

1 Creativity

UNIT AT A GLANCE

THEME: Creativity and how we express it in our everyday lives

TED TALK: *Do schools kill creativity?* Sir Ken Robinson talks about the imperative in schools to focus almost entirely on academic subjects like maths and languages at the expense of the creative subjects like dance and music

AUTHENTIC LISTENING SKILLS: Rhythm and stress

CRITICAL THINKING: The speaker's aims

PRESENTATION SKILLS: Using humour

GRAMMAR: Definite and indefinite time

LANGUAGE FOCUS: Expressions with statistics

VOCABULARY: Creativity collocations

PRONUNCIATION: Emphasis and de-emphasis

READING: *What I talk about when I talk about running, Sing while you work*

LISTENING: A company choir

SPEAKING: Creativity survey, Learning from experience, Describing likes and talents

WRITING: A progress report

WRITING SKILL: Nominalization

LEAD IN

- **Optional step.** If this is the very first lesson of a new course with a new coursebook, you might want to start the lesson with a 'getting to know each other / *Keynote*' activity. Here are two suggestions:

- 1 Write all the students' names on separate slips of paper and put them in a container. Shake them up and walk round the class, asking each student to take a slip of paper. Once they have done that, they find the student whose name they have and they sit down together. (If they draw their own name or that of someone they know, they should draw another slip.) Then give the pairs a limited time (no more than five minutes) to find out what they can about their partners, but they should try to discover something interesting, e.g. any unusual places the student has travelled to, if they have any different hobbies/interests/talents. At the end of the five minutes, nominate individual students to tell the class something about their partners, preferably something interesting.
- 2 Tell students that they are going to familiarize themselves with the organization of *Keynote Proficient*. Explain to the class every unit in *Keynote* begins with a TED Talk. Ask students if they are familiar with TED Talks and if they have ever watched one. Give them about fifteen minutes to browse through the Student's Book and find the following:
 - a photo that they find particularly intriguing
 - a TED Talk that they think they will find of personal interest
 - a topic that they think is particularly pertinent to today's world
 - a grammar point that they find tricky and need to work on
 - a writing text type that is likely to be useful in their work or studies.

- **Optional step.** Books closed. Ask students to work in pairs to write a definition of creativity. Elicit the different definitions and discuss them as a class.
- Books open. Ask students to open their books at page 8 and look at the photo. Elicit suggestions as to how it illustrates the notion of creativity. (The photo shows an artist at work. He appears to be copying an existing picture, though, possibly onto the pavement, so it could be considered that this is not actually a creative activity.)
- Give students the title of the TED Talk (*Do schools kill Creativity?*) and ask for initial reactions. Would they answer yes or no to the question?

TED TALKS

BACKGROUND

1

- Ask the class to read the text about Sir Ken Robinson and his talk. If necessary, clarify the following words: *knighted* (*to knight*) meaning given the rank of knight by the queen, a very high honour, and allowed to use the title *Sir*, *innate* meaning within/inside oneself.
- Put students in small groups to discuss the questions. Then encourage them to share their answers with the class, justifying their ideas.

Answers

- 1 He has focused on creativity within the educational system.
- 2 It means 'not allowing creativity to be expressed or developed'.
- 3 Students' own answers, but possibly the inclusion of fewer academic subjects in education and more that are creative, such as art and music.

KEY WORDS

2

- The aim of this section in every unit is to pre-teach some of the key words students will need to know in order to understand the TED Talk. It will also help them prepare to think about the main themes of the talk.
- Ask students to read through sentences 1–6 (without looking at a–f) and try to guess the meaning of the words in context. Elicit some suggestions and write them on the board. Then students can check to see if any of their ideas are in a–f. (Alternatively, you could follow the procedure outlined in Teaching tip 4 on page 7 of the Introduction.)
- Students can compare their answers with a partner and explain their choices before you check with the class.

Answers

1 e 2 a 3 b 4 f 5 c 6 d

- **Optional step.** To further check comprehension, ask follow-up questions: *What kind of behaviour would you expect from a child with **ADHD**? Can you think of a recent **contention** made by the government that you agree with? What was your favourite **humanities** subject at school? Can you think of someone who has been **stigmatized** in the media recently?*

AUTHENTIC LISTENING SKILLS

Rhythm and stress

3a

- Books closed. Explain that English is a stress-timed language. Ask if anyone can describe what that means.
- Books open. Ask students to check their ideas with the Authentic listening skills box on page 9.
- Ask them if they know what the alternative to stress timing is, and explain that it's syllable timing, i.e. where each syllable takes approximately the same amount of time. Common syllable-timed languages are French, Spanish, Italian, Turkish and Japanese, and common stress-timed languages are English, Russian, Arabic and Finnish.

Teaching Tip: Tap that stress!

You can illustrate stress timing quite easily by building up a phrase that you 'tap out' to students; start with something simple, tapping on each underlined syllable (content word) below:

a small black cat sitting down

Then increase the syllables in the words, but keeping the same time for each stressed syllable:

a little ginger cat sitting on the chair

These two phrases should take approximately the same amount of time to say.

- **1.1** Tell students to read and listen to the extract from the TED Talk, underlining the words and syllables that are stressed.

Answer

What these things have in common, you see, is that kids will take a chance. If they don't know, they'll have a go. Am I right? They're not frightened of being wrong.

3b

- **1.1** **Optional step.** Play the extract again for students to listen. Encourage them to tap out the stressed syllables.
- Students work in pairs to practise saying the extract with stress timing.

3c

- **1.2** Tell students that they now have to listen for the stressed words in another extract and complete it. Play the recording, twice if necessary.
- Get students to check their answers in pairs.

Answers

1 don't 2 say 3 wrong 4 same 5 creative 6 do
7 not 8 prepared 9 wrong 10 never 11 original

Note: Remind your students to watch the TED Talk at home before you move on to Unit 1.1 in the class. Ask them to think about Ken Robinson's definition of creativity.

1.1 Do schools kill creativity?

TED TALKS

1

- Books closed. Ask students what Ken Robinson's definition of creativity is (*having original ideas that have value*) and how similar this is to their definitions from the last lesson.
- Books open. Ask students to read the sentences and try to complete them from their memory of the talk.
- **1.1** Play the first part of the TED Talk from 0.12–5.25 for students to check their answers and complete any they couldn't remember.

Answers

1 literacy 2 lesson 3 sent 4 frightened/afraid/
scared 5 stigmatize 6 creativity 7 child, English
8 girlfriend, pleased

Extra activity

Frank sent ...

Check that students understand the joke in 3 above, i.e. that the little boy had interpreted *frankincense* as *Frank sent*. Ask if students have any stories of this kind of verbal misinterpretation, and then tell them about a story (possibly not true) from World War 1, where an order was given at the front to a messenger to be relayed to headquarters. The message had to be passed from person to person, and the message that arrived at the headquarters was *Send three-and-four pence, we're going to a dance*. Tell students that 'three-and-four pence' is a sum of money, and ask them to work in small groups to try to decipher the message. What it should be is *Send reinforcements, we're going to advance*.

Transcript

0.12 So I want to talk about education and I want to talk about creativity. My contention is that creativity now is as important in education as literacy, and we should treat it with the same status. (Applause) Thank you. That was it, by the way. Thank you very much. (Laughter) So, fifteen minutes left. (Laughter) Well, I was born ... no. (Laughter)

0.45 I heard a great story recently – I love telling it – of a little girl who was in a drawing lesson. She was six, and she was at the back, drawing, and the teacher said this little girl hardly ever paid attention, and in this drawing lesson, she did. And the teacher was fascinated. She went over to her, and she said, 'What are you drawing?' And the girl said, 'I'm drawing a picture of God.' And the teacher said, 'But nobody knows what God looks like.' And the girl said, 'They will, in a minute.' (Laughter)

1.20 When my son was four in England – Actually, he was four everywhere, to be honest. (Laughter) If we're being strict about it, wherever he went, he was four that year. He was in the nativity play. Do you remember the story? He didn't have to speak, but you know the bit where the three kings come in? Now they come in bearing gifts and they bring gold, frankincense and myrrh. This really happened. We were sitting there and they, I think, just went out of sequence, because we talked to the little boy afterward and we said, 'You OK with that?' And he said, 'Yeah, why? Was that wrong?' They just switched. I think that was it. Anyway, the three boys came in, little four-year-olds with tea towels on their heads, and they put these boxes down, and the first boy said, 'I bring you gold.' And the second boy said, 'I bring you myrrh.' And the third boy said, 'Frank sent this.' (Laughter)

2.18 What these things have in common, you see, is that kids will take a chance. If they don't know, they'll have a go. Am I right? They're not frightened of being wrong. Now, I don't mean to say that being wrong is the same thing as being creative. What we do know is, if you're not prepared to be wrong, you'll never come up with anything original – if you're not prepared

to be wrong. And by the time they get to be adults, most kids have lost that capacity. They have become frightened of being wrong. And we run our companies like this, by the way. We stigmatize mistakes. And we're now running national education systems where mistakes are the worst thing you can make. And the result is that we are educating people out of their creative capacities. Picasso once said this, he said that all children are born artists. The problem is to remain an artist as we grow up. I believe this passionately, that we don't grow into creativity, we grow out of it. Or rather, we get educated out of it. So why is this?

3.20 I lived in Stratford-on-Avon until about five years ago. In fact, we moved from Stratford to Los Angeles. So you can imagine what a seamless transition, you know, this was. (Laughter) Actually, we lived in a place called Snitterfield, just outside Stratford, which is where Shakespeare's father was born. Are you struck by a new thought? I was. You don't think of Shakespeare having a father, do you? Do you? Because you don't think of Shakespeare being a child, do you? Shakespeare being seven? I never thought of it. I mean, he was seven at some point. He was in somebody's English class, wasn't he? (Laughter) How annoying would that be? (Laughter) 'Must try harder.' (Laughter) Being sent to bed by his dad, you know, to Shakespeare, 'Go to bed, now!' You know, to William Shakespeare. 'And put the pencil down.' (Laughter) 'And stop speaking like that.' (Laughter) 'It's confusing everybody.' (Laughter)

4.32 Anyway, we moved from Stratford to Los Angeles, and I just want to say a word about the transition, actually. My son didn't want to come. I've got two kids; he's twenty-one now, and my daughter's sixteen. He didn't want to come to Los Angeles. He loved it, but he had a girlfriend in England. This was the love of his life, Sarah. He'd known her for a month. (Laughter) Mind you, they'd had their fourth anniversary by then, because it's a long time when you're sixteen. Anyway, he was really upset on the plane, he said, 'I'll never find another girl like Sarah.' And we were rather pleased about that, frankly – (Laughter) because she was the main reason we were leaving the country. (Laughter)

5.25 But something strikes you when you move to America and when you travel around the world. Every education system on Earth has the same hierarchy of subjects. Every one. Doesn't matter where you go. You'd think it would be otherwise, but it isn't. At the top are mathematics and languages, then the humanities, and at the bottom are the arts. Everywhere on Earth. And in pretty much every system too, there's a hierarchy within the arts. Art and music are normally given a higher status in schools than drama and dance. There isn't an education system on the planet that teaches dance every day to children the way we teach them mathematics. Why? Why not? I think this is rather important. I think maths is very important,

but so is dance. Children dance all the time if they're allowed to, we all do. We all have bodies, don't we? Did I miss a meeting? I mean ... (Laughter) Truthfully, what happens is, as children grow up, we start to educate them progressively from the waist up. And then we focus on their heads. And slightly to one side.

- 6.20** If you were to visit education, as an alien, and say 'What's it for, public education?' I think you'd have to conclude, if you look at the output, you know, who really succeeds by this, who does everything that they should, who gets all the brownie points, you know, who are the winners – I think you'd have to conclude the whole purpose of public education throughout the world is to produce university professors. Isn't it? They're the people who come out the top. And I used to be one, so there. You know, (Laughter) and I like university professors, but you know, we shouldn't hold them up as the high-water mark of all human achievement. They're just a form of life, you know, another form of life. But they're rather curious, and I say this out of affection for them. There's something curious about professors. In my experience – not all of them, but typically, they live in their heads. They live up there, and slightly to one side. They're disembodied, you know, in a kind of literal way. They look upon their body as a form of transport for their heads. (Laughter) You know. Don't they? It's a way of getting their head to meetings. (Laughter)
- 7.31** Our education system is predicated on the idea of academic ability. And there's a reason. The whole system was invented, round the world, there were no public systems of education, really, before the 19th century. They all came into being to meet the needs of industrialism. So the hierarchy is rooted on two ideas. Number one, that the most useful subjects for work are at the top. So you were probably steered benignly away from things at school when you were a kid, things you liked, on the grounds you would never get a job doing that. Is that right? Don't do music, you're not going to be a musician; don't do art, you won't be an artist. Benign advice – now, profoundly mistaken. The whole world is engulfed in a revolution. And the second is academic ability, which has really come to dominate our view of intelligence, because the universities designed the system in their image. If you think of it, the whole system of public education around the world is a protracted process of university entrance. And the consequence is that many highly talented, brilliant, creative people think they're not, because the thing they were good at at school wasn't valued, or was actually stigmatized. And I think we can't afford to go on that way.
- 8.36** In the next 30 years, according to UNESCO, more people worldwide will be graduating through education than since the beginning of history. Suddenly, degrees aren't worth anything. Isn't that true? When I was a student, if you had a degree, you had a job. If you didn't have a job, it's because you didn't want one.

And I didn't want one, frankly, so ... (Laughter) But now kids with degrees are often heading home to carry on playing video games, because you need an MA where the previous job required a BA, and now you need a PhD for the other. It's a process of academic inflation. And it indicates the whole structure of education is shifting beneath our feet. We need to radically rethink our view of intelligence.

- 9.18** We know three things about intelligence. One, it's diverse. We think about the world in all the ways that we experience it. We think visually, we think in sound, we think kinesthetically. We think in abstract terms, we think in movement. Secondly, intelligence is dynamic. If you look at the interactions of a human brain, as we heard yesterday from a number of presentations, intelligence is wonderfully interactive. The brain isn't divided into compartments. In fact, creativity – which I define as the process of having original ideas that have value – more often than not comes about through the interaction of different disciplinary ways of seeing things. And the third thing about intelligence is, it's distinct.
- 10.00** I'm doing a new book at the moment called 'Epiphany', which is based on a series of interviews with people about how they discovered their talent. I'm fascinated by how people got to be there. It's really prompted by a conversation I had with a wonderful woman who maybe most people have never heard of, she's called Gillian Lynne. Have you heard of her? Some have. She's a choreographer, and everybody knows her work. She did 'Cats' and 'Phantom of the Opera'. She's wonderful. I used to be on the board of The Royal Ballet, in England, as you can see. Anyway, Gillian and I had lunch one day and I said, 'How did you get to be a dancer?' And she said it was interesting. When she was at school, she was really hopeless. And the school, in the '30s, wrote to her parents and said, 'We think Gillian has a learning disorder.' She couldn't concentrate; she was fidgeting. I think now they'd say she had ADHD. Wouldn't you? But this was the 1930s, and ADHD hadn't been invented, you know, at this point. It wasn't an available condition. (Laughter) You know, people weren't aware they could have that. (Laughter) Anyway, she went to see this specialist.
- 11.03** So, this oak-panelled room, and she was there with her mother, and she was led and sat on this chair at the end, and she sat on her hands for 20 minutes while this man talked to her mother about all the problems Gillian was having at school. And at the end of it, because she was disturbing people; her homework was always late; and so on, little kid of eight. In the end, the doctor went and sat next to Gillian, and said, 'Gillian, I've listened to all these things that your mother's told me, I need to speak to her privately.' So he said, 'Wait here. We'll be back; we won't be very long,' and they went and left her. But as they went out of the room, he turned on the

radio that was sitting on his desk. And when they got out the room, he said to her mother, 'Just stand and watch her.' And the minute they left the room, she said, she was on her feet, moving to the music. And they watched for a few minutes and he turned to her mother and he said, 'You know, Mrs Lynne, Gillian isn't sick; she's a dancer. Take her to a dance school.'

11.57 I said, 'What happened?' She said, 'She did. I can't tell you,' she said, 'how wonderful it was. We walked in this room and it was full of people like me. People who couldn't sit still. People who had to move to think.' Who had to move to think. They did ballet; they did tap; they did jazz; they did modern; they did contemporary. She was eventually auditioned for the Royal Ballet School; she became a soloist; she had a wonderful career at the Royal Ballet. She eventually graduated from the Royal Ballet School, founded her own company, the Gillian Lynne Dance Company, met Andrew Lloyd Webber. She's been responsible for some of the most successful musical theatre productions in history, she's given pleasure to millions, and she's a multi-millionaire. Somebody else might have put her on medication and told her to calm down. (Applause)

12.37 What TED celebrates is the gift of the human imagination. We have to be careful now that we use this gift wisely and that we avert some of the scenarios that we've talked about. And the only way we'll do it is by seeing our creative capacities for the richness they are and seeing our children for the hope that they are. And our task is to educate their whole being, so they can face this future. By the way – we may not see this future, but they will. And our job is to help them make something of it. Thank you very much. (Applause)

Background information

Nativity plays

Ken Robinson talks about a nativity play that his son was in. This is a very common pre-Christmas event at primary schools throughout the United Kingdom. The children put on a play recounting the story of Joseph of Nazareth and Mary going to Bethlehem for a census, and the birth of Jesus. The play is usually performed for parents.

- Note the differences in British English and North American English shown at the foot of the spread. In this unit, these focus on vocabulary and spelling differences. See Teaching tip 1 on page 6 of the Introduction for ideas on how to present and practise these differences.

2

- Check that students have appreciated that a lot of Ken Robinson's presentation was humorous, and ask them to go through the points in Exercise 1, classifying them into serious points and jokes/anecdotes.
- Check answers, and ask if students can explain the humour in the jokes.

Answers

1 S 2 J/A 3 J/A 4 S 5 S 6 S 7 J/A 8 J/A

In 2, the humour is the little girl's response, i.e. that she believes she has really drawn God.

In 3, the joke is a pun on the word frankincense; see the Extra activity on page 13.

In 7, the humour is in imagining Shakespeare as a child – he is such a towering literary figure that the idea of his being at school in an English class is a little ridiculous.

In 8, the unintended juxtaposition of the family moving to Los Angeles just after the son had got together with his girlfriend prompts the suggestion that she was responsible for the move, which is clearly not the case.

3

- Ask students to take notes while they listen/watch to answer the questions.
- ▶1.1 Play the second part of the talk from 5.25–7.31.
- Give students a few minutes after they've watched to expand on their notes, then ask them to discuss their ideas in pairs.
- Ask pairs to share their answers with the class.

Suggested answers

1 They all have the same 'hierarchy of subjects' (mathematics and languages are at the top, then humanities, then the arts).

2 Mathematics and languages are at the top; arts subjects are at the bottom, and within the arts subjects, drama and dance are 'below' art and music.

3 He thinks there's no logic to the hierarchy/order of subjects, e.g. dance being below maths in the hierarchy, and that there's too much focus on the subjects at the 'top'.

4 To produce university professors.

5 They live in their heads. By this, Ken Robinson means that their work is cerebral and academic, rather than physical. He also says that they live 'slightly to one side' suggesting they favour the side of the brain responsible for maths, logic, etc. rather than that responsible for emotion and creativity.

4

- Ask students to read the sentences and select the correct option before they watch, if they can.
- ▶1.1 Play the talk from 7.31–9.18 for students to check their answers.

Answers

1 industrialism 2 music 3 talented 4 a job 5 inflation

5

- Tell students that they should identify the three adjectives that Ken Robinson uses to describe intelligence.

- **▶1.1** Play the fourth part of the talk from 9.18–10.00, then ask students which adjectives were used.
- If most students have identified the correct adjectives, play the extract a second time for them to match the adjectives with the definitions. If they have had difficulty identifying the adjectives, tell them to listen specifically for adjectives beginning with *di-/dy-* and play the extract again.
- Ask students to match the adjectives and definitions in pairs.

Answers

1 diverse – c 2 dynamic – a 3 distinct – b

6

- Ask students to read through the notes about Gillian Lynne quickly before they watch, and encourage them to fill in any answers they think they know. The first letters of the missing words should help.
- **▶1.1** Play the fifth part of the talk from 10.00 to the end, allowing students a couple of minutes to complete their answers.

Answers

1 Cats 2 concentrate 3 ADHD 4 specialist
5 Sat 6 radio 7 dancing 8 think 9 Royal
10 founded 11 multimillionaire 12 calm 13 down

- Ask students what the ‘moral’ of the story is, i.e. why Ken Robinson felt it was a useful illustration. (*It shows that some kinds of intelligence do not respond to the typical school model of sitting quietly and working.*)
- **Optional step.** Ask students to work in pairs and reconstruct the story of Gillian Lynne from the notes, taking three or four headings each.

VOCABULARY IN CONTEXT

7

- The approach of this *Vocabulary In Context* may be new to your students (and also to you) so explain how it works: you are going to play extracts from the TED Talk. When the video reaches a particular word, a multiple-choice question will appear on the screen and students should choose the correct meaning of the word from a choice of three definitions. There are different ways in which to deal with the answers to the questions and you may vary your approach from unit to unit. One way is to ask students to call out their answers as the questions appear; the only danger with this is that more confident students may dominate the question and answer session. Another alternative is for students to work alone and write down the five answers. Then they can compare their answers with a partner before you play the talk again and check the answers as a whole class.
- **▶1.2** Play the clips from the talk. When each multiple-choice question appears, pause the video so students can choose the correct definition.

Transcript and subtitles

- If they don't know, they'll **have a go**.*
 - become upset
 - make an attempt
 - do something different
- But something **strikes you** when you move to America and when you travel around the world.*
 - makes a strong impression on you
 - makes you feel confused
 - increases your understanding
- ... who does everything that they should, who **gets all the brownie points** ...*
 - gets the credit
 - gets good results
 - gets the benefits later on
- But they're rather curious, and I say this **out of affection for them**.*
 - because I respect them
 - because I feel sorry for them
 - because I like them
- Our education system **is predicated on** the idea of academic ability.*
 - is traditionally concerned with
 - gives preference to
 - is based on
- And it indicates the whole structure of education is **shifting** beneath our feet.*
 - moving
 - collapsing
 - becoming more rigid
- It's really **prompted** by a conversation I had with a wonderful woman ... Gillian Lynne.*
 - connected to
 - a result of
 - a part of
- She couldn't concentrate; she was **fidgiting**.*
 - making small, impatient movements
 - making dancing movements
 - making movements with her hands

Answers

1 b 2 a 3 a 4 c 5 c 6 a 7 b 8 a

Background information

Brownie points

The expression *get (all the) brownie points* means to get credit for doing something; similarly *lose brownie points* means to lose merit in someone's eyes. It is generally thought that the term *brownie points* originates from points accrued for achievements in the organization The Brownies, which in the UK is a younger version of Girl Guides (the female equivalent of Scouts).

Exploring etymology

If your students are interested in language and linguistics, then occasionally looking at the origin of words and expressions can help them to remember the language.

8

- ▶ 1.3 Play the clips from the talk. As the recording pauses at the gap in each sentence, pause the video and ask students to think about which word can fill the gap and note their answers.
- Start the video again for students to check their answers.

Answers and transcript

- We're now running national education systems where **mistakes** are the worst thing you can *make*.
- I **believe** this *passionately*, that we don't grow into creativity, we grow out of it.
- We moved from Stratford to Los Angeles. So you can imagine what a **seamless transition** this was.
- Don't do art, you won't be an artist. Benign advice – now, *profoundly* **mistaken**.
- The whole system of public education around the world is a **protracted process** of university entrance.
- We need to *radically* **rethink** our view of intelligence.
- She's been **responsible** for some of the most successful musical theatre productions in history.
- We have to be careful now that we **use this gift** *wisely*.

Note: Make sure that students realize that the collocations used are just the choices of the speaker. It is quite possible that other words could fill the gap, and their answers may well be correct. Be sure to check them and praise any correct answers. (See Teaching tip below.)

Collocations

Make sure that your students are aware that collocations can range from completely fixed to very loose. For example, in number 1 in Exercise 8, the collocation is *make mistakes*. This is a fixed collocation and we are unlikely to use any other verb with *mistakes*, when we mean simply 'performing' one. On the other hand, number 3 is a much looser collocation and we would be just as likely to say a *smooth transition*. For each of these collocation exercises, it is worth exploring the collocations further. Other possibilities in this exercise would be, for example: 2 *believe ... firmly*, 4 *completely mistaken*, 5 *a lengthy process*, 8 *use this gift carefully*.

9

- The aim of this exercise is to make sure students can use some of the new vocabulary in a personal context.
- Ask students to complete the sentences in pairs in their own words. Monitor to help them with ideas.
- Ask students to share and discuss some of their sentences.

Possible answers

- ... been bungee jumping. / cooked a lobster. / videoed myself.
- ... how friendly everyone is. / the fact that it's so multicultural. / the amount of green space there is in cities.
- ... being a parent is easy / a degree entitles them to a job / money will make them happy ...
- Becoming a US citizen / Having wisdom teeth out / Buying a house ...

CRITICAL THINKING The speaker's aims

10

- Put students in pairs or small groups to decide on Ken Robinson's main aim. They can select from the options given or add their own idea.
- Discuss the question as a class. Some students may think that his main aim was to entertain, but others may feel that the amount of humour distracted from the aim of persuading people that creativity should be given a chance.

11

- Ask students to read the two comments and decide whether they agree with the writers or not.
- Use the posts as an opportunity to have a discussion in the class about the importance of creativity.

PRESENTATION SKILLS Using humour

12

- Put students in groups of about four. One pair in each group should list the benefits of using humour in a talk, while the other pair should list the disadvantages. Give them a few minutes to make their lists.
- Ask the pairs to form back into their groups and to discuss their points.

13

- Ask students to look at the Presentation tips box and to compare their ideas from Exercise 12 with those in the box. Do they agree with the points in the box?

14

- ▶ 1.4 Play the clip from the talk.
- When the clip has finished, ask students to match the points in the Presentation tips box to the clip. Which ones does the joke illustrate?

Answers

The joke about Ken Robinson's son's girlfriend is from a personal anecdote, and others can easily relate to it, especially parents. It's part of his informal and humorous style, which is likely to relax people, and it isn't likely to offend anyone (except the girlfriend!). We don't know whether it has been 'tested' but the manner in which it is delivered suggests that this isn't the first time that it has been told. It could, however, be seen as a distraction as it isn't part of the flow of the talk.

15

- Ask students to think back to their school life and to select one of the topics from the list. They should select one on which they have something to say, and also can remember a funny story about.
- Tell them to make a few notes about what they want to say, and their story, and to check the points in the Presentation tips box.

16

- Put students in small groups to present their points. They should take the opportunity to practise their presentation, try to fit it into a minute only, and take on board any constructive criticism regarding the humour from their group.
- Invite a few students to give their presentations to the class.

▶ Set Workbook pages 4–5 for homework.

1.2 What've you been up to?

GRAMMAR Definite and indefinite time

1

- Books closed. Write the prompts in 1 and 2 on the board and put students in pairs to discuss them. Encourage them to think 'creatively'!

Suggested answers

1 writing a letter to get something done, organizing a workspace, contributing to advertising materials, suggesting improvements to systems

2 playing an instrument, singing, dancing, creative writing, sewing/knitting, woodwork, drawing/painting, photography, growing flowers or vegetables, cooking

2

- When students have had a few minutes, ask each pair to join another pair and compare their ideas. Elicit a few ideas and discuss any interesting ones as a class.
- Ask the groups to discuss whether they think it's important to have creative activities in their lives, and why.

3

- Books open. Ask students to look at the infographic and see whether the suggestions they made in Exercise 1 are covered.
- Allow them a few minutes to read the statistics and the questions, then they can discuss the questions in pairs.
- Invite students to share their answers with the class.
- You could ask them where they think people participate most in creative activities, e.g. in the home, in evening classes.

Answers

1 They feel it's important (80% say creativity is key to economic growth and 66% say it's valuable to society), but that it's not given enough attention at work (75% say they are under pressure at work to be productive rather than creative) and school (59% say the education system stifles creativity).

2 Students' own answers. (Students may be surprised that only 15% of respondents have shared their own photographs, which may be age-related. They may also be surprised that cooking doesn't seem to be considered as creative.)

4

- Direct students' attention to the Grammar box. Tell them to answer the questions a–e.
- Students can check their answers and overall understanding of definite and indefinite time by turning to the Grammar summary on page 140. If you feel that students need more controlled practice before continuing, direct them to Exercises 1–4 in the Grammar summary. Otherwise, you could continue on to Exercise 5 in the unit and set the Grammar summary exercises for homework.

Answers

a sentences 3 & 6 b sentences 1 & 2 c sentence 5
d sentence 4 e sentence 2

Answers to Grammar summary exercises

1

1 played 2 listened, was driving 3 has had, bought 4 has lived, has never been 5 gave, was touring 6 has had 7 have enjoyed 8 've been trying

2

1 Have you been waiting 2 I've just been looking 3 Have you seen 4 I've sorted 5 I've been meaning 6 I haven't had 7 I haven't seen 8 I've owned 9 I haven't ridden 10 it has been raining

3

1 ever 2 yet/before 3 this week / for months 4 for months / this week, so far / yet 5 just 6 In the last five years / Lately / So far

4

(Suggested answers)

- 2 Patients have been waiting up to 14 weeks for a hospital appointment.
- 3 A man has crossed the Atlantic in a Canadian canoe.
- 4 Businesses have been told to be more transparent about (their) special offers.
- 5 Schoolchildren have been targeted by mobile phone thieves.

5

- Ask students to look at the pairs of sentences. Explain that the sentences in each pair either have a different meaning/ focus or different time of speaking.
- Let them compare their answers in pairs before checking their answers.

Answers

- 1 In the first option she is still alive / still writing; in the second she is either no longer alive or has retired from writing.
- 2 In the first option, the person is thanking their host just after the event, possibly on leaving it; in the second the thanks are given some time after the event.
- 3 In the first option the focus is on the duration or the activity, which is probably not finished; in the second the focus is on the completion of the activity.
- 4 In the first option the speaker still has the camera; in the second they no longer have it.
- 5 In the first option the focus is on the activity; in the second the focus is on what has been achieved.
- 6 In the first option the conversation is complete; in the second the suggestion is that the conversation will continue at some point.

6

- **Optional step.** If your students are not confident in this language area, give them a few minutes to work through the dialogue individually and write in the answers.
- Ask students to work in pairs to read the dialogue together. Check answers by getting one or two pairs to read the dialogue out.

Answers

- 1 Have you ever made 2 made 3 've built 4 haven't done 5 did you have 6 has been going 7 told 8 Have you ever knitted 9 has knitted 10 's been experimenting

Extra activity

Have you ever made ...?

Note: Scissors are needed for this activity.

Put students in pairs and tell them to write a similar dialogue, then to copy it, but leaving a blank where the verbs should be. They should try to use each of the verb forms they've been practising at least once. When they've finished, they should cut their gapped dialogues into exchanges and jumble them up. Put students into groups of four, i.e. two pairs, and ask them to exchange their cut-up dialogues. Each pair should reconstruct the dialogue they've been given and write in the verbs.

7

- Ask students to choose the correct options individually. They can check with a partner before you go through the answers as a class.
- Check that students understand why the other expression in each pair is incorrect, e.g. for 1, *before* would have to go at the end of the question, and for 2 *since* needs to be followed by a time rather than a period, e.g. *since 2001* / *since I left school*.

Answers

- 1 ever 2 for six years 3 so far 4 over the last ten years 5 just 6 yet 7 this week 8 before 9 all my life 10 lately

8

- Ask students to complete the table with the time expressions they chose in Exercise 7.

Answers

- 1 ever, so far, before
- 2 for six years, over the last ten years, yet, all my life
- 3 just, this week, lately

LANGUAGE FOCUS Expressions with statistics

9

- Explain that when we talk about statistics we use specific language, and quite a lot of collocations.

▶ Teaching tip: Collocations, Unit 1, page 17

- Ask students to work through the sentences in pairs, choosing the correct word in each case. Before you check the answers as a class, you could get students to read the explanation in the Grammar summary on page 141, and go back and correct any answers necessary.

Answers

- 1 majority 2 proportion 3 handful 4 fraction 5 negligible 6 small 7 relatively 8 Hardly 9 every 10 in

- If you feel that students need more controlled practice before doing Exercise 10, ask them to complete Exercise 5 in the Grammar summary.

Answers to Grammar summary exercise

5

1 vast 2 proportion 3 amount 4 few 5 significant
6 hardly 7 fraction 8 deal

10

- Ask students to write three sentences about the infographic using the expressions in Exercise 9.
- Once they have written their sentences, ask them to compare the sentences with a partner.

Suggested answers

The majority of people surveyed feel that creativity is key to economic growth.

A significant proportion say they are under pressure to be productive rather than creative at work.

A tiny fraction have sung solo or in a group.

SPEAKING Creativity survey

11 21st CENTURY OUTCOMES

- If possible, put students in different pairs so they all work with partners they are not so familiar with.
- Tell students to ask and answer the questions in the survey, noting down their partner's answers.

12

- Focus students' attention on question 1, and ask students to give their partner's answer. List on the board the number of students whose schools emphasized the creative arts.
- Do the same with all the questions, simply listing the number of yes answers on the board for questions 1–4, but adding details for questions 5 and 6.
- Give students a few minutes to think of two or three conclusions they can make about their class using the information on the board and the expressions in Exercise 9. To fulfil the 21st century outcome of eliciting and analysing information, tell them to focus on the most relevant information.

Extra activity

Write a report

Ask students to write the relevant information into a brief report about their class. They should use the report in Exercise 5 in the Grammar summary on page 142 to help them. They can do this in pairs in the class, otherwise it can be done for homework, and possibly displayed in the class in the next lesson.

▶ Photocopiable communicative activity 1.1: Go to page 231 for further practice of definite/indefinite time and a tenses overview.

▶ Set Workbook pages 6–7 for homework.

1.3 How talent thrives

READING What I talk about when I talk about running

1

- **Optional step.** Books closed. Ask students to consider their own work or studies, and in particular to think about the conditions (both physical and mental) in which they work most efficiently and have their best ideas (e.g. morning/afternoon, with a deadline looming / when they aren't under pressure, on their own / in a team, with music in the background / with silence). Get them to discuss these aspects in pairs, and make a few notes that they can refer to through the course of the lesson.

- Books open. Ask students to read Exercise 1 and think about why they think some people realize their talents and others never do so.

- Elicit answers from the class and note their ideas on the board.

Suggested answers

Some reasons for people not realizing their talent might be: not having the determination to put failures behind them and keep trying; being a fairly introvert character who doesn't like pushing themselves forward; not knowing where to go or who to approach in order to realize their talent; not having any luck (i.e. being in the right place at the right time).

2

- Ask students to read the extract by Haruki Murakami. They should read it quite quickly the first time.

- In pairs, ask them to discuss whether their ideas in Exercise 1 are reflected in the text at all (both the ideas in the Optional step if you did it, and the ideas on the board).

- Ask them to decide on the three keys to successfully exploiting talent that Murakami discusses, and to write definitions for them.

Suggested answers

focus, i.e. the ability to concentrate your talents on whatever you're doing at a particular moment

endurance, i.e. being able to focus and work over long periods of time

training, i.e. improving focus and endurance through practice

Background information

Haruki Murakami

Japanese author Haruki Murakami was born in Kyoto in 1949. Before the publication of his most famous novel, *Norwegian Wood*, in 1987, he and his wife Yoko ran a jazz bar in Tokyo. In 1979 they sold the bar and left Japan, eventually settling in the United States. Murakami has written many novels, as well as short stories and non-fiction, and he is known for his surrealist, fantasy style. He is one of the best known Japanese authors outside of Japan. His memoir, *What I talk about when I talk about running*, was published in 2008.

3

- Give students a few minutes to read the article again, more carefully this time.
- Ask them to choose the best answers, and to underline the part of the text that indicates the answer.

Answers

- 1 b (talent ... the person involved can't control its amount or quality. ... Talent has a mind of its own and wells up when it wants to, and once it dries up, that's it.)
- 2 b (the next most important quality ... is focus. Without that you can't accomplish anything of value, while, if you can focus effectively, you'll be able to compensate for an erratic talent or even a shortage of it.)
- 3 c (... gradually you'll expand the limits of what you're able to do. Almost imperceptibly you'll make the bar rise ... the results will come.)
- 4 a (... even if he didn't write anything, he made sure he sat down at his desk every single day and concentrated.)

4

- Give students a few minutes to discuss the questions in pairs or small groups.
- Open the discussion to the whole class and elicit some ideas.

Suggested answers

Murakami thinks that talent alone is not enough – we need to focus, work hard and apply discipline in order to be successful.

Another possible answer might be that a creative job is just like any other in requiring hard work and discipline.

5

- Ask students to find the words and expressions in the text and to try to work out their meanings from context.
- Then, in pairs, they should demonstrate that they understand the words and expressions by answering the questions and discussing them together.

- Monitor pairs as they are doing this to check that they have understood correctly.

Suggested answers

- 1 pre-requisite (line 5) = something that must be in place for something else to happen. In the case of marriage this could be, e.g. respect for each other, similar beliefs and ambitions in life, a sense of humour.
- 2 well up (line 10) = when an emotion overwhelms us and comes to surface, expressed by tears, anger, etc. When an emotion wells up we might suddenly burst into tears, shout, laugh, etc.
- 3 erratic (line 22) = not steady, irregular or unpredictable. It probably wouldn't be fun to play tennis with someone whose game was erratic because you wouldn't know what to expect next.
- 4 hands down (line 28) = fully, completely, without a doubt. If someone won a game or match hands down, it means it was a comprehensive win.
- 5 imperceptible (line 38) = hardly noticeable. If changes are imperceptible, then it's likely that very little has changed or that the changes are minor.
- 6 a must (line 39) = an essential ingredient/thing. Patience is a must in jobs that involve working with children or animals, for example.

VOCABULARY Creativity collocations

6

- Explain to students that the collocations here are fairly loose, but also quite common.
- Tell students to match the columns, and check quickly round the class.

Answers

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

7

- Ask students to complete the gaps in the sentences with an appropriate verb from 1–9 in Exercise 6. Make sure they are aware that the collocations are slightly different here, but that the contexts will help them.
- Tell them not to worry about the fact the sentences are incomplete.

Answers

1 had 2 broke with 3 took up 4 come at
5 come up with

8

- When you have checked Exercise 7, tell students to work with a partner and discuss ways of completing the sentences.
- Stop students after about five minutes. Accept any reasonable ideas, but then direct students to page 176 at the back for them to compare their answers with the reality.

SPEAKING Learning from experience

9 21st CENTURY OUTCOMES

- Give students a few minutes to think about the points in the list and make notes about their work, studies or leisure activities under the four headings. Encourage them to write one lesson/thing they have learned in each area.
- Encourage students to reflect on their learning and think critically about how effective/successful it has been.

10

- Put students in small groups for them to discuss their notes from Exercise 9.
- Encourage students to be open and to offer advice or constructive criticism to each other in order to fulfil the 21st century outcome of reflecting critically on learning experiences and processes.

▶ Set Workbook pages 8–9 for homework.

1.4 It's not really my thing

READING Sing while you work

1

- Books closed. Write the two questions in the exercise on the board, or just read them to students.
- Ask students to discuss the questions in pairs, then discuss them as a class.

Suggested answers

1 If people feel bored or disengaged, then morale is likely to be low, and that could result in lower productivity and lower profits.

2 Students' own answers (e.g. perks such as a company car or a canteen with reduced prices, ways of relaxing at work, e.g. yoga or pilates sessions in the lunch break, more involvement with decision making at a relevant level)

- Books open. Ask students to read the short text about forming a choir at work. Was that something they thought of in question 2?

2

- Point out the last line of the text, and tell students that the participants listed various benefits of forming a choir at work.
- Ask students to suggest what kind of benefits might have been mentioned. List ideas on the board.
- Direct students to page 175 to read the statements from some participants in the scheme, and to compare these with their answers.

LISTENING A company choir

3

- Explain that students listen for the general gist of the conversation and the participants' attitudes to the choir when they listen for the first time.
- ▶▶ Play the recording. Students complete the chart.

Transcript

A: What do you think of the choir idea, then?

B: I'm really in favour of it, actually. I can't sing to save my life, but it sounds like fun ... What about you? You're into music, aren't you?

A: Well, yeah, in the sense that I really like listening to music ... and going to gigs, but I'm not sure I want to sing that kind of music.

B: What kind of music?

A: You know, church choral music or ... or music from a musical. That's not really my kind of thing.

B: What, so you aren't going to audition for it?

A: No, I think I will. I'm quite curious ... but I'll be surprised if I get picked. I'm not great at singing either.

B: Oh, come on. I've heard you sing. You're a natural.

A: Er ... I'd hardly say that, but it sounds fun. I have to say, I do like the idea of creating something from nothing ... you know, the buzz you get from building something from scratch with other people. I reckon that aspect of it would be really rewarding.

B: Yes, that's exactly what appeals to me too ... All right, well hope to see you there then ...

Answers

Who	Speaker A (Woman)	Speaker B (Man)
likes the idea?	not sure	yes
can sing?	yes	no
wants to participate?	yes	yes

4

- Tell students that they are going to listen again, this time for the language used. Tell them to tick the phrases that they hear.
- ▶▶ Play the recording again.
- Check the correct phrases with the class.


Answers

I'm (really) in favour of / against ... I (do/really) like / love ...
It's / That's not (really) my (kind of) thing ... You're a natural.
I'm no good at ... / I'm not great at ... I can't ... to save my life.

Pronunciation Emphasis and de-emphasis

5a

- Ask students to look at the sentences and think about which words are stressed. You could play the conversation from Exercises 3 and 4 again to help them.

- Tell students to listen and underline the stressed words. Point out that they should be listening for emphatic stress, not normal sentence stress.
-  4 Play the recording.
- **Optional step.** Have students repeat the phrases focusing on the stressed syllables.

Answers and transcript (with stress underlined)

- 1 I do love a good musical.
- 2 The idea quite appeals to me, actually.
- 3 I really have no talent for playing music.
- 4 Classical music's not really my thing.
- 5 I'm quite good at singing, but I'm not keen on performing.

- Point out the following to the students:
 - When we use *do/does* in an affirmative clause, we are usually emphasising the verb, and *do/does* takes emphatic stress.
 - We always stress *really* when it is used for emphasis, either to strengthen the proposition as in 3 above, or to tone it down, as in 4 above.

5b

- Write *I'm quite good at singing* on the board, and say it without stressing *quite*. Then underline *quite* and repeat the clause with stress on *quite*. Ask if students can hear the difference first, then ask if they know the difference in meaning.

Answer

The adverb *quite* can mean different things according to whether it is stressed or not. When it is unstressed, it has the meaning of *fairly/rather*, so *I'm quite good at singing* is a straight assessment with *quite* strengthening *good*. If however, it is stressed, as in 5 above, it weakens the adjective and means 'not very much'.

SPEAKING Describing likes and talents

6

- Ask students to suggest other possible group activities that could be done in workplaces, as in the choir in the text.
- Write a few suggestions on the board, then put students in pairs to select one of the activities and discuss how it could be organized.

Suggested answers

Students could suggest sporting activities, which could take place after work with teams from different departments. Another possibility would be exercise such as yoga or pilates, which could take place in meeting rooms at lunchtime. More creative activities could be suggested, such as growing plants (flowers or vegetables) in convenient places in and around the building, with different departments taking responsibility for different areas.

7

- Reorganize the pairs so that each student is working with a different partner. They start by presenting their chosen activity to each other.
- Then refer students to the conversation in Exercise 3 and the expressions in the Useful language box. Tell them they are going to discuss the activities that they have just presented, in order to work out whether they are suited to the activities and would like to sign up.

TEACHING TIP

Reorganizing pairs

If you want students to swap partners quickly to move to a different stage in an activity, there are several ways of doing it, depending on your classroom layout. If the desks are in rows, then students can move from working with the person next to them to working with the one behind / in front of them. If your class has a less traditional layout and students can move around, you could ask students to designate an A and a B in each pair, and then tell them to change partners so that they are working with another student with the same letter, i.e. AA, BB.

WRITING A progress report

8

- Explain that the report is looking at the progress of a couple of initiatives.
- Ask students to read the report quickly and answer the questions.

Answers

The initiatives had the desired results (to make the workplace more stimulating and to hold monthly 'theme days'.)

9

- Put students in pairs. Tell them to read the report again and to discuss together the function of each paragraph.

Answers

Paragraph 1 outlines the purpose of the report.
Paragraphs 2 and 3 summarize the two different theme days that have taken place.
Paragraph 4 describes the response to the theme days.
Paragraph 5 gives the next step.

- **Optional step.** Ask students to underline the occurrences of the present perfect in the report, and explain why it has been used in each case. (*This is a short report on the progress we have made since the decision ...* = the progress from a particular time until the present, but the project is unfinished. *We have held two theme days so far* = events in an unfinished time period; more theme days can be held. After this, the descriptions of the theme days and the response to them is

in the past. *A 'Happy Work Environment' group has also been formed ...* = action in indefinite past, with an impact on the present. *No specific research has been conducted yet ...* = unfinished time; research will be conducted. *Details have yet to be finalized ...* = unfinished time; details will be finalized.)

Writing skill Nominalization

10a

- Explain that nominalization is using nouns instead of verbs to express an action.
- Tell students that they will start practising this by looking at how nouns and verbs can relate, and transforming nouns into verbs. Point out that if an adjective is used with the noun form, it will become an adverb when used with the verb.
- Tell them to rewrite the sentences in Exercise 10a.
- Students can check their answers and overall understanding of nominalization by turning to the Grammar summary on page 141.

Answers

- 1 Employees responded extremely positively to both initiatives.
- 2 94% of participants said they appreciated the theme days.
- 3 A group has also been formed to come up with ways we can improve the office space.
- 4 We intend to organize a contest involving various physical activities.

- If students are having difficulty with this concept and the transformations, get them to do Exercise 6 from the Grammar summary in class; otherwise they can do it for homework. They can also do Exercise 7 (which covers all the grammar of the unit) at this stage, or at the end of the lesson.

Answers to Grammar summary exercise

6

- 1 Brazil has given confirmation of its participation in the talks.
- 2 Not everyone agreed with the report's recommendations / the recommendations in the report.
- 3 Researchers published their findings after careful analysis of the data.
- 4 There is opposition from environmentalists to the expansion of the UK's airport capacity.
- 5 There has been a demand from businesses for the reduction of corporation tax / that there should be a reduction in corporation tax.
- 6 We have made a commitment to the improvement of working conditions in our factories.

7

- 1 have had → had
- 2 been owing → owed
- 3 has it taken → did it take
- 4 since → for
- 5 quantity → number
- 6 little → few

10b

- Students are now going to transform verb phrases into noun phrases.
- They can compare answers with a partner before you check answers as a class.

Answers

- 1 It was an/our attempt to encourage more collaboration. / It was an/our attempt at encouraging more collaboration.)
- 2 There has been a significant increase in participation rates.
- 3 There was (some) resistance to the idea at first.
- 4 We have no intention of repeating this exercise.
- 5 A decision was taken to test the idea on a small section of employees.
- 6 It was interesting to see the employees' reaction to the initiative.

11 21st CENTURY OUTCOMES

- Remind students of the initiatives that they discussed in pairs in Exercise 6 and 7.
- Tell them they are going to write a report about that activity. In their pairs from Exercise 6, they should expand on the details of the activity, its success and the next steps.
- Either in their pairs in class, or alone for homework, students write a report on the activity, following the model in Exercise 8.

12

- Explain that students are going to evaluate each other's reports using the four questions given.
- Ask them to work with a different partner – maybe the one from Exercise 7. They should check the report carefully against the questions, in order to fulfil the 21st century outcome of communicating effectively using an appropriate writing style.

▶ Photocopiable communicative activity 1.2: Go to page 232 for further practice of creativity collocations and describing talents and abilities.

▶ Set Workbook pages 10–11 for homework.

▶ Set Workbook Presentation 1 on pages 12–13 for homework.