respond by politely ignoring the message and mention a way to fix it: There are some really good restaurants around the corner you could go to; Very close to this person: Respond with humor: I guess I'm super popular today because my schedule is completely booked up! Can I take you out to lunch tomorrow?

### Exercise 9 INTERACT

- 1 Read the scenario aloud to students.
- 2 Put students into pairs to create a dialogue. For variation, assign some students to be frenemies. Encourage them to use intonation, sarcasm, or backhanded compliments in their dialogue.
- 3 Circulate and provide feedback.

### Exercise 10 SHARE

- 1 Have volunteer pairs role-play their conversation for the class. Explain that some students will play the role of a frenemy.
- 2 Ask students which people were frenemies and to describe what tactics they used to display this negative behavior.

## Lesson 1.5 Artistic Struggle

Student Book page 14

### Exercise 1 ACTIVATE

- 1 Direct students to the list of famous creative people, and ask them to work in pairs to complete the exercise.
- 2 Discuss answers as a class, and encourage students to add any information they know about each person. For example, Walt Disney is the creator of Mickey Mouse and Disneyland, and Frank Gehry is a famous architect.

#### Answers

- 1 Entrepreneur and English business magnate
- 2 Canadian-American architect who designed, for example, the Guggenheim Museum in Bilbao, Spain
- 3 British author of a book series for young adults
- 4 American animator, entrepreneur, and film producer
- 5 Italian Renaissance sculptor, painter, and architect
- 6 French fashion designer and businesswoman
- 7 Chinese-American film producer
- 8 Mexican painter, famous for her self-portraits

### Exercise 2 INTEGRATE

- 1 Ask students what problems artists might face before they become famous.
- 2 Have students work in pairs to match the struggles to the creative people's names in Exercise 1.
- 3 Go over the answers as a class.

#### Answers

- |                     |                  |
|---------------------|------------------|
| a 6 Coco Chanel     | e 4 Walt Disney  |
| b 5 Michelangelo    | f 2 Frank Gehry  |
| c 3 J.K.Rowling     | g 8 Frieda Kahlo |
| d 1 Richard Branson | h 7 Ang Lee      |

### Exercise 3 WHAT'S YOUR ANGLE?

- 1 Have students work in pairs to share their questions and think of possible answers. For example: *My famous person is Ang Lee. I would ask him which of his films is his favorite and what he enjoys doing in his free time.*
- 2 Have volunteers share their famous people's names and questions with the class. Have their classmates provide possible answers to the questions.

#### Answers

Students' answers will vary. Sample answers include:  
I would most like to meet Frida Kahlo because she not only was an artist but also overcame many obstacles in life such as her bus accident. I would like to ask: How did your accident affect your art? Do you think being a female artist made things more difficult for you?

## Speaking

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

#### GO ONLINE

Direct students to the information in the Speaking box, and have them read it independently.

#### Extra Practice

- 1 Ask students to brainstorm some other language that is used to signpost, generalize, and clarify.  
Signpost: *next, finally, most importantly*  
Generalize: *in general*  
Clarify / specify: *for instance, to illustrate, indeed, actually*  
Clarify: *in other words, to clarify*
- 2 Assign a topic to students, and ask them to do mini-presentations with a partner using language that indicates signposting, generalizing, and clarifying. Topics could include favorite foods, hobbies, family members, or movies.
- 3 Instruct students to state their topic and provide support using reasons and / or examples. Provide students with the following model orally or as a handout:  
*I really enjoy sports. First of all, I often go skiing and recently I have taken up snowboarding. Next, I also participate in a variety of summer sports. For example, you will often find me playing soccer or tennis. In other words, I am a very active person.*
- 4 Have volunteers repeat their mini-presentations for the class. Correct any errors in signposting, generalizing, and clarifying points.

### Exercise 4 PREPARE

- 1 Have students work in pairs to match the sentences and stages. Model how to do this with students using 1.
- 2 Go over the answers as a class.

#### Answers

- |     |     |     |     |     |
|-----|-----|-----|-----|-----|
| 1 d | 3 i | 5 g | 7 f | 9 b |
| 2 e | 4 c | 6 a | 8 h |     |

### Exercise 5 APPLY

Play the audio, and have students make notes on the signposting they hear.

#### Audio Script

##### CD 1, Track 5

Today, I'd like to talk to you about one of my favorite artists: the film director and screenwriter, Ang Lee, known for his extraordinary creativity and individuality. Some of you may have recognized some of the clips from some of his films that were playing as you came in. Ang Lee has won numerous international awards, including two Oscars. I expect most of you are already familiar with at least his best-known films such as *Sense and Sensibility*, *The Hulk*, and *Crouching Tiger, Hidden Dragon*. Am I right? Yes, I thought so. Following on from that, I'll just give you a little background information about this artist, who entered the film business with determination but also faced serious difficulties. Lee is an American who grew up in Taiwan. His father, the principal of a very prestigious school in Taiwan, had high expectations of his son education-wise. On the whole, however, Lee was not so academically minded and was considered to be a daydreamer. He failed his university entrance exams, to his father's great disappointment, and got a degree in arts in Taiwan, where he started to develop a keen interest in drama and the arts.

And that brings me to my next point: where his real story started. Very much against the will of his father, in 1978 Lee applied to study theater at the University of Illinois, in the U.S. At this point, father and son basically stopped communicating for several years. 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. He began to develop an interest in film and, for the first time in his life, found it both easy and engaging, and also that people would listen to him. At this time, he also met his wife, a fellow college student who was studying science.

So Lee began focusing on directing and screenwriting, but unfortunately, he struggled for six years to find proper work and to realize his dream of becoming a filmmaker. During this time, his wife was the principal earner and he was a househusband, looking after their first son. This was unusual at the time, of course. By the time he was around 30, he started to feel that he should abandon his dreams. His wife's family offered them money to set up a Chinese restaurant. In other words, relatives, too, thought that he should face reality. Depressed, he started looking into studying computers, but fortunately, his wife encouraged him not to lose hope. She believed he had a unique gift and she let him know that she was 100 percent behind him. This was an important and deciding moment in his life. Shortly after this decision, he received some funding and then began to shoot his own films and to win international awards. I'm not actually going to talk in detail about his individual compositions, due to time restraints.

Instead, moving on, I'll talk briefly about the nature of his art. How would I describe his films? Perhaps you have some ideas from the examples you know and from the clips shown at the start. Generally speaking, Lee is admired for his incredible visual images and for the emotional power of his work. His work is also interesting because of the way he combines East and West in terms of focus, style, and ideas.

And for my next point, I'll explain precisely why I personally am such a big fan. Primarily, it's because of the beauty of Lee's work. I remember seeing his film, *Crouching Tiger, Hidden Dragon* for the first time. It affected me hugely, because his visual style is so powerful and unique. He tends to do a mixture of intense and stunning close-ups on both people and objects, as well as long shots. At times he zooms in on someone's face and then the blade of a sword, for example, then zooms out to show the figures on the horizon or below the camera. What I also really appreciate about his art is his desire to experiment with different techniques. His film *Life of Pi* exploited computer-generated images with extraordinary effect, and this was followed by his film *The Hulk*. His more recent film, *Billy Lynn's Long Halftime Walk*, is also extremely original from a technological point of view.

In conclusion, I would like to explain that I find Lee admirable, not only because of his gift, but because of his determination and strength, as well as his very human weakness. What I'm really trying to say is that becoming an award-winning director did not come easily and without pain. Ang Lee went through severe periods of self-doubt but he kept to his dream and believed in himself, with the support of his wife. That self-belief impressed me deeply, perhaps because, as a rule, I'd say I am quite a fearful person. For these reasons, as well as his incredible talent, he is an inspiration to me. I hope you've enjoyed my presentation and that some of you might even go on to watch some more of Ang Lee's films, including the less well-known ones. You'll see some relevant information, links to articles, biographical materials and so on, on the screen here. Thank you for listening.

## Exercise 6 IDENTIFY

- 1 Have student work in pairs to label the phrases.
- 2 Go over the answers as a class.

### Answers

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

## Exercise 7 SHARE

- 1 Give students time to prepare their presentations. On the board, brainstorm some topic ideas. Ask students to choose a famous person. This can be assigned for homework if needed.
- 2 Tell students that they must include some of the language used for signposting, generalizing, and clarifying.

## Exercise 8 IMPROVE

- 1 As students give their presentations, have their classmates take notes in two columns: *Like* and *Improve*.
- 2 Ask students to circulate and share their feedback with at least three of the presenters.
- 3 As the presenters receive feedback, have them take notes on what their classmates thought in two columns: *Like* and *Improve*. Ask volunteers to share some of the advice they got from their classmates.

## Unit 1 Review

Student Book page 147

### Vocabulary

#### Exercise 1

##### Answers

- |               |               |            |
|---------------|---------------|------------|
| 1 enthusiasts | 4 composition | 6 vibrant  |
| 2 master      | 5 medium      | 7 backdrop |
| 3 sacred      |               |            |

#### Exercise 2

##### Answers

- |                    |               |
|--------------------|---------------|
| 1 male-voice choir | 3 catchy tune |
| 2 national anthem  | 4 folk song   |

#### Exercise 3

##### Answers

- |              |            |
|--------------|------------|
| 1 stabilized | 3 tighten  |
| 2 simplified | 4 timewise |

**GO ONLINE** Encourage students to go online to play the vocabulary game.

### Grammar

#### Exercise 4

##### Answers

- 1 have noticed
- 2 has been increasing / has increased
- 3 are coming
- 4 are (always) taking / take
- 5 makes

#### Exercise 5

##### Answers

- |               |                        |           |
|---------------|------------------------|-----------|
| 1 I had       | 3 when I was staying   | 5 used to |
| 2 been living | 4 He's been performing |           |

#### Exercise 6

##### Answers

- |              |                    |
|--------------|--------------------|
| 1 to put     | 3 signing          |
| 2 to stretch | 4 studying, giving |

**GO ONLINE** Encourage students to go online for further grammar reference and information and to play the grammar game.

### Discussion Point

#### Exercise 7

OXFORD REFERENCE

- 1 Ask students if they know who Raymond Chandler is. Explain that he was a novelist known for his detective fiction.
- 2 Direct students to the quote. Have a volunteer read it aloud. Then have small groups discuss the possible meaning of the quote.
- 3 Come together as a class to discuss students' ideas.
- 4 As an extra activity, have students find other quotes from famous people and share them with their group.

### Answers

Student answers will vary. Sample answers include:

I think this means that the creative process should just flow and we shouldn't be too tied up with details in the beginning.

**GO ONLINE** Encourage students to go online to listen to the podcast and add their comments to the discussion board.

### Zoom In

#### Exercise 8

- 1 For Task 1, brainstorm some different kinds of art: sculpture, graffiti, oil painting, pastels, watercolors, photography, etc. Put students into pairs to discuss what kind of art they appreciate and why. Walk around and provide feedback.
- 2 For Task 2, have students work independently to write a short opinion essay about education and creativity. Then have them share their essay with a partner, or collect the essay and provide written feedback.
- 3 For Task 3, have students find a picture of a piece of art of that they would like to see. Have students share their picture with the class or in small groups and say why they would like to see it. Encourage students to ask questions about the different pieces of art.

### Answers

Students' answers will vary. Sample answers include:

- 1 I really like graffiti art because it is very colorful and often makes some kind of social comment. I like that fact that it brightens up city streets and everyone can see it.
- 2 Education should aid creativity in learners by making music and art programs part of the curriculum. Many students don't have access to these outside school, so this could tap into some hidden talent. In addition, afterschool programs could be offered.
- 3 This painting, the Mona Lisa, is something I really want to see because it is a very famous painting by Leonardo Da Vinci, the famous Italian Renaissance painter. This is my favorite period of art, so this is why I hope to see this painting in the future.

#### Exercise 9

- 1 Have students complete the prompts and share their responses with a partner.
- 2 Have students identify areas they would like to improve upon in the coming units.
- 3 Brainstorm areas of improvement as a class.
- 4 As an option, have students identify how they will improve any particular area of weakness. As an extra activity, have students write a learner's contract stating ways they intend to improve their English in the coming weeks. For example: *I will read a book in English. I will listen to the news in English. I will have a conversation with one of my classmates after class every day. I will learn 20 new vocabulary words every week.* Review the learner's contract every few weeks, and ask students about their progress.

### Answers

Student answers will vary. Sample answers include:

I found Task 1 easy because I really like talking about art, so this was an easy subject for me. I found Task 2 difficult because it is hard for me to organize my ideas for an essay. I need to improve my grammar because I feel that I have a lot of errors, especially when I speak.