

1

DO YOU ACCEPT THE CHALLENGE?

LEARNING GOALS

In this unit, you

- ⊗ talk about performance
- ⊗ talk about challenges
- ⊗ discuss world problems
- ⊗ read about viral challenges
- ⊗ write a narrative essay



GET STARTED

- A** Read the unit title and learning goals. What kinds of challenges do most people face in life? What other kinds of challenges do you face personally?
- B** Look at the photo. It shows a climber on a rockface over the ocean. What would you find challenging about this activity? Would you ever do it? Why or why not?
- C** Read Sam's message. Why would having friends visit be considered challenging? How does that relate to Sam's busy week at work?



SAM BENNETT

@SamB

This week is going to be challenging. There's so much going on at work, and friends are visiting as well. The stress is getting to me!

LESSON 1

TALK ABOUT PERFORMANCE



SAM BENNETT

@SamB

I'm halfway through my internship. Performance review with the boss today. 🍷

1 VOCABULARY Words related to performance

- A** Look at the infographic. What qualities do you think are the most important for success at work?
- B** ▶ 01-01 Read and listen. Do you know the words in bold?

QUALITIES EMPLOYERS WANT

1

Drive

These employees show **initiative**. They are **high achievers** who set goals and meet them. They require limited **oversight**.

2

Dependability

Supervisors rely on **dependable** employees to follow through. They have a strong **track record** for completing tasks on time.

3

A Positive Attitude

Upbeat employees create a positive work environment. People with this personality **trait** face challenges with enthusiasm. They **acknowledge** their mistakes and view them as opportunities for growth.

4

Teamwork

Team players have strong **collaboration** skills. From a **brainstorming** session through job completion, they always put the company first. They give credit to the group effort.

5

Flexibility

Employers value workers with a broad **skill set** who are able to complete a variety of assignments. Flexible employees easily adapt to change, and can handle pressure as they **juggle** multiple tasks.

>> FOR PRACTICE, PAGE 125 / DEFINITIONS, PAGE 155

2 LANGUAGE CHOICES Noun clauses as subjects, objects, and complements

- A** Read the example sentences. Underline the noun clauses. Then circle the correct answers in the chart.

Noun clauses are dependent clauses that function as nouns.

Use	Example sentences
Object of sentence	1. I'd say (that) you have a good track record.
Object of preposition	2. Collaboration is an important part of what we do.
Subject of sentence	3. That you met all your goals this quarter is remarkable. 4. What impresses me most is your ability to juggle multiple tasks.
Subject complement	5. The problem with this review is that it focuses on only one skill set.
Adjective complement	6. I'm not surprised (that) you've set ambitious goals.

Noun clauses as subjects, objects, and complements

- We can add extra emphasis to a noun clause by making it the **subject** / **object** of the sentence.
- A noun clause can function as the object of certain verbs or **nouns** / **prepositions**.
- A subject complement provides more information about the subject and usually follows a form of **be** / **have**.
- When a noun clause follows certain adjectives, it functions as an adjective complement. The adjective complement gives information about the **adjective** / **noun clause**.

>> FOR PRACTICE, PAGE 125

- B** Read the sentence. Identify the three noun clauses and describe their functions.

Our director says what's most important is that we maintain open lines of communication.



3 CONVERSATION SKILL

- A** ▶ 01-04 Read the conversation skill. Listen. Notice the words the speakers use to make suggestions. Complete the sentences that you hear.

- _____ write down questions as you're listening?
- _____ replacing this green background with a lighter color?
- _____ you send the agenda for the next meeting in advance.

- B** **PAIRS** Student A: Identify a problem. Student B: Respond with a suggestion. Use an expression from the conversation skill box.

Make suggestions

Use expressions like these to make polite suggestions:

Could you...? Have you considered...?
How about...? What if...?
If I were you, I'd... Why not...?
It might be better if...

4 CONVERSATION

- A** ▶ 01-05 Listen. What do María and Sam talk about?

- B** ▶ 01-05 Listen again. Complete the chart with information from Sam's performance review.

Accomplishments	
Problems	
Challenges	

- C** ▶ 01-06 Listen. Complete the conversation.

María: You always fully complete your assigned work. That's important. But _____ you have a tendency to work alone. _____ think of some ways to better engage with the team? Collaboration is an important part of what we do here.

Sam: OK. I hear what you're saying. I'll try to think of some ideas.

María: That's great. And actually, that leads me to my next point. Overall, I'm looking for _____ on your part. As one of your new challenges, I'd like you to identify ways that _____ to upcoming projects and discuss them with me.



5 TRY IT YOURSELF

- A** **THINK** Imagine that you are the manager of an electronics store, a restaurant, or a customer service call center, and that one of your staff members has a performance problem at work. What is the problem? What are two possible solutions to the problem? What advice or feedback would you offer? Take notes.

- B** **ROLE PLAY** Student A: As a manager, give feedback and suggestions to your staff member during a performance review. Student B: Respond. Use the conversation in 4C as a model.

■ I CAN TALK ABOUT PERFORMANCE.





SAM BENNETT

@SamB

Just started a 30-day challenge. I'm limiting social media to 15 minutes a day.

1 BEFORE YOU LISTEN

A PAIRS THINK What do you know about 30-day challenges?

B 01-07 **VOCABULARY** Read and listen. Do you know the words in bold?

Journal | March 2021

Logout

My 30-Day Chocolate Challenge

Day 1: Today marks day 1 of 30 days without chocolate. **For one reason or another**, I've put off my no-chocolate challenge. But no more excuses. Today's the day I **take the plunge**.

Day 5: Am I counting the days? Yes! This is not easy but day 30 is circled on my calendar. **The end is in sight**.

Day 9: I feel like I'm starting to **build momentum**. Life without chocolate is getting a little easier.

Day 15: Things **aren't going my way** today. It's one problem after another. But there's no stopping now.

Day 23: Feeling more confident. I might **raise the bar** on my next challenge and go from no-chocolate to sugar-free.

Day 29: Unbelievable! I almost had a **setback**! There were double chocolate cupcakes in the office today, but I didn't have one bite. Luckily, I resisted the **temptation**.

Day 30: I did it! Thirty days without chocolate. And I found time to **map out** my next challenge.

>> FOR PRACTICE, PAGE 126 / DEFINITIONS, PAGE 155

2 LANGUAGE CHOICES More ways to express future time

A Read the example sentences. Then circle the correct answers in the chart.

Example sentences

1. I can't talk right now. I'm **about to go** to my yoga class.
2. There's no way I can give up caffeine. I'm **not about to try** that challenge.
3. I'm **on the brink of collapsing**. / I'm **on the verge of collapsing**.
4. Things **are bound to change**. It can't stay this way forever.
5. This challenge **is due to end** soon. My next challenge **isn't due to start** until next month.
6. All employees **are to attend** a meeting this afternoon. You **are not to arrive** late.

In addition to *will* and *be going to*, there are several other ways to express future time.

More ways to express future time

- *About to, on the brink of, and on the verge of* are about the **near / distant** future.
- *Not about to* means **prepared / unwilling**.
- If something is *bound to happen*, it is **likely / unlikely**.
- If something is *due to happen*, it is **expected / unplanned**.
- Use *be to* for **friendly suggestions / official instructions**.
- Use *be not to* when something is **unexpected / prohibited**.

>> FOR PRACTICE, PAGE 126

B Rewrite the sentences using other ways to express the future. Explain how your sentences modified the meaning or changed the emphasis.

Runa is going to start training for a marathon soon. The marathon will take place on May 20.

3 PRONUNCIATION

A ▶ 01-09 Listen. Read the pronunciation note.

B ▶ 01-10 Listen. Notice the final intonation. Then listen and repeat.

1. Do you ever want to sleep again? You have to cut back on caffeine.
2. What do you have to lose? You should give it a shot.

C ▶ 01-11 Listen. If the question ends with falling intonation, draw a ↘. If it ends with rising intonation, draw a ↗.

How do you want to change your life? ____ Do you want to limit social media? ____ Do you want a healthier lifestyle? ____ Do you want a better job? ____ Oh, but before we start, could someone turn off the lights? ____

Final intonation in rhetorical questions

Rhetorical questions usually end with falling intonation. Pitch usually rises on the last important word and then falls to the end of the question. Final falling intonation is common in both rhetorical *Wh-* questions and in rhetorical *yes/no* questions.

4 LISTENING

A ▶ 01-12 Listen. What is the topic of the podcast?

B ▶ 01-12 Read the Listening Skill. Listen again for rhetorical questions. Complete the chart.

LISTENING SKILL Listen for rhetorical questions

Speakers sometimes ask rhetorical questions to focus listeners' attention on organization or on a specific point. For example:

Are you ready for a change?

What's the point of this example?

Where do we go from here?

Rhetorical questions	Purpose
<i>So, what is a 30-day challenge, and why should you consider doing one?</i>	to introduce the topic of the podcast
	to focus on why people do 30-day challenges
	to focus on tips for completing a 30-day challenge

C ▶ 01-12 Listen again. Answer the questions.

1. How do people decide what they will do for their 30-day challenge?
2. Why is 30 days a good length of time for a challenge?
3. What are some examples of 30-day challenges?
4. If someone wanted to plan a 30-day challenge, what tips would you recommend?

D **PAIRS REACT** Which of the examples mentioned in the podcast seem easy? Which seem difficult? Why?

5 TRY IT YOURSELF

A **THINK** Create a 30-day challenge for yourself. What is your motivation for doing this challenge? What can you do to prepare for it? Take notes.

B **DISCUSS** In small groups, discuss your ideas from 5A.

C **EVALUATE** Keep a daily journal of your 30-day challenge. At the end of 30 days, read your journal and take notes on the following: the outcome of your challenge, reasons for the outcome, and ideas for your next challenge. Report to the class.

■ I CAN TALK ABOUT CHALLENGES.





SAM BENNETT

@SamB

Just read an article about a man who invented a way to create water out of nothing! Amazing what people can do when they put their minds to it.

1 BEFORE YOU LISTEN

A PAIRS THINK Can you think of any recent inventions that solve a problem in any of the following fields: education, the environment, healthcare, transportation?

B 01-13 VOCABULARY Read the words and listen to the sentences. Do you know these words?

a monumental effort	specialist expertise	a spin-off	vulnerable
galvanize	a breakthrough	crowdsourcing	a norm
an innovation	renewable energy	a small-scale initiative	tangible

>> FOR PRACTICE, PAGE 127 / DEFINITIONS, PAGE 155

2 LANGUAGE CHOICES Preparatory subjects: *it*, *here*, and *there*

A Read the example sentences. Then complete the chart with *it*, *here*, and *there*.

Example sentences

- It** seems impossible to solve that problem.
It will take a lot of effort.
- It** turned out that the winner was disqualified.
- It** takes a lot of time and effort to galvanize people.
- Here's** some information about crowdsourcing.
It's really interesting.
- Here** are your registration forms. **It** takes only a few minutes to complete them.
- There's** a lot more interest in renewable energy now than **there** used to be.

We use *it*, *here*, and *there* as preparatory subjects. In sentences with *it*, the real subject is often an infinitive or *that*-clause. In sentences with *here* and *there*, the real subject usually comes after the verb.

Preparatory subjects: *it*, *here*, and *there*

- Use _____ + *takes* to talk about what is needed in order to finish something.
- Use _____ + *be* + a noun to show that something exists.
- Use _____ + *be* + a noun when giving or presenting something to someone.
- Use _____ + *be* / *seem* + an adjective to describe something.
- Use _____ + *turn out* to express a result.
- Always use a singular verb with _____.
- With _____ and _____, the verb agrees with the noun that follows.

>> FOR PRACTICE, PAGE 127

B PAIRS *Here* is used in a lot of idiomatic expressions. Read the following sentences. Discuss the meaning of each.

Here you go. / Here you are.

Here's to you.

Here goes.

Here's the thing...

Here I am!



3 VIDEO TALK



- A** ▶ 01-15 Listen or watch. What is XPRIZE? How are XPRIZE and HeroX different?



- B** ▶ 01-15 Read the Note-taking Skill. Listen or watch again. Take notes in the chart.

NOTE-TAKING SKILL Create a matrix chart

Matrix note taking is a way of organizing notes into a chart format. To create a matrix chart, place the main topics in columns at the top of your chart, and place questions in the left-hand column. This encourages you to be concise, helps you to identify relationships among concepts, and allows you to notice gaps in your notes.

Questions	XPRIZE	HeroX
What is it?		
Who participates?		
What are some example challenges and solutions?		

- C** What is the speaker's purpose? Explain your answer.
- D PAIRS REACT** Do you think these types of challenges are a good idea? Why or why not?

4 DISCUSSION SKILL

Read the discussion skill. Do you use follow-up questions in your discussions now?

Ask follow-up questions

You can help others develop their ideas and opinions in more detail by asking follow-up questions. Useful follow-up questions begin with *Why* or *How*. These prompt thoughtful answers from the speaker and require further justification or explanation of the person's ideas.

5 TRY IT YOURSELF

- A THINK** What global problems should we be addressing in this age? What challenges would you create, and what incentives would you offer? Take notes.
- B DISCUSS** In small groups, discuss your ideas from 5A. Ask follow-up questions.
- C EVALUATE** Decide who has the best idea for a challenge. Work together to write a description of that challenge. Remember to mention the specific problem, solution required, and the prize offered. Present your challenge to the class.





SAM BENNETT

@SamB

Interesting read. I did a viral challenge back in college. It was a hot dog eating contest. I got so sick I'll never eat another hot dog—ever!

1 BEFORE YOU READ

A PAIRS Have you ever watched a viral challenge video? What was the challenge?

B 01-16 **VOCABULARY** Read and listen. Do you know these words?

innocuous in the wake of alluring hardwired bragging rights daredevil antics
blindfold beg the question be predisposed to inhibition kudos inherent

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2 READ

A PREVIEW Look at the title and photo. Predict the information that will appear in the article.

B 01-17 Read and listen to the article. Explain the title.

A RISKY COMBINATION: THE YOUNG PERSON'S BRAIN AND THE LURE OF VIRAL CHALLENGES

Love them or hate them, viral challenges have been all over social media in recent years. These online dares are often harmless fun. Take the Ice Bucket challenge, which involved people throwing buckets of ice water over their heads in the name of charity.

Some viral challenges, however, are less innocuous. The Laundry Pod challenge encouraged participants to eat (yes, eat) a capsule of laundry detergent. This landed dozens of people in the emergency room. In another challenge, people imitated events in the popular film *Bird Box* by doing everyday activities blindfolded. Predictably, this resulted in injuries and at least one auto accident.

In the wake of these incidents, social media companies decided that they had a responsibility to keep users from harm and banned dangerous challenges. However, the popularity of these challenges begs the question: What made them so alluring in the first place? The answer could be human nature. Or, in particular, “young” human nature.

Viral challenge participants are usually between 13 and 25 years old. This is no surprise. The key component of these videos is often risk, and some evidence suggests that young brains are predisposed to taking risks. Various neuroscientific studies have found that teens and young adults may be hardwired to make poor judgment calls. This trait simply reflects their stage of cognitive development.



The pre-frontal cortex of the brain plays an important role in the inhibition of risk-taking behavior. This area analyzes potential risk and gives the all-clear to proceed with an action. However, the pre-frontal cortex does not fully develop until the age of 25, meaning that young people do not have the same capacity as adults when it comes to analyzing risk.

Furthermore, research suggests that most young people have a reward-seeking brain. That is, they are more sensitive to the rewards associated with a goal or challenge than adults are. The bragging rights, the kudos, and the “likes” that can be gained for completing such daredevil antics seem to outweigh the dangers for many young people. Of all the benefits of

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social media, the chance of social recognition is seen as particularly attractive.

45 Beyond the science, there may be other elements involved in making viral challenges popular. One is a fear of missing out on the latest trends. Many young people are constantly connected to social media. Disconnecting can cause anxiety and a feeling that
50 they might miss something important. Some studies report that this social anxiety is one of the main causes

of social media addiction among young people. Their constant online presence means more exposure to viral challenges and perhaps a stronger desire to participate.

55 Whether the main factor compelling young people to take part in these challenges is social or cognitive, findings suggest that it is inherent. They have a built-in tendency towards risk-taking, and risky viral challenges merely add fuel to the fire.

3 CHECK YOUR UNDERSTANDING

A Answer the questions, according to the article.

1. What are three reasons that teens take part in viral challenges?
2. What does having a "reward-seeking brain" mean?
3. How might social media use lead to participation in viral challenges?

B **CLOSE READING** Reread lines 55-59 in the article. Then circle the correct answers.

1. In the phrase, "... findings suggest that it is inherent," what does the word *it* refer to?
 - a. whether taking part in challenges is social or cognitive
 - b. taking part in these challenges
 - c. challenges in general
2. Which sentence means "...risky viral challenges merely add fuel to the fire"?
 - a. Viral challenges make teenagers take risks they wouldn't take otherwise.
 - b. Viral challenges make teenagers take even more dangerous risks.
 - c. Teenagers already have a problem with risk-taking—viral challenges make this worse.

C Read the Reading Skill. Then reread the article and follow the steps in the box.

D **PAIRS** Summarize the article in 3-5 sentences.

READING SKILL Check-Underline-Question

Evaluating our existing knowledge of a topic helps us focus on new information, understand what we have learned, and identify what else we wish to know about a topic. As you read, follow these steps:

1. Put a checkmark next to the information that you already knew.
2. Underline any information that is new and useful.
3. Write three questions about the topic.

4 MAKE IT PERSONAL

Find out more about the social media ban on viral challenges.

A **THINK** Do you agree with social media bans on viral challenges? What other kinds of content do you think should be banned? Why? Complete the chart.

Type of content	Reason

B **GROUPS** Discuss your ideas from 4A. Give reasons to support your ideas.

C **EVALUATE** In the same groups, use your ideas from 4A to draft a fair use policy for users uploading content to a social media video network. Present your policy to the class.

Users must not upload videos that include graphic violence.

I CAN READ ABOUT VIRAL CHALLENGES.

1 BEFORE YOU WRITE

A Read about narrative essays.

A narrative essay tells a story in a formal, structured way. It typically has a five-paragraph structure with an introduction, three body paragraphs, and a conclusion. Narrative essays can cover a wide range of topics, which are often personal in nature. They are often required as part of a college admissions application.



SAM BENNETT

@SamB

Sometimes we choose challenges, and sometimes they just happen to us. Builds character either way.

B Read the model. What challenge does the writer describe? Was she able to overcome it?**October 10**

As a professional pianist, the biggest challenge I ever faced was my fear of public performance. I encountered this fear early on, around the time I turned 12 years old. It was a dual challenge: besides the stage fright itself, I had to overcome the shame of being afraid of something that was supposed to be easy and fun for me.

I had been playing the piano since I was 4 years old. I was a high achiever even then, and I practiced hard every day. I also enjoyed composing music, which I started early, writing my first piece for piano when I was 7. I performed often, encouraged by my parents and my teachers, and I remember the amazing feeling of being up on a stage, looking out at the proud faces of my parents, and the thrill of having a room full of people applaud just for me.

But then something changed. As I got older, I started experiencing anxiety attacks before performances. My hands would shake, and I couldn't breathe easily. I had to make a monumental effort just to get up on stage. Of course, this affected my ability to play, but even worse was the feeling that I was terrified when I was supposed to love performing. What was the matter with me? Of course, I understand now that performance anxiety is a very common issue. But at the time, I felt very alone in my fear, and it made me feel ashamed.

When I finished high school, I wanted to audition for music colleges. I would need to perform in front of panels of judges—professional musicians who held the keys to my future. I needed to find a way to overcome my fear. So I worked with a therapist to learn some techniques to manage my anxiety. I started meditating to help my mind focus and stay calm. And I practiced breathing techniques before every performance. All of these approaches helped me get through my auditions successfully.

Today, I still experience stage fright. But now I have the tools to manage it. Acknowledging the fear was a critical first step. Now, I try to look at the fear almost as a tangible thing, something outside of myself. Then I can put the fear away into a corner of my mind, and I can get on with the performance. I have come a long way. Music was always the thing I loved best, and my fears almost stopped me from following my dream. I am lucky and grateful that I found a way to overcome this challenge.

**C PAIRS** Discuss. What is the main idea of each paragraph?

- D PAIRS** Read the model again. Complete the chart.



2 FOCUS ON WRITING

Read the Writing Skill. Then reread the model. Underline four examples of short, simple sentences. Put an asterisk (*) at the beginning of four long, complex sentences.

WRITING SKILL Vary sentence construction

To make your writing interesting and engaging, vary your sentence construction. Use long, complex sentences to express complicated thoughts, and use short, simple sentences to make points stand out.

3 PLAN YOUR WRITING

- A** Think of a challenge that you had to face in your life. It can be a challenge you didn't expect, or one that you chose to take on. Create a chart like the one in 1D to organize your ideas.

- B PAIRS** Discuss your ideas.

I'm going to write about when I was a kid and moved to a new city.

Writing tip

In narrative essays, you want to show your unique qualities. Try to look past the surface of the question you are answering and think about how you were affected on a deeper level. For example, the model writer describes not only her fear but also her shame about feeling fear.

4 WRITE

Write a first draft of a narrative essay about the challenge you described in 3A. Remember to vary your sentence construction. Use the essay in 1B as a model.

5 AFTER YOUR FIRST DRAFT

- A PEER REVIEW** Read your partner's essay. Answer the questions.

- Is there a clear, five-paragraph structure?
- Is the challenge clearly stated in the introductory paragraph?
- Are the body paragraphs organized chronologically?
- Did the writer make clear whether or not the challenge was overcome, and how?
- Is there variety in the sentence constructions, and are they used effectively?

- B REVISE** Write another draft, based on the feedback you got from your partner.

- C PROOFREAD** Check the spelling, grammar, and punctuation in your essay. Then read it again for overall sense.

PUT IT TOGETHER

1 PROBLEM SOLVING

- A CONSIDER THE PROBLEM** Everyone experiences stress in some way. However, stress factors seem to affect age groups differently. Review the data and circle the correct answers.

Stress factors	Ages 18-29	Ages 40-49	Ages 65+
Conflict with family	28%	37%	35%
Conflict with friends	29%	10%	10%
Conflict with neighbors	6%	6%	4%
Excess responsibilities	65%	54%	46%
Financial problems	47%	52%	42%
Family health issues	24%	36%	53%
Personal health issues	22%	48%	60%

- Excess responsibilities are most stressful for **18-29** / **40-49** / **65+** -year-olds.
- Conflict with neighbors is the least stressful for **one** / **two** / **three** of the age groups.
- Personal health issues are likely to be more stressful among older people because they have **fewer** / **more** / **no** health problems.

- B THINK CRITICALLY** Why do different kinds of stress affect people to a greater or lesser extent at different ages? Discuss with a partner.

- C FIND A SOLUTION** Consider the data, the problem, and possible solutions in small groups.

Step 1 Brainstorm Think of 3-5 ways people can reduce one type of stress found in the chart.

Step 2 Evaluate Choose the best solution. Consider the impact of age on the type of stress and how easy or difficult it would be to reduce it.

Step 3 Present Explain the best solution to the class. Refer to the data to support your ideas.

2 REFLECT AND PLAN

- A** Look back through the unit. Check (✓) the things you learned. Highlight the things you need to learn.

Speaking Objectives <input type="checkbox"/> Talk about performance <input type="checkbox"/> Talk about challenges <input type="checkbox"/> Discuss world problems	Listening <input type="checkbox"/> Listen for rhetorical questions Note-taking <input type="checkbox"/> Create a matrix chart	Discussion <input type="checkbox"/> Ask follow-up questions Reading <input type="checkbox"/> Check-Underline-Question
Vocabulary <input type="checkbox"/> Words related to performance	Language Choices <input type="checkbox"/> Noun clauses as subjects, objects, and complements <input type="checkbox"/> More ways to express future time <input type="checkbox"/> Preparatory subjects: <i>it</i> , <i>here</i> , and <i>there</i>	Writing <input type="checkbox"/> Vary sentence construction
Conversation <input type="checkbox"/> Make suggestions		
Pronunciation <input type="checkbox"/> Final intonation in rhetorical questions		

- B** What will you do to learn the things you highlighted?



2 ARE YOU A MEMBER?

LEARNING GOALS

In this unit, you

- Ⓢ talk about stereotypes
- Ⓢ talk about fandom
- Ⓢ discuss bias
- Ⓢ read about virtual friendships
- Ⓢ write a compare and contrast essay



GET STARTED

- A** Read the unit title and learning goals. What social, academic, or work groups do you belong to? What do they mean to you?
- B** Look at the photo. It shows a group of people reacting to something. Where might these people be and what might they be feeling?
- C** Read Edgar's message. What does he mean when he says, "lean on others"? Can you think of an example of this from your own life?



EDGAR VELA

@EdgarV

Lucky to have my close group of friends. Life is much easier when you're part of a group. It's nice to lean on others for help sometimes.



EDGAR VELA

@EdgarV

Is it just me, or is the news media obsessed with millennials?

1 VOCABULARY Words related to stereotypes

- A** Read the comments on a blog post. What is your definition of a stereotype? How do these people feel about them?
- B** ▶ 02-01 Read and listen. Do you know the words in bold?

Blog | About | Destinations | Contact

Logout  

Comments on June 5 blog post "Stereotypes All Around"

Stereotypes are inherently dangerous and are often **debunked**. The **assumption** that all members of a group are identical is impossible to prove. And it's **absurd** to think that you can know how a person will think, feel, or act based solely on **preconceived** beliefs. —Kevin2786

Your blog post shows how **commonplace** stereotypes are, especially in the ads we see every day. They **perpetuate** the idea that women are responsible for housework. It's a **misconception** that women spend their days cleaning and doing laundry. It's unfair to **characterize** women in this way. —LunaM

LunaM, I think it's wrong for you to **sensationalize** this problem. I try to look at things **objectively**. Many ads do show women doing housework, but I've also seen similar ads with men. Still, housework isn't the only example of an inaccurate **generalization** of the roles of men and women. I'm a male nurse. I almost never see anyone like me in ads. Advertisers need to make some **drastic** changes. —NurseJoe234

>> FOR PRACTICE, PAGE 128 / DEFINITIONS, PAGE 156

2 LANGUAGE CHOICES Passive voice: agent versus no agent

- A** Read the example sentences. Underline the passive verb and circle the agent if there is one. Then complete the chart. Check (✓) all the rules that apply.

Example sentences

- We are constantly surrounded by stereotypes.
- By the time I heard about it, the criminal had already been caught.
- Facebook was invented by Mark Zuckerberg.
- The crime was being sensationalized by journalists.
- Incorrect assumptions are always going to be made.
- This problem should have been corrected long ago.

In a passive sentence, the agent is the person or thing that performs the action of the verb. In an active sentence, the agent is the subject. The agent is usually **not** included in a passive sentence, or it is written as a *by*-phrase after the verb.

Passive voice: agent versus no agent

Do not include a *by*-phrase in a passive sentence when the agent is ____.

- | | |
|---|--|
| <input type="checkbox"/> unknown | <input type="checkbox"/> to blame for a situation or problem |
| <input type="checkbox"/> obvious or unimportant | <input type="checkbox"/> an unexpected person or thing |
| <input type="checkbox"/> the name of an author, inventor, or artist | |

>> FOR PRACTICE, PAGE 128

- B PAIRS** Passive voice sentences can usually be rewritten in the active voice with no change in meaning. Rewrite the example sentences from 2A in the active voice. Then discuss whether each sounds better in the active or passive voice.

3 CONVERSATION SKILL

▶02-04 Read the conversation skill. Listen. Notice the words the speakers use for hyperbole. Complete the sentences that you hear.

1. _____ .
They can lead to more serious problems like prejudice and discrimination.
2. She refuses to move from her apartment, and _____ .
3. I'll never get a promotion. _____ .
4. I want to be a movie star. _____ .

Use hyperbole

Use hyperbole, or exaggerated statements, to show emphasis in a conversation. Hyperbole creates a humorous effect, which draws attention to your ideas and feelings. Listeners understand that hyperbole is an overstatement and should not be taken literally. For example:
They sensationalize absolutely everything.
I agree with you a thousand percent.
There are millions and millions of these stereotypes.
This weighs a ton!
It's totally, completely, and absolutely unfair.
It costs a fortune.
They're all trillionaires.

4 CONVERSATION

A ▶02-05 Listen. What do Edgar and Ariya talk about?

B ▶02-05 Listen again. Answer the questions.

1. Why is Edgar upset?
2. What are adulting classes? What are some likely subjects?
3. What does Edgar claim are the stereotypes? How does both he and Ariya refute them?

C ▶02-06 Listen. Complete the conversation.

Edgar: I'm so _____ about millennials!
 We're characterized as narcissistic, immature, unreliable, and selfish.

Ariya: OK.

Edgar: These generalizations are _____. Why do they always have to sensationalize _____ everything?

Ariya: By "they" you mean the media, right?

Edgar: Yes. The ideas that millennials are lazy and that we refuse to grow up _____ articles like this.



5 TRY IT YOURSELF

A **MAKE IT PERSONAL** What is a common stereotype that you have encountered? How do you feel about it? Take notes in the chart.

Stereotype	How I feel about it

B **PAIRS** Share your ideas. Use expressions from the conversation skill box to emphasize your point of view and respond to your partner.

■ I CAN TALK ABOUT STEREOTYPES.





EDGAR VELA

@EdgarV

The championship game is tonight. Fans will be going wild. #psyched

1 BEFORE YOU LISTEN

- A PAIRS THINK** Do you know anyone who is a huge fan of something, such as sports or music? Discuss.
- B 02-07 VOCABULARY** Read and listen. Do you know the words in bold?

Prep for Oct. 23 Interview with Sports Psychologist AJ Paluch – Questions to Ask

1. Is the love of sports **visceral**? In other words, is being a sports fan all about raw emotion?
2. Are there **telling** differences between soccer, basketball, hockey, and baseball fans?
3. What is **cathartic** healing? It involves the release of emotions, but how does it connect to sports?
4. Does being a fan affect **self-esteem**? Do sports fans **live vicariously**—do they feel like they're sharing the success of their heroes?
5. What is the **correlation** between watching sports and how we feel about ourselves?
6. Why do sports fans seem so happy when they're in a crowd? Is there a natural **inclination** for fans to be in groups? Do they create a **bond** with each other?
7. If sports fans develop **camaraderie** with other fans, do the positive feelings of group membership help them in negative situations where they experience **alienation**?
8. **Avid** sports fans are **hooked**. Are they like addicts?

>> FOR PRACTICE, PAGE 129 / DEFINITIONS, PAGE 156

2 LANGUAGE CHOICES Causative verbs

- A** Read the example sentences. Then match the verbs with the correct meanings in the chart.

Example sentences

1. They don't **allow** fans **to take** pictures during the performances.
2. Did you **let** your kids **stay up** and watch the game last night?
3. Even though she hates sports, I **got** my co-worker **to go** to the game with me.
4. The coach **makes** the players **work** hard.
5. I'll **have** my assistant **call** you with the details.
6. I can **help** you **find** tickets for the next game.
7. Does the app **require** you **to enter** a passcode?

A causative verb is one that indicates when a person or thing causes someone else to do something.

Causative verbs

- | | |
|-------|--|
| _____ | : assist someone with something |
| _____ | : convince or persuade someone to do something |
| _____ | : ask or hire someone to do something for you |
| _____ | : force someone to do something |
| _____ | : give permission for someone to do something |

allow, let
get
make, require
help
have

>> FOR PRACTICE, PAGE 129

- B** Some causative verbs are followed by an object + base form, and others are followed by an object + infinitive. Reread the example sentences in 2A. List the verbs that follow each pattern.

3 PRONUNCIATION

A ▶ 02-09 Listen. Read the pronunciation note.

B ▶ 02-10 Listen. Notice the stress in the underlined phrases. Then listen and repeat.

1. Winning the tournament made the team cheer loudly.
2. Even though she's not a fan, she actually helped me find tickets.

C ▶ 02-11 Listen. Mark the stressed verbs in the underlined phrases with a dot.

A: That game was close. It got me so nervous.

B: Me, too. But that first goal after halftime was cathartic. It helped me relax.

A: I noticed. Before that, you had your eyes covered. You've got to have faith.

B: Yeah. But our mistakes in the first half are what made me lose faith.

Stress in causative verb phrases

The second verb in a causative verb phrase is usually stressed more than the causative verb. The object is also usually stressed if it is not a pronoun: *Watching sports makes my heart race.*

The causative verb may be stressed if the speaker wants to emphasize causative meaning: *I wanted to be there, but they made me leave.*

4 LISTENING

A ▶ 02-12 Listen. What is the topic of the podcast?

B ▶ 02-12 Read the Listening Skill. Listen again for phrases that guide a conversation. Write the name of the speaker.

1. Let's start off with... _____
2. We'll come back to that later. _____
3. Moving on,... _____
4. And on a related note,... _____

C ▶ 02-12 Listen again. Take notes in the chart.

Field of science	What science says
Psychology	
Sociology	
Physiology	

LISTENING SKILL Listen for phrases that guide a conversation

Speakers sometimes use phrases to guide a conversation. They may do this to keep a conversation on topic, to switch to a new topic, to elicit specific information, or to stay within time limits. For example: *Let's start off with...; Now let's turn to...; Another important aspect is...; Moving on,...; On a related note,...; We'll come back to that later.*

D PAIRS REACT Think about the fan you discussed in 1A. How can his or her actions be explained by research in psychology, sociology, and physiology?

5 TRY IT YOURSELF

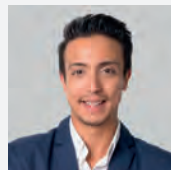
A MAKE IT PERSONAL Look at your notes from 4C. What are you a big fan of? How does your passion affect how you act? Take notes.

B DISCUSS In pairs, discuss your notes from 5A.

C EVALUATE In small groups, make connections between your experience and the information presented in the podcast. Present your findings to the class.



LESSON 3 DISCUSS BIAS



EDGAR VELA

@EdgarV

This talk about bias on social media sounds interesting. I always see the same kinds of news articles in my social media feed!

1 BEFORE YOU LISTEN

- A PAIRS THINK** How open-minded are you when encountering opinions different than your own? Rate yourself from 1 (not open-minded at all) to 10 (very open-minded). Discuss.
- B 02-13 VOCABULARY** Read the words and listen to the sentences. Do you know these words?

plagued with (something)	pay attention to (something)	ignorance
misinformation	an evolutionary trait	swayed into believing
filter	prioritize	a tendency
reinforce	exploited by (something)	

>> FOR PRACTICE, PAGE 130 / DEFINITIONS, PAGE 157

2 LANGUAGE CHOICES Active versus passive reporting

- A** Read the example sentences. Notice the different ways to report information. Label the example sentences *active* or *passive*. Then complete the rules in the chart with *Active* or *Passive*.



Example sentences

- a. active Studies have shown that misinformation spreads quickly on social media.

b. _____ It's been shown that misinformation spreads quickly on social media.

c. _____ Misinformation has been shown to spread quickly on social media.
- a. _____ Researchers at Harvard have found that negative headlines get more attention.

b. _____ It has been found that negative headlines get more attention.

c. _____ Negative headlines have been found to get more attention.
- a. _____ They say social media content is filtered by algorithms.

b. _____ It is said that social media content is filtered by algorithms.

c. _____ Social media content is said to be filtered by algorithms.

Active versus passive reporting

- _____ reporting creates distance between the speaker and the information being reported.
- _____ reporting structures can hide the source of information if the source is obvious, unimportant, or unknown.
- _____ reporting includes the source of information.

>> FOR PRACTICE, PAGE 130

- B** What reporting verbs are used in the example sentences in 2A? What other reporting verbs are commonly used in active and passive reporting structures? Make a list.



3 VIDEO TALK



- A** ▶ 02-15 Listen or watch. What is the speaker's main message?



- B** ▶ 02-15 Read the Note-taking Skill. Listen or watch again. Take notes on the three areas of bias.

NOTE-TAKING SKILL Use abbreviations and symbols

Use abbreviations and symbols so you can take notes more quickly. You can use standard abbreviations that many people use, or you can make up your own by shortening words, leaving out letters, and using symbols. For example, use > to mean *more* and < to mean *less*.



Type of bias	Description / Examples
Bias in the machine	
Bias in society	
Bias in the brain	

- C** The speaker is trying to persuade the audience that social media is biased. Which persuasive techniques does he use?
- D** **PAIRS REACT** Do you feel that avoiding exposure to opinions that you disagree with is a bad thing? Explain.

4 DISCUSSION SKILL

Read the discussion skill. Which of these phrases do you use in your discussions now?

Build on ideas

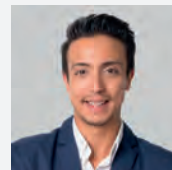
Building on the contributions of others helps you to explore ideas further and consolidate opinions.

- Seek to clarify points by paraphrasing: *So, are you saying that...?; So, do you mean...?*
- Ask opinion-based questions to help others understand their stance: *So, do you think that...?*
- If others share an idea that supports your own views, use this as a springboard: *It's interesting (that) you say that because...*

5 TRY IT YOURSELF

- A** **THINK** Look at the chart in 3B. Consider examples of your own biases on social media in these three areas. Take notes.
- B** **DISCUSS** Share your ideas from 5A in small groups.
- C** **EVALUATE** Reconsider the open-mindedness rating you gave yourself in 1A. Would you change this rating based on information in the talk and your self-evaluation in 5A? Discuss.





EDGAR VELA

@EdgarV

Dunbar's number doesn't sound right to me. I think we can maintain more than 150 friendships, and I have lots of great online relationships!

1 BEFORE YOU READ

A PAIRS Do you feel that online relationships are the same as face-to-face relationships? Why or why not?

B **VOCABULARY** Read and listen. Do you know these words?

popularize
the advent of

a drop in the ocean
intimate

correlate
an underlying issue

crucial
replicate

trigger

>> FOR DEFINITIONS, PAGE 157

2 READ

A PREVIEW Read the title of the article. Why do you think we have more friends these days?

B **VOCABULARY** Read and listen to the article. Does the author feel that online relationships are better, worse, or the same as face-to-face relationships?

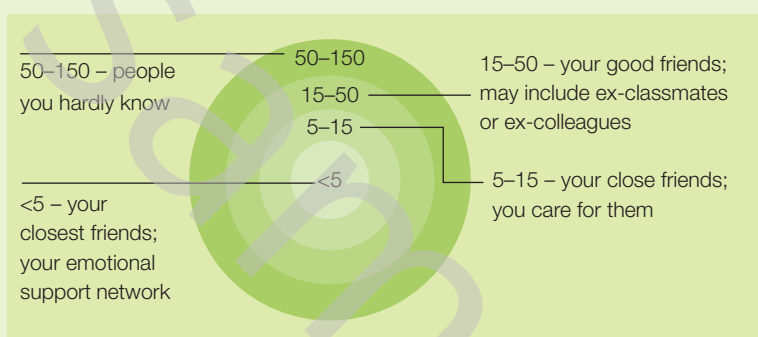
MODERN FRIENDSHIPS: IS MORE REALLY BETTER? BY KERRY M. KENDRICK

In the 1990s—the pre-social networking era—anthropologist Robin Dunbar estimated that the average person can maintain around 150 friendships. This figure, also known as “Dunbar’s number,” has been popularized since then, appearing in books and articles.

What has happened to this number since the advent of social media? While it is estimated that the average social media user has 150 friends, it is also estimated that the average person has seven social media accounts. Friendships these days are not restricted to real-life interactions, nor are they restricted to one social media platform. So Dunbar’s number might sound like a drop in the ocean to social media users who have friend counts in the thousands.

But evidence suggests that quantity doesn’t necessarily mean quality. In Dunbar’s initial research, friendships were broken down into types. The average person had around fifty good friendships, fifteen close friendships, and an intimate support group that usually consisted of just five people. Current research has shown that although our average number of total friendships has increased, the number of close and intimate friendships we maintain has stayed roughly the same. We may acquire more online friends, but a majority of these will probably be casual acquaintances. Online friendships may be commonplace, but research suggests they are no substitute for the real thing.

Why don’t the online friendships we build become more intimate? It’s possible they don’t satisfy us—not in the same way that real friendships do. Researchers found that our number of real-life friends directly correlates with our well-being—the more friends you have in real life, the happier you are. However, they found no evidence that the size of our online friendships has the same effect. Even if our virtual friendship



>>

network grows far beyond Dunbar's number, it's still our real-life friendships that mean the most to us. The underlying issue making these virtual relationships seem less fulfilling could be emotional distance. Researchers found that people are happier and laugh 50% more frequently during face-to-face interactions as compared to online interactions. The emotional touch of face-to-face interaction, such as responses like genuine laughter, is very important. Further research has shown that physical touch, like hugging, is also crucial for building social bonds. Video calls can bridge the gap to an extent, but it isn't possible to fully replicate physical bonding in a virtual world.

Overall, research suggests that online relationships can't fully meet the social and emotional needs of most adults. They fail to reproduce the emotional and physical intimacy of real-life friendships, and they don't trigger the same feelings of well-being as real-world relationships do. Social networks may evolve to accommodate our relationship needs, but for now they are inadequate. Social media isn't the place for close friendships; the real world is.

3 CHECK YOUR UNDERSTANDING

A Answer the questions, according to the article.

1. How have our friendships changed since the arrival of social media?
2. What is the relationship between online friendships and well-being?
3. What is meant by emotional distance, and how does it affect friendships?
4. What overall impact does the lack of intimacy have on our online relationships?

B **CLOSE READING** Reread lines 25-27 and 29-32 in the article. Then circle the correct answers.

1. Why does the writer use *could be* in line 27?
 - a. She doesn't believe that emotional distance is the underlying issue.
 - b. She is emphasizing that emotional distance is one possible explanation.
 - c. She is suggesting that there is limited evidence for this idea.
2. In line 31, what does the phrase *bridge the gap* mean?
 - a. diminish the difference between online and real-life friendships
 - b. help people develop their online friendships
 - c. reproduce the same conditions in online and real-world interactions

C Read the Reading Skill. Go back to paragraph 3 in the article and follow the steps in the box. Allow yourself 2 minutes. Use your notes to explain Dunbar's number to a partner.

READING SKILL Identify key information

Identifying the most important information in a text helps you stay focused and read more efficiently. Follow these steps:

1. Circle the main idea of the paragraph.
2. Underline words or phrases that relate to the main idea.
3. Underline content words, which are words that carry meaning. These are typically nouns, verbs, and adjectives.

D **PAIRS** Summarize the article in 3-5 sentences.

Find out how Robin Dunbar decided on the number 150.



4 MAKE IT PERSONAL

A **THINK** Look at the graph in the article. How accurate is Dunbar's number when related to your own friendships? How do you communicate with each group of friends? What kinds of activities do you do together? Take notes for each group.

B **PAIRS** Describe your friendship network. Are they similar or different? Do you think the Dunbar number has changed? How? Why?

C **EVALUATE** Determine the Dunbar number for your class. Calculate the average number of friendships in your networks.

I CAN READ ABOUT VIRTUAL FRIENDSHIPS.



EDGAR VELA

@EdgarV

I try to listen to both sides when it comes to politics, but never with sports. Go Bears!

1 BEFORE YOU WRITE

A Read about compare and contrast essays.

A compare and contrast essay compares two things or ideas to analyze the similarities and differences between them. A good essay goes beyond a simple list to make a larger statement about the topic. For example, the essay might draw a conclusion about which idea is preferable, or it might propose suggestions for how to integrate the benefits of both.

B Read the model. Why does the writer think the difference between sports and politics is important?

THE GAME OF POLITICS

How much do sports fans have in common with political partisans (people loyal to one political party)? Quite a lot, it seems. Listening to political discourse today can be like listening to two sports fans angrily debating whose team is better. But how far can we take this comparison? While there are commonalities between sports fans and political partisans, there are also some key differences. And it is those differences that may help us to create a more cohesive political future.

Everyone knows that sports fans sometimes get a little overexcited. In fact, the word *fan* comes from the word *fanatic*, meaning someone who shows excessive enthusiasm for something. Sports fans will be loyal to their team no matter what, in large part because their loyalty has often developed out of regional pride or family relationships. This also means fans are unlikely to change loyalties over the course of their lifetime. Sometimes their sense of self is so tied up with their home team that they may even act negatively toward other teams in order to show their own superiority.

Similarly, political partisans feel “team” loyalty and will often have strong negative feelings toward their rivals. A recent study revealed that 41% of partisans believe that winning an election is more important than achieving policy goals. We can easily see how people develop these attitudes. As with sports fans, people often develop political affiliations through their family or their region. And furthermore, like sports fans, partisans tend to have their self-esteem tied up with the success of their party. Politicians feed into the “my team / your team” mentality because the more divisive they act, the more motivated people become to vote. This creates a cycle that is hard to break.

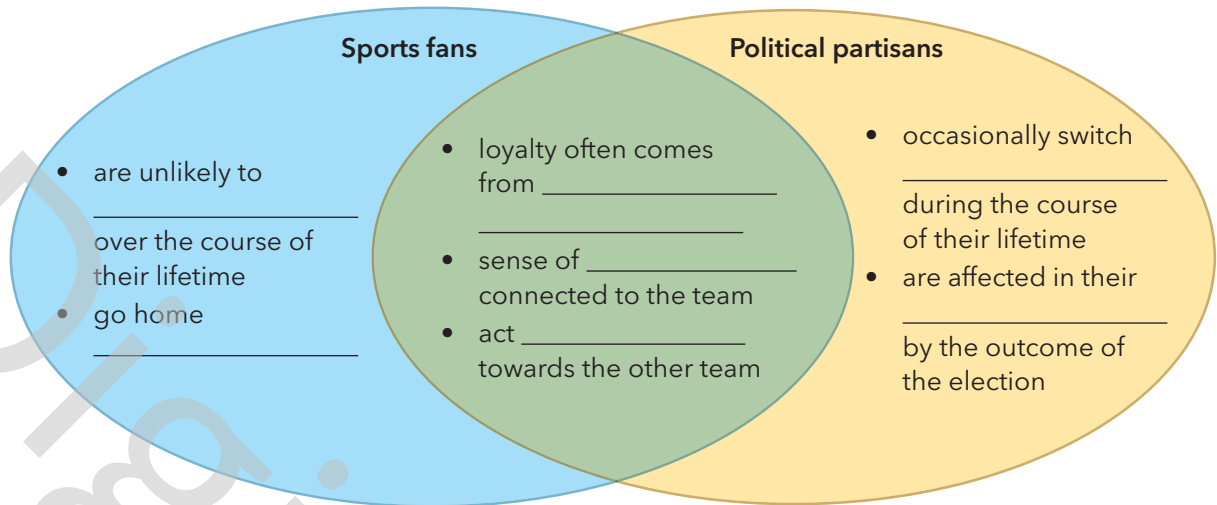
Nonetheless, disrupting this cycle is not impossible. A sport is still just a game, after all, whereas politics has an effect on people’s everyday lives. While at the end of a sports game, the fans all go home, at the end of an election, the winner takes office. And if this person enacts policies to benefit people, voters who opposed the candidate might change their minds and vote differently next time. Furthermore, unlike in sports, in politics we do sometimes see a person’s loyalty changing—either because the party has changed or because the person himself or herself has.

The way towards change, then, is to enable people to understand and to focus on how policy affects them in their everyday lives. Ultimately, although sports fans and political partisans have much in common, it is the differences between them where our hope for the future lies.



C PAIRS How is the essay organized? What is the main idea of each paragraph?

D PAIRS Read the model again. Complete the diagram.



2 FOCUS ON WRITING

Read the Writing Skill. Then reread the model. Underline the transition words for comparison or contrast.

WRITING SKILL Use transition words

To create smooth connections between your ideas, use transition words. Some transition words for comparison are *similarly*, *as with*, and *like*. Some transition words that show contrast are *whereas*, *while*, *unlike*, and *although*.

3 PLAN YOUR WRITING

A Think of two different groups of people that you can compare (for example, online friends versus in-person friends, in-laws versus parents, or entertainers versus politicians). Create a diagram like the one in 1D to brainstorm the similarities and differences between the groups.

B PAIRS Discuss your ideas.
I think I'll write about vegetarians versus meat-eaters.

Writing tip

Get it all out. When writing your first draft, more is better. Your first draft provides all the raw material, which you can then shape and refine. So it's best to get all of your ideas onto the page. Then you can move things around or cut things out as needed.

4 WRITE

Write a first draft of a compare and contrast essay about the two groups you described in 3A. Remember to use transition words. Use the essay in 1B as a model.

5 AFTER YOUR FIRST DRAFT

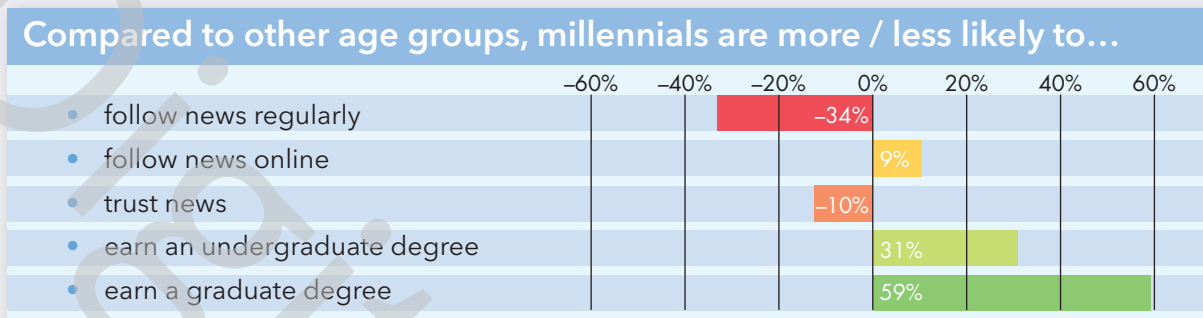
- A PEER REVIEW** Read your partner's essay.
- Does the introduction clearly state which groups are being compared?
 - Does the essay give equal attention to both of these groups?
 - Are both similarities and differences between the groups identified and discussed?
 - Does the essay use transition words effectively?
 - Does the essay draw some kind of conclusion that goes beyond a simple list?
- B REVISE** Write another draft based on the feedback you got from your partner.
- C PROOFREAD** Check the spelling, grammar, and punctuation in your essay. Then read it again for overall sense.

I CAN WRITE A COMPARE AND CONTRAST ESSAY.

PUT IT TOGETHER

1 PROBLEM SOLVING

- A CONSIDER THE PROBLEM** Millennials are a group of people born between 1981 and 1996 and reaching adulthood in the early 21st century. They increasingly rely on online news rather than more reliable print sources. Review the data and circle the correct answers.



1. Compared to older adults, millennials have **the same amount of / less / more** education.
2. Millennials **do not trust / are less trusting of / are more trusting of** the news.
3. **All adults / Millennials / Older adults** are more likely to follow the news online because they grew up with the internet.

- B THINK CRITICALLY** Are millennials' ideas more likely to be shaped by inaccurate or fake news? Why or why not? Discuss the impact that this may have.
- C FIND A SOLUTION** Consider the data, the problem, and possible solutions in small groups.
- Step 1 Brainstorm** Think of 3-5 ways people can be more critical about news they read online.
- Step 2 Evaluate** Consider an example of online information that needs to be challenged and how your approach could help people to think more critically about it.
- Step 3 Present** Explain the best solution to the class.

2 REFLECT AND PLAN

- A** Look back through the unit. Check (✓) the things you learned. Highlight the things you need to learn.
- B** What will you do to learn the things you highlighted?

Speaking Objectives <ul style="list-style-type: none"> <input type="checkbox"/> Talk about stereotypes <input type="checkbox"/> Talk about fandom <input type="checkbox"/> Discuss bias 	Listening <ul style="list-style-type: none"> <input type="checkbox"/> Listen for phrases that guide a conversation 	Discussion <ul style="list-style-type: none"> <input type="checkbox"/> Build on ideas
Vocabulary <ul style="list-style-type: none"> <input type="checkbox"/> Words related to stereotypes 	Note-taking <ul style="list-style-type: none"> <input type="checkbox"/> Use abbreviations and symbols 	Reading <ul style="list-style-type: none"> <input type="checkbox"/> Identify key information
Conversation <ul style="list-style-type: none"> <input type="checkbox"/> Use hyperbole 	Language Choices <ul style="list-style-type: none"> <input type="checkbox"/> Passive voice: agent versus no agent <input type="checkbox"/> Causative verbs <input type="checkbox"/> Active versus passive reporting 	Writing <ul style="list-style-type: none"> <input type="checkbox"/> Use transition words
Pronunciation <ul style="list-style-type: none"> <input type="checkbox"/> Stress in causative verb phrases 		



3

HOW DO YOU EXPLAIN THAT?

LEARNING GOALS

In this unit, you

- ⊗ talk about famous mysteries
- ⊗ talk about personal mysteries
- ⊗ discuss urban legends
- ⊗ read about life's mysteries
- ⊗ write a plot summary



GET STARTED

- A** Read the unit title and learning goals. The world is full of mysteries. How do they sometimes make life more exciting?
- B** Look at the photo. It shows someone about to enter a large maze. If you were standing there, would you enter the maze? What would need to be at the center of the maze to make you enter it?
- C** Read Artur's message. What kind of treasure might he be looking for?



ARTUR TAVARES

@ArturT

I love reading stories about lost treasure. And now that I've learned how to scuba dive, I'm going to look for some treasure myself!

LESSON 1

TALK ABOUT FAMOUS MYSTERIES



ARTUR TAVARES

@ArturT

Just visited the Pyramids of Giza. What an incredible place! So full of mystery.

1 VOCABULARY Words related to mysteries

A What are some examples of mysterious places around the world?

B ▶ 03-01 Read and listen. Do you know the words in bold?

MYSTERIES AND HISTORIES

Home | Online Viewing | Live TV Schedule | Specials

THE GREAT PYRAMID: FROM **BAFFLING** MYSTERIES TO INCREDIBLE BREAKTHROUGHS

For thousands of centuries, the Great Pyramid of Giza has been **shrouded** in mystery. From its **gargantuan** size to its secret chambers, it has been a source of **fascination** for archaeologists and travelers alike. This monument remains an **enigma** today, but researchers have uncovered **evidence** in hidden caves and **scrolls** that has unlocked many secrets. Join us as we follow their path from initial **hunches** to **conclusive** proof in a documentary that will **intrigue** and entertain you.

[Check out our trivia and fun facts about pyramids around the world!](#)



>> FOR PRACTICE, PAGE 131 / DEFINITIONS, PAGE 157

2 LANGUAGE CHOICES Modals for speculation about the past

A Read the example sentences. Underline the modals for speculation about the past. Then put the words from the box into the correct groups.

Example sentences

- The empty space at the base of the tomb could have been part of the building's structure, or it might have been a secret chamber.
- Some researchers believe the tomb may have belonged to a princess.
- Archaeologists spent so much money on the project that it had to have been important.
- Masa threw those files in the trash, so he must not have wanted them.
- Those statues are gargantuan. It couldn't have been easy to construct them.
- Explorers can't have discovered a new pyramid. If they had, it would be all over the news.

To make speculations about the past, use modal + have + past participle.

Modals for speculation about the past

can't have	could have	couldn't have	had to have	may have
may not have	might have	might not have	must have	must not have

50% certain something happened

may have

50% certain something did **not** happen

may not have

> 90% certain something happened

> 90% certain something did **not** happen

>> FOR PRACTICE, PAGE 131

B *Could* has different meanings. What does *could have* mean in the following sentences?

Researchers *could have* solved the mystery years ago, but they didn't have enough funding.
The discovery was more exciting than anyone *could have* imagined.

3 CONVERSATION SKILL

A ▶ 03-04 Read the conversation skill. Listen. Notice the words the speakers use to keep listeners' attention. Complete the sentences that you hear.

1. And _____. Khufu's mummified body might be there.
2. And _____ of the mystery.
3. _____. It may be the face of Khafre.

B **PAIRS** Retell a mysterious story that you heard from a family member or friend when you were a child. Use an expression from the conversation skill box.

Keep listeners' attention

Use expressions like these to create interest during a conversation and to keep listeners focused on what you're saying:

That's just the beginning.
You're not going to believe this.
It gets better.
Wait. There's more.
Guess what.
Here's the best part.

4 CONVERSATION

A ▶ 03-05 Listen. What do Ariya and Artur talk about?

B ▶ 03-05 Listen again. Answer the questions.

1. What evidence did researchers use to prove that the workers at the Great Pyramid were not slaves?
2. What are two reasons why the floodwaters of the Nile were important in the construction of the Great Pyramid?
3. Why does Artur say that Merer's diary is better than a photo?

C ▶ 03-06 Listen. Complete the conversation.

Ariya: _____. You mentioned the massive blocks of stone used in the construction of the Great Pyramid. I _____ by those massive blocks of stone, too. I wanted to know where they came from.

Artur: What did you find out?

Ariya: _____ of stone arrived at the Giza Plateau by boat. Some was from locations close to the building site, but some came from _____.



5 TRY IT YOURSELF

A **THINK** What is a famous mystery that you have read about or seen on television? Take notes in the chart.

Mystery	Possible explanations from research

B **PAIRS** Share your mysteries and their possible explanations. Use the conversation in 4C as a model.



■ I CAN TALK ABOUT FAMOUS MYSTERIES.



ARTUR TAVARES

@ArturT

My flight was delayed. Mechanical difficulties. Had a feeling that something bad was going to happen.

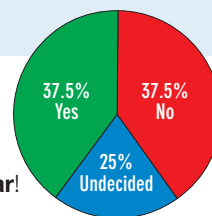
1 BEFORE YOU LISTEN

- A PAIRS THINK** What do you know about paranormal experiences? Have you had an experience that can't be explained by science?
- B** 03-07 **VOCABULARY** Read and listen. Do you know the words in bold?

Class poll: Do you believe in paranormal experiences? Please explain.

8 COMMENTS

- Jeff: Yes, I do. I often know something bad is going to happen. I get **a sinking feeling** in my stomach.
- Max: Yes. I've had several **mind-blowing** supernatural experiences. I **swear**!
- Dana: I'm not sure that I believe in paranormal experiences. I'm **skeptical**.
- Zheng: No, I don't. But if a friend said he had an experience like this, I'd **take his word for it**.
- Rose: No way. I **don't buy it**. **The odds** are there's a scientific explanation for almost everything.
- Alexa: I had an experience once, but I thought it was **a gag**. Now I'm not so sure.
- Ying: Yes. I saw a woman in a dream. The next day, I met someone who was her **spitting image**.
- Ibrahim: Nope—don't believe it. The whole idea of paranormal experiences is **bogus**.



>> FOR PRACTICE, PAGE 132 / DEFINITIONS, PAGE 157

2 LANGUAGE CHOICES Modals for expectation

- A** Read the example sentences. Underline the modals and verbs used to show expectation. Then read rules in the chart. Are they true (T) or false (F)? Correct the false rules.

Example sentences

- The ghost tour should be an interesting experience, and it shouldn't take more than a few hours.
- Yuan should have been here an hour ago. He ought to have texted that he's running late.
- I'm sure you didn't really see a ghost. There ought to be a logical explanation for what you saw.
- There's supposed to be a fascinating UFO museum in Roswell, New Mexico.
- There wasn't supposed to be anyone else in the house, but we thought we heard voices.
- The movie was supposed to have been mind-blowing, but I thought it was boring.
- There are supposed to be ghosts living there, but I don't really buy it.

Modals for expectation

- Use *should* and *ought to* to indicate expectation about the present or future. They cannot be used in the past.
- Use *shouldn't* or *isn't / aren't supposed to* to indicate something will not likely happen.
- Use *was / were supposed to* for expectations and obligations that were likely fulfilled.
- Use *supposed to*, **not** *should* or *ought to*, for situations that people claim to be true.

>> FOR PRACTICE, PAGE 132

- B** Read the sentences. How is *supposed to* used? Is there a difference in meaning?

There was supposed to be a ghost living in that house.

There was supposed to have been a ghost living in that house.

3 PRONUNCIATION

A ▶ 03-09 Listen. Read the pronunciation note.

B ▶ 03-10 Listen. Notice the reduced pronunciations in the underlined phrases. Then listen and repeat.

1. I should have run when I heard the noise, but I wasn't afraid at all.
2. I'd like to believe Ari, but his story was bogus and couldn't have happened.

C ▶ 03-11 Listen. Mark the stressed syllable in the underlined phrases with a dot.

- A: The footsteps I heard upstairs couldn't have been my neighbors'. They weren't home yet.
 B: They might have arrived when you weren't paying attention.
 A: Then I should have heard them going upstairs. The stairs are very noisy.

Reduction of modal perfects

In modal perfects, the auxiliary *have* is reduced to /əv/ or /ə/ and joins closely to the preceding modal, and the past participle of the verb often receives the heaviest stress: They should have /ʃʊdə/ been there.

In negative modal perfects, the negative modal also receives stress: It couldn't have /kʊdəntəv/ happened. The final t of negative modals may also be dropped. It couldn't have /kʊdəntə/ happened.

4 LISTENING

A ▶ 03-12 Read the Listening Skill. Listen to part of the podcast. Underline the emphasized information.

It reminded me of a family camping trip when I was 7. I was looking at the stars when I noticed a strange object moving across the sky. I was sure it was a UFO—until my grandfather told me it was a communications satellite. I understand the appeal of mysteries, but I prefer scientific explanations.

LISTENING SKILL Listen for emphasis

Speakers often change speed, volume, and pitch to help you follow a story. They will talk slower, louder, and higher to emphasize key information.

B ▶ 03-13 Listen to the entire podcast. What is the podcast about?

C ▶ 03-13 Listen again. Answer the questions.

1. What are Devon, Flora, and Rita's opinions about mysterious experiences?
2. What happened to Devon's father?
3. When was the first time that Flora and Rita talked to each other about their mysteries?
4. Does Mohamed change his point of view about mysterious experiences? How do you know?

D PAIRS REACT Which of the experiences in the podcast was most interesting for you? Why?

5 TRY IT YOURSELF

A THINK What is a mysterious experience you or someone close to you has had? Complete the chart.

What happened	Where it happened	When it happened	Who was involved

B DISCUSS In small groups, use your notes from 5A to tell your story.

C EVALUATE Are there similarities in your stories? Brainstorm possible explanations for the mysterious experiences.

■ I CAN TALK ABOUT PERSONAL MYSTERIES.





ARTUR TAVARES

@ArturT

Anyone know anything about the origins of urban legends? Would love to know where these weird ideas come from.

1 BEFORE YOU LISTEN

A PAIRS THINK What are some famous legends, either from your home country or other parts of the world? Describe them.

B **VOCABULARY** Read the words and listen to the sentences. Do you know these words?

thrive	perceive	a worst-case scenario	a cautionary tale
sanitation	a reflection	dissolve	roam the streets
armed with (a weapon)	play (something) up	plant	

>> FOR PRACTICE, PAGE 133 / DEFINITIONS, PAGE 158

2 LANGUAGE CHOICES Passive modals

A Read the example sentences with active and passive modals. Underline the passive modals. Then circle the correct answers in the chart.

Example sentences

- a. Someone should stop that rumor before it becomes an urban legend.

b. That rumor should be stopped before it becomes an urban legend.
- a. You can find examples of urban legends everywhere.

b. Examples of urban legends can be found everywhere.
- a. Do I have to return this book soon?

b. Does this book have to be returned soon?
- a. Some high school kids might have started that rumor.

b. That rumor might have been started by some high school kids.
- a. Someone must have made that story up as a cautionary tale.

b. That story must have been made up as a cautionary tale.
- a. They couldn't have taken that story seriously.

b. That story couldn't have been taken seriously.

Passive modals

- Use **active** / **passive** modals when the agent is not important or not known.
- The meaning of the modal is **the same** / **different** in active and passive sentences.
- A passive modal in the present tense is formed with modal + **have** / **be** + past participle.
- A passive modal in the past tense is formed with modal + **has** / **have** + **been** + past participle.

>> FOR PRACTICE, PAGE 133

B PAIRS Most modals have more than one meaning. In some cases, the past tense of the modal changes based on the meaning. Read the following sentences. They all occurred in the past. What is the difference in meaning between the modals in each pair?

That story is ridiculous! It **had to have been invented**.

New technology **had to be invented** in order to film that movie.

The project **couldn't have been completed** in only two days. That's impossible!

The project **couldn't be completed** in two days. We needed more time.



3 VIDEO TALK



A ▶ 03-16 Listen or watch. What is an urban legend?



B ▶ 03-16 Read the Note-taking Skill. Listen or watch again. Take notes in the chart.

NOTE-TAKING SKILL Use mapping

The mapping note-taking method is a visual way to organize your notes. List the main topic at the top, with sub-topics and details below. This method of note-taking helps you to easily distinguish between topics.

Main topic: _____		
Definition: _____		
Sub-topic 1: _____	Sub-topic 2: _____	Sub-topic 3: _____
Details / Examples: _____	Details / Examples: _____	Details / Examples: _____



C How does the speaker feel about urban legends?

D PAIRS REACT Had you heard the urban legends mentioned in the video before? Do you think they're believable? Why or why not?

Acknowledge ideas

It's important to acknowledge others' ideas and opinions so that they feel supported and that their views are respected. Use phrases like these to acknowledge someone's ideas:

I see where you're coming from...

I see what you mean...

I understand what you're getting at...

That could be true...

4 DISCUSSION SKILL

Read the discussion skill. Which of these phrases do you use in your discussions now?

5 TRY IT YOURSELF

A THINK Read the urban legends. Then think of one you know. Choose one to discuss.

- You shouldn't eat the end of a banana as it might be full of spider eggs.
- We once picked up a hitchhiker, and he disappeared into thin air from the back seat.
- That restaurant genetically modifies chickens to produce more legs.

B DISCUSS Describe the urban legend you chose from 5A. Consider the following: Is the urban legend believable? Is there a moral? Does it reflect fears or changes in society? Does it, or could it, contain a half-truth?

C EVALUATE Work in small groups. Based on what you've learned about urban legends, create your own legend to share with the class. Use the questions in 5B as guidance. Then share your legend with other groups. Decide which urban legend sounds most plausible.



■ I CAN DISCUSS URBAN LEGENDS.



ARTUR TAVARES

@ArturT

Too bad humans didn't evolve to have more limbs. I wouldn't mind having another pair of arms. It might make texting faster!

1 BEFORE YOU READ

A PAIRS If you could ask an expert any question about science, nature, or the universe, what would it be?

B 03-17 **VOCABULARY** Read and listen. Do you know these words?

dim	a contour	an arthropod	advantageous	stability	consciousness
a neuron	an illusion	segmented	anatomy	plausible	

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2 READ

A PREVIEW Read the title and paragraph headings. What do you think the article will be about?

B 03-18 Read and listen to the article. Which of the questions could Paige answer conclusively?

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ASK A BOOKWORM

Our librarian Paige Turner answers more of your curious questions.

Is it true that black makes you slim? If so, why?

Paige says: According to neuroscientists—yes. Black does make you look slimmer, or lighter colors make you look larger, depending on how you view it. The slimming properties of black are caused by an optical trick dubbed “the irradiation illusion” by Hermann von Helmholtz. Stare at the holes in the shape below, and you should notice that the white hole appears larger than the black one.



Helmholtz wasn't the first to notice this illusion. In the 1500s, the astronomer Galileo also witnessed a similar phenomenon when he realized that brighter planets in the night sky, like Venus, appeared larger than dimmer ones, like Jupiter. Since then, neuroscientists have discovered why this happens. They found that when we view light things on a dark background, our eyes become

flooded with light-sensitive neurons. They suggest that this must be an evolutionary trait that helps us spot movement and danger at night. When we view dark things against a light background, the light-sensitive neurons narrow the contours of the black shape. This is why wearing black during the day creates the illusion of slimming.

Why aren't there any large animals with six or eight limbs?

Paige says: By large animals, I guess you mean mammals. Mammals are tetrapods, and many have four limbs. These animals are considered tetrapods because they all evolved from fish, even if some of them secondarily lost some or all of their limbs. On the other hand, the ancestors of today's arthropods (insects, arachnids, and crustaceans), who have more than four limbs, had segmented bodies with lots of limbs. There's not much more to it.

Is it possible for a mammal to evolve into a six-limbed creature? Well, anything is possible. However, having six legs wouldn't necessarily be advantageous for mammals. Their anatomy would have to change considerably to accommodate an extra pair of limbs. Controlling two more arms would also require more brain power. Crucially, there's the question of purpose. For insects, having six legs means more stability when crawling along walls and ceilings. Mammals don't need to perform similar actions so don't need the extra support.





Why do we dream?

Paige says: There are a lot of plausible explanations for why we dream, although there's no definitive answer.

- 60 Many experts believe that dreaming is a form of memory processing and that it may help us convert information from our short-term to our long-term memories. There are many studies that have shown the importance of sleep for
- 65 the consolidation of learning—the process that helps memories to become more stable and long-lasting. However, the role of dreaming in this consolidation process remains unclear.
- Various theories explain dreaming as some
- 70 form of preparatory process. One idea is that

dreaming is a form of “threat simulation”—like a rehearsal for real-life dangers. Similarly, psychoanalysts believe that the purpose of dreaming might be to help us deal with complex

75 experiences and emotions. Another theory, the theory of consciousness, suggests that dreaming helps us link three temporal dimensions in our minds—the past, present, and future. The belief is that dreaming facilitates information processing

80 about past and present events, which in turn prepares us for future events.

While there are lots of theories out there about dreaming, none of them are conclusive. What do you think? Why do we dream?

3 CHECK YOUR UNDERSTANDING

A Answer the questions, according to the article.

1. Why do black objects appear slimmer on a light background?
2. How were the bodies of mammals and insects affected by their evolutionary ancestors?
3. What is the main reason why Paige thinks it is unlikely for mammals to develop extra limbs?
4. According to experts, how might dreaming help us?

B CLOSE READING Reread lines 7–13 in the article. Then circle the correct answers.

1. The phrase *depending on how you view it* suggests that the irradiation illusion _____.
 - a. can only be observed by certain people
 - b. can be explained in two different ways
 - c. demonstrates two different phenomena
2. The best definition for the word *dubbed* is to give something _____.
 - a. a formal, scientific name
 - b. a name that describes it in some way
 - c. a name that is not widely accepted by others

C Read the Reading Skill. Then reread the article. What further questions would you ask Paige about each topic?

D PAIRS Summarize the article in 3–5 sentences.

READING SKILL Respond to the writer

As you read, stop after each paragraph and respond to the writer with comments or questions. This helps you to relate to the text on a more personal level and to retain information better.

4 MAKE IT PERSONAL

Search online for an answer to your question from 1A.



A THINK Choose one question from the list and think of a possible answer. Take notes.

- Why does the sunlight sometimes make us sneeze?
- What would be the most expensive way to fill a shoebox?
- What's the worst that could happen if the internet were to go down for the day?

B GROUPS Discuss your ideas from 4A. Give reasons to support your answers.

C EVALUATE Choose the best possible answer from 4B and share it with the class. Try to make your explanation as believable as possible. As a class, vote on the most likely and most creative explanation.



ARTUR TAVARES

@ArturT

Mystery books make for great travel reading. I just read this plot summary... think I'll pick up the book on my next trip.

1 BEFORE YOU WRITE

A Read about plot summaries.

A plot summary is a brief description of the sequence of events in a story (from a book, a movie, etc.). It includes the following major elements: exposition (how the story begins), developing or rising action, climax (the most exciting action or turning point in the story), falling action, and denouement (how the story ends). It includes the names of the main character(s) and the most important details of the storyline.

B Read the model. What happens during the climax of the book?

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A complex and thrilling mystery



The novel *Still Life* by Canadian crime writer Louise Penny is the thrilling start of a new mystery series featuring Chief Inspector Gamache. Set in the tiny fictional village of Three Pines, the book introduces us to a cast of characters who are interesting and complex—and have dark secrets to hide.

The novel opens with the revelation that Jane Neal, an elderly artist from the village, was killed while walking through the woods. On the surface, it looks as though the killing may have been a hunting accident. Inspector Gamache has come down from Montreal to investigate. We soon learn that Jane's art is about to be displayed for the first time at an exhibition in the town. Whether and how this fact is connected to the crime remains an enigma. But Inspector Gamache has a hunch that the killing was not, in fact, an accident.

As the plot thickens, we learn about Philippe, an angry teenager who may have been involved in the crime. He had gone into the woods on that morning, armed with a bow and arrow to hunt deer. Was it his arrow that accidentally killed Jane? All the evidence points in that direction, but Inspector Gamache doesn't buy it. There are other people who might have had motive to kill. There is Jane's niece, who was no longer on good terms with her aunt, and who believed she was

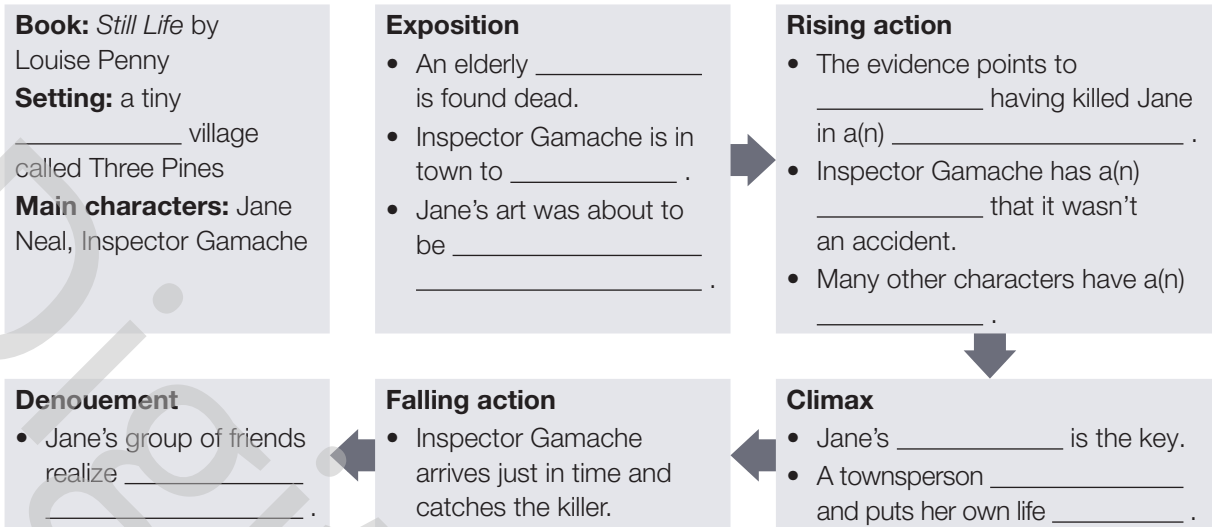
inheriting her aunt's valuable house. Or Clara, Jane's best friend and an artist herself, who actually did inherit the house. Could it be Peter, Clara's husband, desperately jealous of Clara's relationship with Jane? Or Ben, an intriguing Englishman who seems to be in love with Clara? And finally, there is Ruth, a poet with a bad temper who has a secret she desperately needed to keep from Jane.

Almost any of the options seem plausible, and as the action builds toward the climax, we start to understand how Jane's art is at the center. It is her art that reveals the town's secrets and points the way toward her killer. Inspector Gamache, through his keen perceptions, gains insights into each of the town's characters, but it is ultimately one of the townspeople who figures out who did it—thereby endangering her own life. In a scene that has you on the edge of your seat, the murderer is about to strike again when wit and luck—and, of course, Inspector Gamache—come to the rescue just in time.

In the denouement, we once again see Jane's group of friends coming together and discussing how her art had revealed the secret. And together they start to realize how all of the signs had always pointed in that direction, if they had only been able to see them.

C PAIRS Discuss. Based on this summary, is this a book you would want to read? Why or why not?

D PAIRS Read the model again. Complete the plot diagram.



2 FOCUS ON WRITING

Read the Writing Skill. Then reread the model. Circle the suspenseful words and phrases. Underline the rhetorical questions and possibilities raised about the solution to the mystery.

WRITING SKILL Build excitement

A good plot summary will entice readers and create a desire to read the book. You can build excitement by using suspenseful words and phrases, such as *thrilling*, *intriguing*, or *on the edge of your seat*. You can also grab the reader's attention by asking rhetorical questions and raising possibilities, without revealing the answers.

3 PLAN YOUR WRITING

A Think of a mystery book or mystery movie that you know (you can also choose another genre, such as thriller or science fiction). Create a diagram like the one in 1D to identify the plot points.

B PAIRS Discuss your ideas.

*I think I'll write about the movie *Cold Pursuit*.*

Writing tip

Choose wisely. When writing a summary, you can't include every detail. You have to figure out which details are the most important in terms of the plot structure. Also, you may not want to give away the ending. And if you do, be sure to give people a "spoiler alert"!

4 WRITE

Write a first draft of a plot summary of the book or movie you described in 3A. Remember to use suspenseful words and phrases as well as rhetorical questions. Use the plot summary in 1B as a model.

5 AFTER YOUR FIRST DRAFT

A PEER REVIEW Read your partner's plot summary. Answer the questions.

- Does the introduction include the title and the author or director?
- Are the setting and main characters included?
- Is the summary organized by exposition, rising action, climax, falling action, and denouement?
- Does the summary use suspenseful, exciting words and rhetorical questions?
- Does the summary get you excited about the book or movie without revealing too much?

B REVISE Write another draft, based on the feedback you got from your partner.

C PROOFREAD Check the spelling, grammar, and punctuation in your plot summary. Then read it again for overall sense.

☐ I CAN WRITE A PLOT SUMMARY.

PUT IT TOGETHER

1 PROBLEM SOLVING

- A CONSIDER THE PROBLEM** Some people reject evidence that they have not personally experienced. For example, despite mathematical and photographic evidence, some do not believe that the sun is at the center of the solar system. Review the data and answer the questions.

340 BCE	Aristotle provides scientific reasoning that the earth is at the center of the solar system.
200 BCE	Aristarchus suggests that the sun is at the center of the solar system.
1630	Galileo Galilei uses a telescope to support Aristarchus' theory.
1688	Sir Isaac Newton invents a new telescope that shows the sun at the center.
1946	The first photograph of Earth is taken from space.
1961	The first human goes to space.
1969	The first humans go to the moon.
1990	Hubble Space Telescope is in orbit around the earth.
Since 2012	Satellites become common.



- Who believed that the sun goes around the earth? _____
- When did humans first explore space? _____
- What instruments helped provide evidence for scientists? _____

- B THINK CRITICALLY** What reasons do some people have for rejecting science? Discuss with a partner.

- C FIND A SOLUTION** Consider the data, the problem, and possible solutions in small groups.

Step 1 Brainstorm Choose a current, debatable issue and think of 3-5 ways people could be convinced to adopt more scientific and/or critical thinking perspectives about it.

Step 2 Evaluate Choose the best solution. Consider how to go about changing people's minds using evidence and factual details.

Step 3 Present Explain the best solution to the class. Refer to the data to support your ideas.

2 REFLECT AND PLAN

- A** Look back through the unit. Check (✓) the things you learned. Highlight the things you need to learn.

Speaking Objectives <input type="checkbox"/> Talk about famous mysteries <input type="checkbox"/> Talk about personal mysteries <input type="checkbox"/> Discuss urban legends	Pronunciation <input type="checkbox"/> Reduction of modal perfects	Discussion <input type="checkbox"/> Acknowledge ideas
Vocabulary <input type="checkbox"/> Words related to mysteries	Listening <input type="checkbox"/> Listen for emphasis	Reading <input type="checkbox"/> Respond to the writer
Conversation <input type="checkbox"/> Keep listeners' attention	Note-taking <input type="checkbox"/> Use mapping	Writing <input type="checkbox"/> Build excitement
	Language Choices <input type="checkbox"/> Modals for speculation about the past <input type="checkbox"/> Modals for expectation <input type="checkbox"/> Passive modals	

- B** What will you do to learn the things you highlighted?

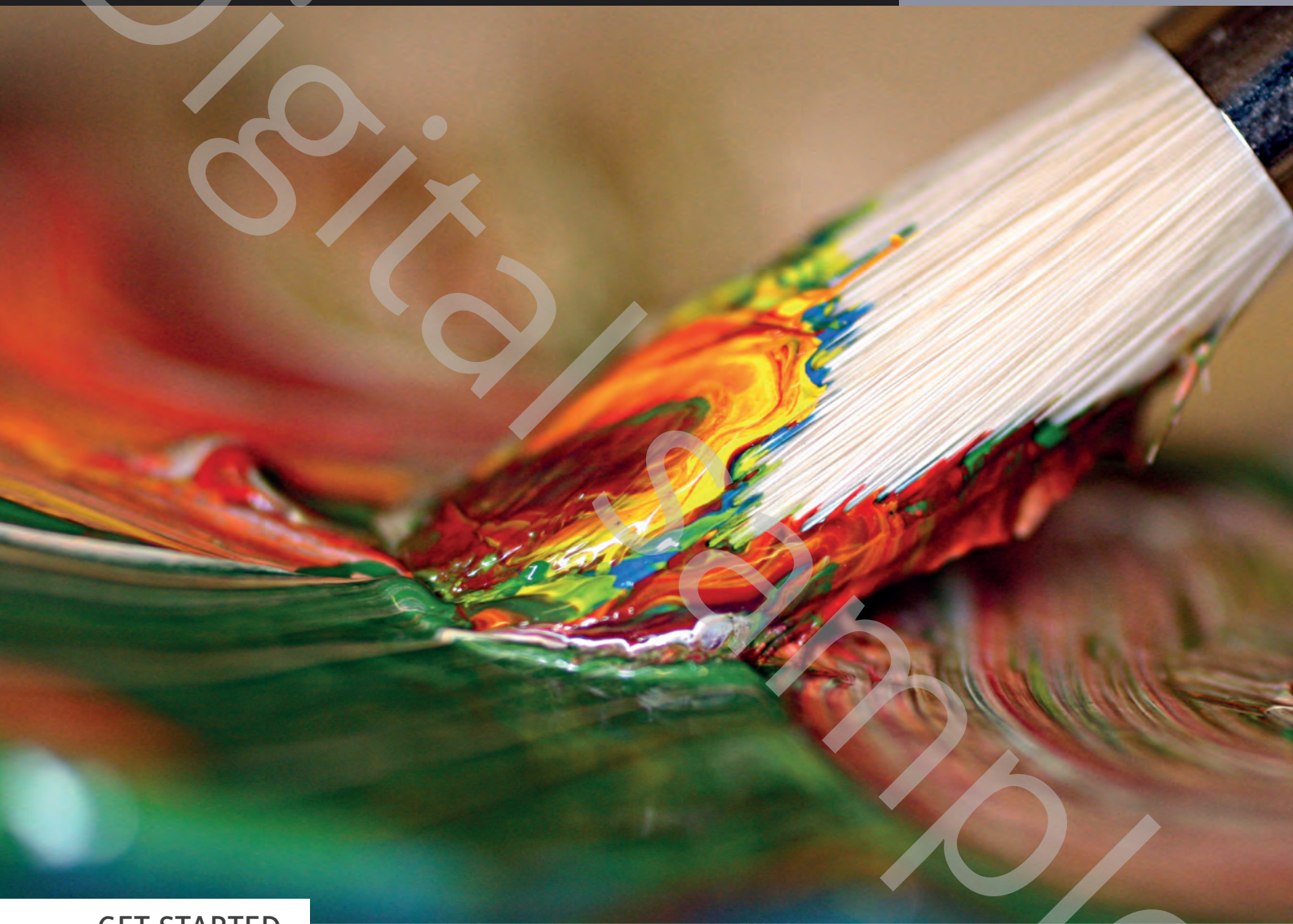


4 IS IT ART?

LEARNING GOALS

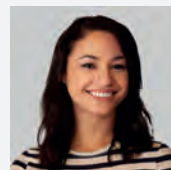
In this unit, you

- ⊗ talk about street art
- ⊗ talk about AI and art
- ⊗ discuss the benefits of improvisation
- ⊗ read about a famous festival
- ⊗ write a descriptive essay



GET STARTED

- A** Read the unit title and learning goals. Besides painting, what are five or more disciplines that are considered part of the arts?
- B** Look at the photo. It shows a brush tipped with various paints. How does this photo suggest *art* rather than *house painting* or *furniture painting*?
- C** Read Camila's message. Why might her friend be unrealistic, and why might it not matter?



CAMILA RIVAS

@CamilaR

My friend thinks he'll become a famous artist. I hope so, but it could take decades to get there. In any case, I'm sure he'll enjoy trying.

LESSON 1

TALK ABOUT STREET ART



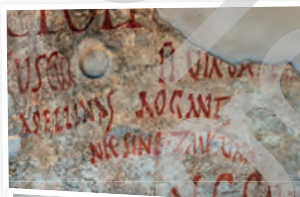
CAMILA RIVAS

@CamilaR

I finally moved to a new apartment. There's a lot of incredible art in the neighborhood. I need to learn more about these artists.

1 VOCABULARY Words related to street art

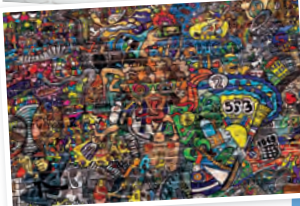
- A** Look at the photos in the infographic. Is street art an old or a new form of art? Where have you seen this type of art?
- B** ▶ 04-01 Read and listen. Do you know the words in bold?



The word **graffiti** originated from the ancient Greek word *graphein* meaning "to scratch, draw, write." Graffiti has been found in the Roman ruins at Pompeii and in prehistoric caves. There are many forms of graffiti.



Tagging began with a teenager in Philadelphia in 1967. The objective was not artistic **self-expression**. He only wanted to get the attention of a girl by writing his name anywhere she might see it.



In the 1970s, "aerosol artists" used spray paint to create **murals**. Their **covert** masterpieces had to be done quickly and secretly. Because they had not been given permission to paint, their work was considered **vandalism**.



In the 1980s, graffiti was part of the **phenomenal** rise of hip-hop culture. The amazing popularity of hip-hop added an element of **commercial value** to street art.

In the late 1990s, murals by an artist known as Banksy began to **provoke** thought with their humor and social **commentary**. He is now so popular that his work has been **auctioned off** for millions of dollars.



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2 LANGUAGE CHOICES Substitution with so and not

- A** Read the example sentences. Underline the phrases or clauses that have been replaced by so or not. Then circle the correct answers in the chart.

Example sentences

- If we can increase the commercial value of this property, let's do so.
- Are you going to the auction? If so, I'd like to go with you.
- Do you like museums? If not, we can go somewhere else.
- I may have shredded the receipt. I hope not, but I can't find it anywhere.
- Did artists have permission to paint that mural? I don't believe so.
- Is graffiti really art? I guess so.
- Artists shouldn't paint on public buildings without permission. Doing so is vandalism.

Common words used with **so**: *assume, be afraid, believe, expect, guess, hope, imagine, presume, suppose, suspect, say, think*

Common words used with **not**: *assume, be afraid, guess, hope, suspect*

Substitution with so and not

- Use *do so* to avoid repeating a **subject / verb phrase**.
- Use *if so* to avoid repeating the clause in a **conditional / question**.
- If not* means "if that situation is **true / not true**."
- Use *so* or *not* to avoid repeating a **verb / clause**.

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- B** Read the note about common words used with *so* and *not*. How can we make negative statements with these verbs?

3 CONVERSATION SKILL

- A** ▶ 04-04 Read the conversation skill. Listen. Notice the words the speakers use to ask for an opinion. Complete the sentences that you hear.

1. What _____ on the city's decision to remove all the street art around here?
2. It's getting a lot of attention. _____ it?
3. That's an interesting idea. _____ it?

- B** **PAIRS** Discuss the issue of whether street artists should be arrested for vandalism and put in jail. Use an expression from the conversation skill box to ask for an opinion.

Ask for an opinion

Use questions like these to ask for an opinion in conversations, especially when discussing controversial topics:
What do you think / have to say about...?
What are your views / thoughts on...?
How do you feel about...?
What's your reaction to...?
How do you see the issue?
Which side are you on?

4 CONVERSATION

- A** ▶ 04-05 Listen. What do Edgar and Camila talk about?

- B** ▶ 04-05 Listen again. Answer the questions.

1. How does Camila feel about street art?
2. Why was the Banksy mural a problem for the garage owner?
3. Who shredded the Banksy picture after it was auctioned?
4. In your opinion, what might the buyer have been thinking when the Banksy picture was going through the shredder?

- C** ▶ 04-06 Listen. Complete the conversation.

Edgar: I would debate whether or not graffiti actually is art. What _____ on that?

Camila: Personally, I don't like tagging, but I think Banksy's murals are art because they are a creative form of _____. They provoke discussion on important social and political issues.

Edgar: OK. I guess _____. But isn't street art meant to be temporary? And so, shouldn't it be available for everyone to see? In my opinion, it _____ in a museum or in the home of a wealthy art collector.



5 TRY IT YOURSELF

- A** **THINK** What are some possible positive and negative effects of having street art like the Banksy mural in a neighborhood? Take notes in the chart.

Positive effects	Negative effects

- B** **PAIRS** Give your opinion about the most important effect from your charts.

■ I CAN TALK ABOUT STREET ART.





CAMILA RIVAS

@CamilaR

As someone with a background in industrial design, I'm always interested in what machines can do. But can AI really create art?

1 BEFORE YOU LISTEN

A PAIRS THINK What do you know about artificial intelligence (AI)?

B 04-07 **VOCABULARY** Complete the chart. Then listen and check your answers.

	Verb	Noun	Adjective
1.	conceptualize	concept	
2.		endeavor	
3.	blur		
4.	compile		
5.		algorithm	
6.	utilize		
7.		depiction	
8.	emulate		
9.	evoke		

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2 LANGUAGE CHOICES Phrasal verbs

A Read the example sentences. Then read the rules in the chart. Are they true (T) or false (F)? Correct the false rules.

Phrasal verbs consist of a verb + a particle. Some phrasal verbs are separable, and some are inseparable.

Use	Example sentences
Separable, with an object	1. How do you tell apart the two artists? It's impossible to tell them apart . They can't be told apart .
Inseparable, with an object	2. I don't know much about AI-generated art, but I'll look into it. It will be looked into .
No object	3. I missed part of the presentation because I zoned out a little. 4. We waited for 30 minutes, but the speaker never showed up .

Phrasal verbs

- ___ • When the object of a separable verb is a noun, it can separate the verb or follow the complete verb.
- ___ • When the object of a separable verb is a pronoun, it cannot separate the verb.
- ___ • In passive sentences, separable verbs are not separated.
- ___ • With inseparable verbs, the object always follows the complete verb in an active sentence.
- ___ • Phrasal verbs that do *not* take a direct object can be active or passive.

>> FOR PRACTICE, PAGE 135

B PAIRS Read the sentences. Which sentence contains a phrasal verb? What are some differences between phrasal verbs and verbs with prepositions?

Josh **lives down** the street. Josh thinks he'll never **live down** that mistake.

3 PRONUNCIATION

- A** ▶ 04-09 Listen. Read the pronunciation note.
- B** ▶ 04-10 Listen. Notice the stress in the underlined phrases. Then listen and repeat.

A: I just found out that Rudy's going to rent out his art studio and switch to computer art.
 B: Right. He had brought up that possibility. It's too bad. He's a talented painter.
 A: I don't think he plans to give up painting entirely, but he needs to catch up on some bills.
 B: Yeah, I can understand that. I hope this works out for him.

- C** ▶ 04-11 Listen. Mark the stressed words in the underlined phrases with a dot.

1. I ran into Samira at the museum today. She just started a new job there.
2. Do you think machines are going to take over the art world?
3. We just got back from the comedy show. It was hilarious.

Stress in phrasal verbs

In two-word inseparable verbs, the main verb is usually stressed: agree with. In two-word separable verbs, the particle is usually stressed: bring up. In three-word phrasal verbs, the first particle is usually stressed: look out for, put up with.

4 LISTENING

- A** ▶ 04-12 Listen. What is the topic of the podcast?

- B** ▶ 04-12 Read the Listening Skill. Then listen for

signal phrases in the conclusion. Write the signal phrases that you hear.

1. To show summary _____
2. To show restatement _____

- C** ▶ 04-12 Listen again. Answer the questions.

1. Why does *Portrait of Edmond Belamy* blur the lines between human and AI-generated art?
2. What are the two kinds of creativity that Professor Ramirez talks about?
3. What did the research at Rutgers University show?
4. Why can't human artists be replaced by artificial intelligence at the present time?

- D PAIRS** Why do you think an art collector paid \$432,500 for *Portrait of Edmond Belamy*?

LISTENING SKILL Listen for signal phrases in conclusions

Speakers sometimes use signal phrases in conclusions to summarize or restate important information. Listen for these phrases to both improve your understanding and review main ideas. For example:
Generally speaking,...; All things considered,...; Altogether,...; Ultimately,...; In short,...; As has been noted,...; We've seen that....

5 TRY IT YOURSELF

- A THINK** What is your opinion about artificial intelligence-generated paintings? Are the paintings art? Take notes in the chart.

Are AI-generated paintings art?	Yes	No
Reason 1:		Reason 2:

- B DISCUSS** In small groups, discuss your answers from 5A.

- C EVALUATE** Find classmates who agree with your Yes or No response. Use information from the podcast and your own ideas to prepare for a debate with a group of classmates who have the opposing idea. Then have a debate.

■ I CAN TALK ABOUT AI AND ART.



LESSON 3

DISCUSS THE BENEFITS OF IMPROVISATION



CAMILA RIVAS

@CamilaR

I'd love to try improvisation, but I just can't act! I don't think I have it in me. What about you?

1 BEFORE YOU LISTEN

A PAIRS THINK What do you know about improvisation (improv)? What qualities does someone need to be a good actor?

B 04-13 VOCABULARY Read the words and listen to the sentences. Do you know these words?

on the spot out of (your) comfort zone empathy
checks all the boxes face (your) fears impartial
a daunting experience a mindset a conscious effort

>> FOR PRACTICE, PAGE 136 / DEFINITIONS, PAGE 159



2 LANGUAGE CHOICES Past perfect and past perfect continuous with the simple past

A Read the example sentences. Then circle the correct answers in the chart.

Use	Example sentences
To describe an action that happened before another action in the past	1. The class had already started by the time I arrived . 2. I hadn't understood Lin's dilemma until I put myself in his shoes. 3. I'd been considering an improv class for years before I finally tried it.
To describe cause and effect	4. Masa apologized since he had put me on the spot. 5. We were finally able to begin once we had checked all the boxes. 6. His eyes were red because he'd been crying . 7. Yan had been studying for weeks, so she did really well on her exams.

Past perfect and past perfect continuous with the simple past

- Use the past perfect with the simple past to show the sequence of two actions. Use the past perfect or past perfect continuous for the **first / second** of the two actions.
- Use the past perfect continuous to show that the first action was **complete / in progress** when the second action began.
- Use the **simple past / past perfect** for an action that caused another action to happen.
- Use the **simple past / past perfect** for the resulting action.

>> FOR PRACTICE, PAGE 136

B The following sentence shows the sequence of two events. Why doesn't the speaker use the past perfect? Is it possible to replace one of the verbs with a past perfect or past perfect continuous verb?

Marta attended the improv class for six months before she felt comfortable.



3 VIDEO TALK



A 04-15 Listen or watch. What is the main idea of the talk?



B 04-15 Read the Note-taking Skill. Listen or watch again. Then complete the notes.

NOTE-TAKING SKILL Use an outline

The outline note-taking method is great way to organize information in a structured, logical manner. Write main points to the left. Indent supporting details and examples that follow.



Improvisation (aka improv): type of theater technique; not planned

Why do it?

- good for 1, helps navigate life; 2 can do improv

How does it work?

- typical improv class = teamwork, pairs, or groups; involves performance and role play; not competitive—collaborative

Benefits: everyday life

- builds 3, teaches you to say 4
- prepares you for challenges, like 5 issues, 6 problems, etc.
- soft skills development; 7, teamwork, problem solving, etc.
- helps you adjust 8
- helps develop 9 listening—a very important 10 skill; Say YES!

C The speaker persuades listeners to try improv classes. Which persuasive features did you notice?

D PAIRS REACT Did this talk make you want to try improv classes? Why or why not? If not, what could the speaker have said to persuade you?

4 DISCUSSION SKILL

Read the discussion skill. Do you use this strategy in your discussions now?

Say “yes” to keep a conversation going

When you’re having a discussion, use the improv strategy of “saying yes” to put speakers at ease and keep the conversation going. If someone comes up with an idea, respond positively and add your own ideas. For example:

A: You need to show teamwork if you’re working on a group project at work.

B: Yes, and you might even need it on a small project with another person.

5 TRY IT YOURSELF

A THINK Look at the list of skills mentioned in the video. Think of everyday scenarios where you might use these skills. Take notes.

- public speaking
- teamwork
- adjusting to change
- showing empathy
- problem solving
- active listening

B DISCUSS Share your ideas from 5A. Say “yes” and add your own ideas during your discussion.

C EVALUATE In groups, choose one of your scenarios from 5A. Improvise the scenario.



☐ I CAN DISCUSS THE BENEFITS OF IMPROVISATION.



CAMILA RIVAS

@CamilaR

I love the principles of the Burning Man festival. Leaving no trace is so important — more festivals should do this.

1 BEFORE YOU READ

A PAIRS Have you ever been to a large festival? If so, share your experience. If not, would you like to go to one? Discuss.

B **04-16 VOCABULARY** Read and listen. Do you know these words?

a gathering a pop-up communal unconditional an effigy a bucket list
descend on (a place) a vast array radical culminate humble

>> FOR DEFINITIONS, PAGE 159

2 READ

A PREVIEW Look at the title and layout. Where might you find a text like this?

B **04-17** Read and listen to the blog post. What does the writer think of Burning Man?

Blog | About | Destinations | Contact

Logout

Burning Man Festival by Autumn Smith

Black Rock, Nevada

It started as a small bonfire gathering on a beach back in 1986. It's since evolved into one of the world's most famous celebrations of community, art, and self-expression. Every year, up to 70,000 people descend on Black Rock Desert in Nevada to attend Burning Man.

It's said that Burning Man is not a festival, it's an experience. In fact, organizers describe the event as a "culture of possibility." It's not a theory or an idea, it's a way of life. It's not political, it's moral. It's not sponsored, it's supported. It's unlike any other event on the planet—it truly is unique.

Burning Man is a nine-day event focusing primarily on arts and performance. It takes place in a pop-up city in the desert erected by the participants themselves. The Burning Man experience is built on active participation. The organizers don't book any entertainment—attendees provide entertainment for each other for free. You can find a vast array of activities at the event, including dances, theater performances, cooking sessions, parties, and art workshops. Some participants also offer services to their fellow attendees for free, including recycling, bike repairs, and even massages. The event is built around a communal effort and is open to everyone.

FOUNDING PRINCIPLES

as written
by Burning
Man founder
Larry Harvey:

RADICAL INCLUSION: Burning Man is open to everyone.

GIFTING: The act of gifting is encouraged and is unconditional.

DECOMMODIFICATION: Burning Man is unmarketable. The event does not invite sponsorship from commercial organizations. In practice, this means that commerce is banned at the festival site.

RADICAL SELF-RELIANCE: Participants are encouraged to rely on their own resources. For example, they provide their own food and water for the duration of the event.

RADICAL SELF-EXPRESSION: Community members' self-expression, in whatever form, is a gift to others.

COMMUNAL EFFORT AND CIVIL

RESPONSIBILITY: Cooperation, collaboration, and public welfare are emphasized.

LEAVING NO TRACE: The Burning Man community respects the environment, and cleanups are a communal responsibility.

PARTICIPATION AND IMMEDIACY: Direct, active involvement is encouraged. Participants create entertainment for each other and live the Burning Man experience in the here and now.

>>



Given that entertainment is created by participants, you can't always predict the content of Burning Man.

40 However, there are certain forms of art and expression that you can expect to see. Some participants arrive in mutant vehicles, which are creatively altered trucks and cars. Electronic dance music also features regularly at the event, as do large-scale interactive art installations. These are displayed across the desert, converting the vast landscape into an interactive gallery exhibition. Creative outfits are also likely to feature, as are bicycles, which are the preferred mode of transportation for attendees.

45 Burning Man has an annual theme to loosely guide the event's content. Past themes have included "Hope and Fear," "Metamorphoses," and "The Floating World." Although the theme changes each year, one thing remains the same: The event culminates in the ritual burning of a wooden effigy—the Burning Man itself. The effigy can be up to 30 meters tall, and attendees enjoy the hour-long bonfire spectacular, which includes an impressive fireworks display.

50 From humble beginnings, Burning Man has become an internationally renowned event. Despite its growth, it has stayed true to its founding principles throughout the years and is a vibrant and enriching experience that's well worth adding to your bucket list.

3 CHECK YOUR UNDERSTANDING

A Answer the questions, according to the blog post.

1. What changes at the Burning Man festival each year?
2. Why don't organizers book entertainment for Burning Man?
3. Why can't you buy merchandise at the event?
4. How is the principle of gifting demonstrated by participants?

B **CLOSE READING** Reread lines 4–6 in the blog post. Then circle the correct answers.

1. Why does the writer use the "It's not..., it's..." construction to compare ideas?
 - a. She is suggesting that these are common misconceptions about Burning Man.
 - b. She is suggesting that these are common features of other large events.
 - c. She is paraphrasing the principles of Burning Man.
2. Which sentence best summarizes the lines?
 - a. Burning Man is not what people might expect.
 - b. It is difficult to define Burning Man.
 - c. Burning Man is better than other festivals.

C Read the Reading Skill. Then reread the blog post and follow the steps in the box. Summarize paragraphs 1–3 in about 10 words each.

D **PAIRS** Summarize the blog post in 3–5 sentences.

READING SKILL Summarize paragraphs

Summarizing helps you identify the most important information in a text. To summarize a paragraph, follow these steps:

1. Identify the main idea of the paragraph. Identify any key words.
2. Paraphrase the main idea and key words, excluding any unnecessary information.

4 MAKE IT PERSONAL

A **THINK** Reread the founding principles of Burning Man. Think of ways that participants and organizers could demonstrate each principle. Take notes.

To promote more of an immediate experience, participants could be discouraged from videoing events to "live in the moment."

B **GROUPS** Discuss your ideas from 4A. Give reasons to support your ideas.

C **EVALUATE** In the same groups, choose the best ways to demonstrate each principle. Make a flyer for festival attendees titled "Make the Most of Your Burning Man Experience." Remember, the Burning Man principles are guidance, not rules.

One of the Burning Man principles is immediate experience—we encourage you to live life for the moment and not through a lens.

Find out about the problems Burning Man organizers face.



I CAN READ ABOUT A FAMOUS FESTIVAL.



CAMILA RIVAS

@CamilaR

I visited this place recently.
Amazing! Sometimes
buildings can be art.

1 BEFORE YOU WRITE

A Read about descriptive essays.

A descriptive essay uses sensory details to describe a person, place, or object and to recreate an experience for the reader. Like a narrative essay, a descriptive essay is often organized with a flow of ideas from one paragraph to the next, rather than a strictly structured thesis with supporting points.

B Read the model. What adjectives does the writer use to describe how the building makes her feel?

A BUILDING A WORLD APART

Visiting the Galaxy SOHO building in Beijing is an experience unlike any other. The architect, Zaha Hadid, an Iraqi-British woman, is one of the most famous modern-day architects. I knew her name but had never before visited one of her buildings. I hadn't thought of architecture as an art form until I walked through the Galaxy SOHO.

To begin with, the building is vast. It is impossible to walk through without feeling awed and humbled. You enter and the walls rise around you like cliffs. They curve in a continuous flow, with no corners and no obvious transition from one room to the next. Indeed, the whole experience feels more like walking through a natural landscape, rather than something human-made. For me, this created the feeling of being part of something bigger than myself. It made me feel that people, and the art that people create, are simply another extension of our incredible natural world.

Hadid makes a conscious effort to change the way we think about space. The Galaxy SOHO has four large "pods," dome-like sections of building that reminded me of something out of a science fiction novel. The pods are connected with bridge-like sections, and on the ground level there is a courtyard. This enables a continuous flow between inside and outside space. Also, when you are inside, the huge windows further blur the distinction between inside and outside. You see patches of sky, sometimes through the window and sometimes through an open space. The Galaxy SOHO is appropriately named because it feels like a place of endless scope and variety, not just a building.

Before visiting Hadid's creation, I had always thought of buildings in more conventional ways—just something functional, with four walls and a roof. So, for me, walking through the Galaxy SOHO was a liberating experience. It gave me the feeling that people can move beyond the ordinary, think in unconventional ways, and share an experience that taps into what it means to be human. It is only through art that I experience moments like that—when it is as though, for a moment, someone has pulled back a curtain to reveal how everything interconnects. It had never occurred to me that a building could spark that feeling until I experienced the awe of walking through the Galaxy SOHO.



C PAIRS Discuss. What other objects or experiences does the writer compare the Galaxy SOHO to? Why does she choose these things for comparison?

- D PAIRS** Read the model again. Complete the chart.

Type of art: building
 Artwork: The _____
 Artist: Zaha Hadid

Physical description

- size of building: _____
- walls rise like _____
- curves, continuous flow, no _____ and no _____ between rooms
- has four large _____ connected with _____
- ground level has a(n) _____
- _____ between inside and outside
- huge windows

Emotional response

- awed and _____
- feeling of being part of something _____
- feeling of art as an extension of _____
- feeling of connection between inside and outside
- _____ experience

2 FOCUS ON WRITING

Read the Writing Skill. Then reread the model. Find and label four examples of the past perfect tense (*pp*), four examples of the simple past tense (*past*), and five examples of the simple present tense (*pres*).

WRITING SKILL Use different tenses

Writers often mix tenses within a descriptive essay. Choose different tenses for different purposes. You might use the simple past to describe when and where you experienced the thing you are describing, and then use the past perfect to describe what your previous expectations had been. The simple present works well to immerse readers in the experience and make them feel what you feel.

3 PLAN YOUR WRITING

- A** Think of a piece of art you encountered and found particularly moving. What are the key elements of the piece, and why do you find it moving? Create a chart like the one in 1D to organize your ideas.
- B PAIRS** Discuss your ideas. *I love this photograph by Cindy Sherman. It's thought-provoking.*

4 WRITE

Write a first draft of a descriptive essay about the piece of art you described in 3A. Remember to use different tenses. Use the essay in 1B as a model.

Writing tip

Avoid repetition. Although it's important to reiterate your main points, you should use a variety of words to do this. Read over your first draft and make sure you have not repeated words. If you have, try to replace them. Keep a vocabulary notebook where you categorize words, for example, "words to describe feelings."

5 AFTER YOUR FIRST DRAFT

- A PEER REVIEW** Read your partner's descriptive essay.
- Does the essay describe the piece of art so that you can understand what it looks like?
 - Does the writer adequately convey how the artwork makes him or her feel?
 - Is there a variety of tenses, and are the tenses used effectively?
 - Does the writer avoid repetition of words and phrases?
 - Does the conclusion reiterate the effect of the piece of art on the writer?
- B REVISE** Write another draft, based on the feedback you got from your partner.
- C PROOFREAD** Check the spelling, grammar, and punctuation in your descriptive essay. Then read it again for overall sense.

PUT IT TOGETHER

1 PROBLEM SOLVING

A CONSIDER THE PROBLEM

While art is a creative outlet for some people, it is a profession for others, and many artists struggle financially. While artists benefit from the first sale of a piece of their artwork, they do not benefit from subsequent purchases. Review the data and circle the correct answers.



1. The most expensive painting sold for about **\$500 / \$450 / \$920** million.
2. The frequency of the sale of expensive paintings has **increased / decreased / stayed the same** over time.
3. There were **lots of / few / no** sales in 1995.

B THINK CRITICALLY Who often benefits from the sale and resale of art? Discuss with a partner.

C FIND A SOLUTION Consider the data, the problem, and possible solutions in small groups.

Step 1 Brainstorm Think of 3-5 ways to ensure that the sale and resale of art is fair to everyone involved.

Step 2 Evaluate Choose the best idea. Think about how to implement the proposed solution.

Step 3 Present Explain the best solution to the class and ask for feedback.

2 REFLECT AND PLAN

A Look back through the unit. Check (✓) the things you learned. Highlight the things you need to learn.

Speaking Objectives

- ☐ Talk about street art
- ☐ Talk about AI and art
- ☐ Discuss the benefits of improvisation

Vocabulary

- ☐ Words related to street art

Conversation

- ☐ Ask for an opinion

Pronunciation

- ☐ Stress in phrasal verbs

Listening

- ☐ Listen for signal phrases in conclusions

Note-taking

- ☐ Use an outline

Language Choices

- ☐ Substitution with *so* and *not*
- ☐ Phrasal verbs
- ☐ Past perfect and past perfect continuous with the simple past

Discussion

- ☐ Say "yes" to keep a conversation going

Reading

- ☐ Summarize paragraphs

Writing

- ☐ Use different tenses

B What will you do to learn the things you highlighted?



5

SAY THAT AGAIN?

LEARNING GOALS

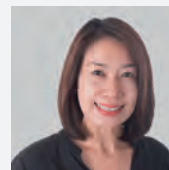
In this unit, you

- ⌚ talk about diplomatic language
- ⌚ talk about cultural differences
- ⌚ discuss the origin of slang
- ⌚ read about communicating with aliens
- ⌚ write a rhetorical analysis



GET STARTED

- A** Read the unit title and learning goals. A common expression is, "It's not what you say but how you say it." What does this mean? How could a language choice impact your success in communicating?
- B** Look at the photo. It shows people holding speech bubbles. What do you think is the message behind this photo?
- C** Read Iris's message. Why do you think she believes that every part of a presentation needs to match?



IRIS LIN

@IrisL

When giving a presentation, it's critical to have a clear message. Everything should align, including how the materials look, how you dress, and how you speak.



IRIS LIN

@IrisL

Tip of the day: Never write an email when you're angry. It never ends well. 🙄

1 VOCABULARY Words related to communication

A Look at the web page. Have you ever received an unprofessional email or letter?

B ▶ 05-01 Read and listen. Do you know the words in bold?

Be Professional When Writing

It is important to sound professional when you write a formal email, memo, or letter. Here are some basic tips to follow:

- Always be **diplomatic**; that is, be polite and clear, rather than **harsh** and accusatory. Be **tactful** so that the other person feels respected and does not lose face. Embarrassing someone is never a good thing, so be careful of how you **word** things.
- Avoid issuing **ultimatums**, such as, "If you do not do X, we will stop doing Y." The other person will feel backed into a corner and you might end up harming the relationship.
- Be politely direct in your requests and not **ambiguous**. If your **wording** is **vague**, at worst, you will sound **wishy-washy** and easy to push around. At best, you will confuse the other person.
- If you have bad news to deliver, be polite, but get to the point quickly. Do **not mince your words**.
- Avoid **jargon**. Use language that is easy to understand.

>> FOR PRACTICE, PAGE 137 / DEFINITIONS, PAGE 159

2 LANGUAGE CHOICES The subjunctive

A Read the example sentences. Then circle the correct answers in the chart.

Use	Example sentences
After the following verbs: <i>advise, ask, command, demand, insist, propose, recommend, request, suggest</i>	1. How do you propose this message be worded ? 2. I recommend that you be diplomatic . 3. My co-worker suggested I not send the message.
After the following adjectives: <i>better / best, critical, crucial, essential, imperative, important, necessary, urgent</i>	4. It's best that you not give an ultimatum. 5. Is it essential we schedule a meeting this week? 6. It's imperative that we be told the truth.

The subjunctive

- The subjunctive expresses a **desired / completed** action.
- The subjunctive is formed with the **simple present / base form** of a verb.
- We **can / cannot** omit *that* before a subjunctive clause.
- Use **not before / after** the subjunctive verb to make it negative.
- The passive subjunctive is formed with **be + base form / past participle**.

>> FOR PRACTICE, PAGE 137

B Both of the following sentences have a negative meaning. What is the difference between them?

I don't recommend you use strong wording in your message.

I recommend you not use strong wording in your message.

3 CONVERSATION SKILL

- A** ▶ 05-04 Read the conversation skill. Listen. Notice the words the speakers use to communicate diplomatically. Complete the sentences that you hear.

1. I'm sorry, but _____ lower the price any further.
2. _____ it if you could have the professor schedule the exam a day earlier.

- B** **PAIRS** Imagine you are the people below. Make and decline requests. Use diplomatic language from the conversation skill box.

car salesperson / customer professor / student employer / employee

Communicate diplomatically

When dealing with sensitive issues in formal communication, it's important to be clear and direct but also diplomatic in order to avoid offending the other party.

To decline something:

I'm afraid that we cannot...

I regret that I will be unable to...

I'm sorry, but unfortunately we cannot...

To make a request:

We would appreciate...

We strongly suggest that you...

We request that you...

4 CONVERSATION

- A** ▶ 05-05 Listen. What does Artur need help with?

- B** ▶ 05-05 Listen again. Answer the questions.

1. What problem is Artur writing about?
2. What does Iris mean when she says, "You catch more flies with honey than with vinegar"?
3. What other advice does Iris give Artur?

- C** ▶ 05-06 Listen. Complete the conversation.

Iris: Well, it's OK to be direct, but this sentence might be a little too direct. "We _____ that your director _____ us immediately to set up a meeting." It sounds like an _____.

Artur: How about this: "We _____ that your director contact us at his _____ to set up a meeting?"

Iris: Great! That wording is much more _____.



5 TRY IT YOURSELF

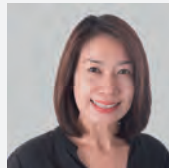
- A** **THINK** Read the email on page 167. Try to make it sound more professional and diplomatic. Take notes in the chart.

Wording that needs to be changed	Diplomatic wording

- B** **ROLE PLAY** Student A: You are an employee. Student B: You are a manager. Imagine that Student A is your employee and has shown you the email from 5A. Make suggestions on how to revise the email.

■ I CAN TALK ABOUT DIPLOMATIC LANGUAGE.





IRIS LIN

@IrisL

Communicating with someone from a different culture can be challenging sometimes, even when you both speak the same language.

1 BEFORE YOU LISTEN

A PAIRS THINK Have you ever heard the expression "Silence is golden"? What do you think it means?

B **05-07 VOCABULARY** Read the words and listen to the sentences. Do you know these words?

neglected	reflective	a cultural gap	fill the silence
explicit	an utterance	unsettled	a counterpart

>> FOR PRACTICE, PAGE 138 / DEFINITIONS, PAGE 159



2 LANGUAGE CHOICES Embedded yes/no questions

A A yes/no question can be embedded as a noun clause in a sentence. Read the example sentences. Underline the embedded questions. Then read the rules in the chart. Are they true (T) or false (F)? Correct the false rules.

Example sentences

1. I can't say if / whether my attitude is reflective of my culture.
2. Should we ask someone if / whether that information is correct?
3. I have no idea if / whether I'll move back to Dubai or not.
4. The question is whether or not we should change our plans.
5. Whether or not this trend will continue is anyone's guess.
6. Whether it was a cultural gap or some other misunderstanding is not clear.

Embedded yes/no questions

- ___ • An embedded yes/no question uses question word order.
- ___ • If and whether (or not) have the same meaning when introducing embedded questions.
- ___ • If and whether can be omitted from embedded questions.
- ___ • An embedded question occurs only within statements.
- ___ • An embedded question can follow a noun or a verb.
- ___ • Use whether to introduce embedded questions that function as the subject of the sentence.

>> FOR PRACTICE, PAGE 138

B PAIRS Be careful not to confuse an embedded yes/no question with a conditional sentence. Look at the following sentences. Which is an embedded question? Which is a conditional? How can you tell?

I don't know if she needs help.

I'm always here if she needs help.



3 PRONUNCIATION

A ▶ 05-09 Listen. Read the pronunciation note.

B ▶ 05-10 Listen. Notice the stress on the contrasted words. Then listen and repeat.

1. Be **explicit** when you tell me your decision, not **indirect**.
2. Am I responsible for **all** of our South American markets or only **some**?

C ▶ 05-11 Listen. Underline the words that are compared or contrasted. Mark the stressed syllables with a dot.

1. Will I sound more natural if I speak slowly or quickly?
2. You heard me rehearsing my talk. Should I slow down or speed up?

Contrastive stress

When two or more ideas are compared or contrasted, speakers often stress syllables in both words to draw attention to them. The stressed syllables are usually longer, louder, and higher-pitched: *Is it better to speak **formally** or **casually**?*

4 LISTENING

A ▶ 05-12 Listen. What is the topic of the podcast?

B ▶ 05-12 Read the Listening Skill. Listen again for contrasting information. Complete the chart.

LISTENING SKILL Listen for contrasts

Speakers use a variety of words and expressions to show a contrast. For example: *a comparison of, conversely, in contrast, instead, on the contrary, on the other hand, rather, unlike.*

	Speaking cultures	Listening cultures
1. Speaking vs. listening cultures		value reflective silence, sign of respect
2. Countries	English-speaking countries + southern Europe / parts of South America	
3. Timing of utterances		Japanese: 8-second pause btw speakers
4. Feelings about silence		Silence is golden; offended if others jump in too quickly
5. Meaning of silence		silence = careful consideration, respect
	silence in response to question = don't know answer or disinterested	

C PAIRS REACT What surprised you most about this podcast?

5 TRY IT YOURSELF

A MAKE IT PERSONAL Look at rows 4-5 of your notes in 4A. Which culture do you relate to the most?

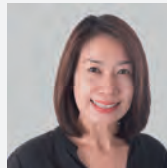
B DISCUSS In small groups, discuss your answers from 5A. Explain your answers.

C EVALUATE Based on what you learned in the podcast and your discussion, what issues do you think you would have living in a culture that communicates differently from yours? How would you approach these challenges?



LESSON 3

DISCUSS THE ORIGIN OF SLANG



IRIS LIN

@IrisL

I think it's OK to use slang most of the time, but I draw the line when it comes to legal documents! 😬

1 BEFORE YOU LISTEN

- A PAIRS THINK** Do you use a lot of slang in your native language? In English? Why or why not?
- B** 05-13 **VOCABULARY** Read the words and listen to the sentences. Do you know these words?

cringeworthy an abbreviation rebel solidarity concise vulgar
a phenomenon an emoji the status quo no hard and fast rules a downside hinder

>> FOR PRACTICE, PAGE 139 / DEFINITIONS, PAGE 160

2 LANGUAGE CHOICES Embedded *Wh*- questions

- A** Read the example sentences. Underline the embedded questions. Then complete the rules in the chart with words from the box.

Example sentences

- I can't tell what this emoji means.
- I'm not certain who is attending the meeting today.
- I don't know where I should go.
 - I don't know where to go.
- Do you know how we can fix this?
 - Do you know how to fix this?
- How did you finish this report so quickly?
 - I can't imagine how you finished it by yourself.
- What does this abbreviation stand for?
 - Can you remind me what it stands for?



Embedded *Wh*- questions

- An embedded question can begin with any _____ word.
- When an embedded question contains *can* or *should*, we can replace it with a(n) _____.
- Embedded questions use _____ word order.
- An embedded question with the subject *who* takes a(n) _____.
- Do not include the auxiliary verb _____ in an embedded question.

singular verb
infinitive
Wh- question
do
statement

>> FOR PRACTICE, PAGE 139

- B** Change the two questions to embedded questions. Begin each sentence with *I don't know*. How does the word order change in each sentence?
- Who called you? Who did you call?

3 VIDEO TALK



A ▶ 05-15 Listen or watch. What is the main idea of the talk?



B ▶ 05-15 Read the Note-taking Skill. Listen or watch again. Take notes in the chart.



NOTE-TAKING SKILL Know what to write

Knowing what and how much to write down is sometimes difficult. Follow these tips for what to include in your notes:

- definitions, word for word
- enumerations or lists of things that are discussed
- information that is repeated or spelled out
- examples

Definition of slang / Why we use it <ul style="list-style-type: none"> • information, non-standard vocabulary • part of everyday conversation 	How slang is formed <ul style="list-style-type: none"> • new words, e.g., _____
Positive views on slang <ul style="list-style-type: none"> • highly creative and fun 	Negative views on slang <ul style="list-style-type: none"> • inappropriate in certain situations

C Is the speaker for or against the use of slang?

D PAIRS REACT The speaker says, "Slang isn't appropriate in all situations. Critics say that it can make you sound vulgar, or less intelligent." Do you agree? Why or why not?

4 DISCUSSION SKILL

Read the discussion skill. Which of these phrases do you use in your discussions now?

Speculate

Speculating is when you form an idea about something without firm evidence. Use phrases like these for speculating:

It could be because... *It might have to do with...*
Perhaps it's because...

These are usually followed by a noun phrase.

5 TRY IT YOURSELF

A THINK Make a list of slang terms you use. Analyze your own use of these terms. Think about...

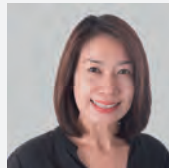
- why you use them
- how they're formed
- their popularity
- others' attitudes towards them

B DISCUSS In small groups, share your thoughts from 5A. Use language to speculate.

C EVALUATE What causes a slang term to become widespread or even mainstream? With your group, list five possible reasons and then rank them based on likelihood. Share your list with another group.

■ I CAN DISCUSS THE ORIGIN OF SLANG.





IRIS LIN

@IrisL

What's up with alien movies? Aliens always come to Earth speaking perfect English. Are there language schools on Mars?!

1 BEFORE YOU READ

A PAIRS If aliens exist, how might we communicate with them?

B 05-16 **VOCABULARY** Read and listen. Do you know these words?

decipher	on the premise (that)	interstellar	a long way off
divided on	render (something) unnecessary	a cultural construct	a boundary

>> FOR DEFINITIONS, PAGE 160

2 READ

A PREVIEW Read the title and subtitles. Predict what you think each paragraph will include.

B 05-17 Read and listen to the article. What is the author's main argument?

COMMUNICATION WITH EXTRATERRESTRIALS—AN ALIEN CONCEPT?

The 2016 blockbuster *Arrival*, which explores the theme of human interaction with extraterrestrials, suggests that communicating with visitors to Earth might be fairly easy. In the movie, a linguist deciphers symbols produced by the aliens and establishes a shared vocabulary to communicate. If aliens exist and we encounter them, how will we communicate? Experts are divided on this issue, but one thing seems clear—it will likely be much harder than it seems on the big screen.

Hello? Can you hear me?

Arrival is a fascinating insight into how an alien encounter might play out. However, it works on the premise that humans and aliens have shared traits or skills. Assuming that aliens communicate mainly through sound, body language, or writing makes a movie more relatable. But there is no guarantee that life out there is bound to the restrictions of human knowledge. What if aliens communicate via brain waves? What if they have developed technology that renders talking and writing unnecessary? It's difficult to imagine how we might communicate with aliens when we don't know what communication means to them.

Just as aliens may not communicate in the same way that we do, they may not advance in the same way, or at the same speed. We are now better able to receive and interpret signals than we were 200 years ago due to advancements in technology. Where are alien civilizations in their development? And how fast have their communication systems advanced? We simply have no idea.

Huh? I don't get it.

Stephen Wolfram, an expert in computer languages, points out that alien communication could be all around us already. One example he gives is pulsars—an extraterrestrial source of radiation. Pulsars are widely accepted to be emissions from spinning neutron stars and were discovered back in 1967. Could these stars be beacons of communication that aliens have engineered for interstellar navigation? The blinking of a neutron star, caused by the pulsars emitted, could be the equivalent of a lighthouse on Earth.

Alternatively, the late philosopher and science fiction writer Stanislaw Lem suggested that aliens might use coded communication. They may not send a message directly, but instead send a code that someone (or something) would use to access a message. Only creatures with the right biological makeup and cognitive systems would be able to convert this code into a message.



We should talk about this “in person.”

30 However aliens communicate, deciphering that communication will prove difficult, perhaps impossible. Even interpreting a human message relies on some prior knowledge of cultural constructs and ideas. Put simply, you can't understand a mathematic formula, say $E = mc^2$, without understanding the concepts of energy, mass, and the speed of light. The same applies to alien communication, and we know nothing about extraterrestrial cultures or concepts. It is likely that
35 this intelligence gap can only be overcome through face-to-face contact with extraterrestrial beings, yet no alien encounters have been confirmed to date. In order to learn how to communicate with something, first we need proof that it even exists! It seems that communication with aliens is still a long way off. Science fiction can make fantastical concepts seem very real, but only within the boundaries of our
40 own conceptual knowledge. It may be that the first step to understanding alien communication is not to limit ourselves to what we already know.



3 CHECK YOUR UNDERSTANDING

A Answer the questions, according to the article.

1. Why do science fiction movies feature aliens with familiar, human traits?
2. What is unknown about aliens and how they might communicate?
3. What examples does the writer give of possible types of alien communication?
4. What key information does the writer believe we need in order to understand alien communication, and how is it suggested we can attain that?

B **CLOSE READING** Reread lines 12-14 in the article. Then circle the correct answers.

1. What is the main purpose of the questions beginning with *What if...*?
 - a. to introduce questions that the writer will answer later in the text
 - b. to express the writer's opinions on the topic with hypothetical examples
 - c. to support a statement with hypothetical examples
2. Which statements about these lines are true? There may be more than one correct answer.
 - a. The writer uses personal pronouns to make us feel part of the discussion.
 - b. The writer uses rhetorical techniques to draw the reader into the argument.
 - c. The writer supports his argument with factual information.

C Read the Reading Skill. Scan the article in 2B. Circle the different ways the writer refers to *aliens*. Underline the different ways the writer refers to *communication*.

D **PAIRS** Summarize the article in 3-5 sentences.

READING SKILL Recognize word choices

Writers often vary the language they use to avoid repetition. For example, a writer may use the words *a concept* or *an idea* to explain *a theory*. Also, writers may give specific information about the same idea. For example, *scientists* might become *experts in biology*.

4 MAKE IT PERSONAL

Find out more about alien communication.



A **THINK** Imagine you are explaining one of these concepts to an alien: energy, anger, language, or peace. How might you do it? Would you use words, actions, demonstrations, or descriptions? Take notes.

B **PAIRS** Share your ideas. Are they similar? Which do you think would be the most effective?

C **EVALUATE** Work with another pair. Pair A: Explain one of the concepts in the way you think is most effective. Pair B: Guess which concept Pair A is explaining. Evaluate the strengths and weaknesses of the explanation.

I CAN READ ABOUT COMMUNICATING WITH ALIENS.



IRIS LIN

@IrisL

I'm fascinated by the messages ads send us.
This ad is one of my faves!

1 BEFORE YOU WRITE

A Read about rhetorical analyses.

Rhetoric refers to the art of speaking or writing in order to persuade or influence people. Rhetoric is often used in politics and in marketing. A rhetorical analysis evaluates a piece of written or spoken language, such as an advertisement, and explains the strategies it uses to persuade people.

B Read the model. What is the main message of the advertisement being analyzed?

The Nike™ ad campaign “Find Your Greatness,” which aired during the London Olympics, explored the idea that ordinary people could be great. The series of advertisements featured everyday people attempting to do difficult or scary things. One ad showed a young boy standing at the top of a high dive, looking down, obviously anxious, for example. And then, he jumped. The narration for the ad said, “Greatness is scary. Until it isn’t.” The words “Find your greatness,” then appeared on the screen.

The tagline “Find your greatness” works in a number of rhetorical ways. First, it uses one of the most common modern advertising strategies: It takes the form of a command. This makes the audience feel compelled to follow the advice being given. Second, it’s very personal. By using the pronoun “your” (instead of omitting the pronoun and saying simply, “Find greatness”), the ad suggests that everyone, *including you*, can be great. It speaks directly to the viewer, who, is likely to be an ordinary person. The ad suggests, then, that greatness is not about whether you are special; it is about what you’re willing to push yourself to do, even as an ordinary person.

And, more subtly but perhaps most importantly, the ad successfully connects the idea of greatness with athletics. On the one hand, we understand “Find your greatness” to mean that we can be great at anything, if we only try. On the other hand, by viewing images of athletics, we are connecting the concept of greatness with sports—specifically with the product being advertised. So if we wear Nike shoes, we will be brave enough and persistent enough to become great.

In the complete ad, we can see further examples of how Nike makes this case. “Somehow we’ve come to believe that greatness is a gift reserved for a chosen few...and the rest of us can only stand by watching,” the ad says. By using the pronouns *we* and *us*, the sentence aligns the brand Nike with the ordinary people who are watching the commercial. Then the ad goes on to state, “You can forget that. Greatness is not some rare DNA strand... We’re all capable of it. All of us.” The wording appeals to our desire to be better than we are. It inspires us to get out and do something. The repetition of the word *all* in the final sentence reiterates the feeling that the viewer is being personally included.

As a brand, Nike is a master of creating concise, motivational phrases, such as their famous “Just do it” slogan. The campaign “Find Your Greatness” further aligns Nike with the everyday person who wants to be more.

**C PAIRS** According to the writer, what is the importance of each word in the advertising slogan “Find your greatness”? Discuss.

D PAIRS Read the model again. Complete the chart.

Word	Type of phrase	Impact
find	_____	creates feeling of something you have to do
your	_____	speaks directly to _____
greatness	_____	the concept being advertised; connects to _____ and to _____
we've...the rest of us	personal pronouns	aligns the brand with _____
We're all capable of it.	sentence	appeals to _____
All of us.	phrase / repetition from previous sentence	reiterates the feeling of being _____

2 FOCUS ON WRITING

Read the Writing Skill. Then reread the model. Underline the transitions. Label their placement in the sentence: beginning (*b*), middle (*m*), or end (*e*).

WRITING SKILL Vary placement of transitions

English grammar allows for the placement of transition words or phrases at several different points in a sentence. We can start a sentence with a transition, or we can place it in the middle or at the end. Varying this placement makes your writing more interesting and fluent.

3 PLAN YOUR WRITING

A Choose an advertisement with interesting rhetoric. You will analyze the rhetorical strategies used in this advertisement. Write down the script and underline the words and phrases that you can analyze. Then create a chart like the one in 1D to organize your ideas.

B PAIRS Discuss your ideas.

There's an ad for that guy who's running for governor. He says, "A vote for me is a vote for security."

Writing tip

Get a second opinion. When writing an analysis, you might be making statements about something subjective, so another person might have a different reaction. Run your ideas by a friend to see if your friend agrees or has any other thoughts to add.

4 WRITE

Write a first draft of a rhetorical analysis of the advertisement you described in 3A. Remember to vary the placement of transitions. Use the essay in 1B as a model.

5 AFTER YOUR FIRST DRAFT

A PEER REVIEW Read your partner's rhetorical analysis.

- Does the opening paragraph state what the product is and give a description of the ad?
- Does the analysis break down the script into words and phrases, explaining the importance of each one?
- Is the placement of transitions varied, making the analysis more interesting and fluent?
- Do you have an overall sense of what the message is and how it is being conveyed?

B REVISE Write another draft, based on the feedback you got from your partner.

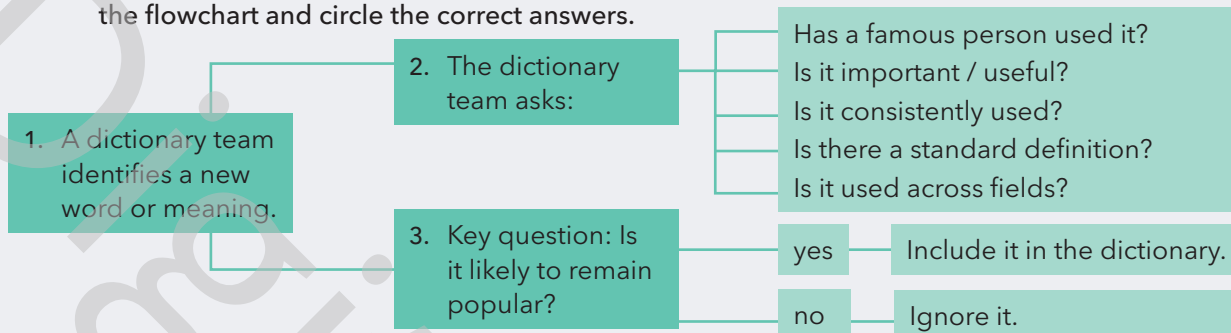
C PROOFREAD Check the spelling, grammar, and punctuation in your analysis. Then read it again for overall sense.

I CAN WRITE A RHETORICAL ANALYSIS.

PUT IT TOGETHER

1 PROBLEM SOLVING

- A CONSIDER THE PROBLEM** New words are created every day. Slang is an example of this. How do experts decide which new slang terms should be added to the dictionary? Review the flowchart and circle the correct answers.



- If a famous person has used a new word, it probably means the word is _____.
 - used infrequently
 - intelligent
 - popular
- Technology has likely _____ the amount of slang that dictionary teams are able to identify.
 - increased
 - decreased
 - had no impact on
- New words are likely to remain popular if they have _____.
 - limited usefulness
 - a wide audience
 - various forms

- B THINK CRITICALLY** Why do people use slang? In what contexts is it helpful? When might it be harmful? Discuss with a partner.

- C FIND A SOLUTION** Consider the data, the problem, and possible solutions in small groups.

Step 1 Brainstorm Slang often defines a group and its ideas. Do you think a slang term's group of origin affects its inclusion in the dictionary? Why or why not?

Step 2 Evaluate Review your answer. Consider the type of slang and where you might use it.

Step 3 Present Explain your ideas to the class.

2 REFLECT AND PLAN

- A** Look back through the unit. Check (✓) the things you learned. Highlight the things you need to learn.

Speaking Objectives <input type="checkbox"/> Talk about diplomatic language <input type="checkbox"/> Talk about cultural differences <input type="checkbox"/> Discuss the origin of slang	Pronunciation <input type="checkbox"/> Contrastive stress	Discussion <input type="checkbox"/> Speculate
Vocabulary <input type="checkbox"/> Words related to communication	Listening <input type="checkbox"/> Listen for contrasts	Reading <input type="checkbox"/> Recognize word choices
Conversation <input type="checkbox"/> Communicate diplomatically	Note-taking <input type="checkbox"/> Know what to write	Writing <input type="checkbox"/> Vary placement of transitions
	Language Choices <input type="checkbox"/> The subjunctive <input type="checkbox"/> Embedded yes/no questions <input type="checkbox"/> Embedded Wh-questions	

- B** What will you do to learn the things you highlighted?

