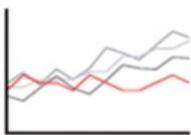


Using Color to Highlight

Color is an excellent tool to highlight data in any kind of figure. In order for color to be effective in attracting an audience's attention, it should ideally be used in isolation. When multiple colors are present, the audience will tend to view warm colors first.



	X	Y	Z
A	15.4	12.3	11.1
B	14.8	15.8	19.9
C	10.4	10.6	14.7
D	10.9	41.2	14.1
E	14.2	16.3	12.1



ATTTGACGATGAGC **CTAGC** ATGGACCGAT
TAAACTGCTACTCG **CGATG** STACCTGGCTA

Emotional Associations of Different Colors

Hues are not emotionally neutral. Because of our cultural experiences and the colors of items found in nature, each hue can express a different personality. Design your presentations with an appreciation for these emotional associations, considering that the colors you choose for your backgrounds and object fills, and even the colors you wear, can all affect your audience's mood.

White: purity, simplicity, innocence, clean, spacious, milk, cotton, clouds

Yellow: light, cheerful, sunny, optimistic, summer, dry, wheatfield, cornfield

Orange: autumn, fruity, fun, sporty, caution sign, oranges

Brown: rustic, earthy, woody, cozy, dirt, wilderness, cabin, outdoors

Red: love, hate, passion, hot, stop signal, blood, berries, heart

Green: natural, environmental, healthy, go signal, grass, vegetables, trees

Blue: peaceful, natural, tranquil, calm, positive, melancholy, cold, sky, air, water, ocean, ice

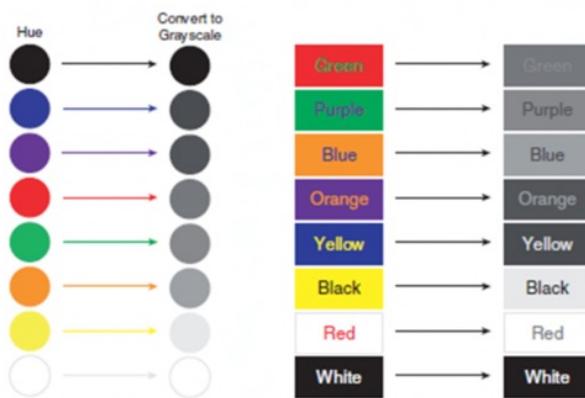
Purple: exotic, creative, sweet, artistic, flowers, candy

Black: powerful, formal, corporate, classy, night, suit, briefcase, judge

Background Colors and Contrast

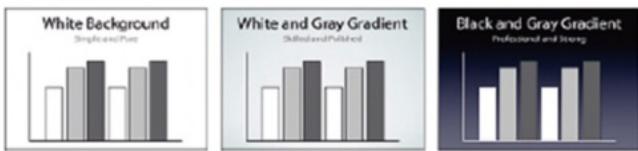
In written presentations, backgrounds are almost always white. In slide and poster presentations, you have more freedom to choose different colors for background and foreground combinations. Considerations for choosing colors when using each kind of presentation format are described in other chapters, but no matter which format you use, you must choose background and foreground colors with optimal contrast. Ideally, the colors you choose for your foreground and background should be as far apart in value as possible to maximize visibility.

To test various foreground/background combinations, convert your colors to grayscale. Red and green colors are terrible together because they are so close in value. Yellow and blue combinations are much better together because they are relatively far apart in value. The more your two colors approach the values of black and white, the greater the contrast and the clearer your message.

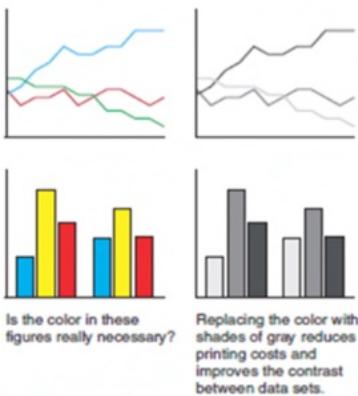


Black and White Are Colors, Too

Don't ignore black, white, and shades of gray when choosing colors for a presentation. White and light grays convey a sense of purity and simplicity while black and dark grays can convey strength and power.



Furthermore, in written presentations, color figures can be unnecessary. Some journals charge large amounts for color figures that could easily be made in black and white. Well-chosen shades of gray can be used in place of multiple colors.



Summary: Don'ts and Dos

Don't use color to decorate your slides. Do use color as a tool to better communicate with your audience.

Don't pick colors randomly. Do choose colors deliberately depending on the relationships between data and the tone you wish to convey.

Don't choose combinations of colors that are hard for audiences to differentiate. Do choose colors that contrast well with each other.

Sport injury

suffer concussion (have a concussion)
get a simple / compound fracture
dislocate / set a joint (joint dislocation)
pull a muscle / get a pulled muscle
break / damage / injure ligament

Injury

Hurt vs injure vs wound vs damage vs harm - verbs

• To hurt (hurt hurt)

If part of your body hurts, you feel pain there. If you hurt someone, you cause them to feel pain.

Note that verbs that refer to physical feelings (hurt, ache, etc) can often be used in simple or progressive tenses with no difference in meaning:

Tell me where it hurts / it's hurting. My arm hurts.

You're hurting my arm. That hurts!

• To injure

If you injure somebody, you cause physical damage to part of their body (usually the result of an accident or through fighting):

The injured were taken to hospital by air-ambulance.

Their injuries were thought to be serious.

He was not seriously injured.

• To wound

(especially a cut or a hole in their flesh caused by a gun, a knife or some other weapon, often in battle.)

They were mortally wounded by the enemy fire.

badly hurt / seriously injured / mortally wounded

• To harm - relates to inanimate and animate objects

People or things can be harmed or physically damaged:

The bank robbers were anxious not to harm anyone.

Without doubt, the burning of fossil fuels harms the environment in which we live

• To damage

It is things that are damaged, not people. More abstract qualities, such as reputations and the economy can also be damaged.

The car was so badly damaged in the accident that it was barely worth repairing.

However, we can also speak of someone being brain-damaged (not brain-injured) or suffering brain damage. But this is an exception. Normally damage relates to inanimate objects:

Professional boxers sometimes suffer brain damage.

Informal expression: *What's the damage?*

Pain vs ache - nouns

Commonly used as nouns.

A pain is usually used to refer to a kind of sharp discomfort that is difficult to ignore. Ache is similar to pain, but it usually is used to refer to a some kind of discomfort that may continue for longer than a pain might.

headache, stomach ache, backache and heartache

Note that *heartache* is used to refer to a kind of emotional pain: *He is causing me a lot of heartache.*

Pain vs ache – verbs

Less commonly, both pain and ache can be used as **verbs**. Pain in this form means to cause someone unhappiness. Note that you cannot use pain in the progressive or continuous form in standard UK or US English.

It pains me to think of you being so unhappy with your life – Meaning: It makes me feel unhappy that you are so sad.

Unlike *pain*, *ache* can be used in the progressive form.: *My back is really aching.*

The key difference between **hurt** and **pain** and **ache** is that usually if you are hurt, it means the discomfort you experience is clearly caused by something outside of yourself. However, pain and ache suggest a more internal reason for the unpleasant physical feeling.

SICK vs ILL - adjectives

I feel sick.

Ed had to leave school early because he was ill.

I've been off sick for ten days.

Am – Sick and ill refer to a feeling of being unwell, whatever the problem might be.

Br. - . Sick most commonly refers to feeling as if you are going to vomit.

My Job

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to apply for a job / for a position of

fit job description

to hold / obtain / occupy / take up a senior / junior position

a managerial position

work in + place or type of work

work for + name of company

Working hours

be on flexi-time; do flexitime

full-time job / go part-time

work/do overtime

go freelance – self-employed

do shift-work , work shifts

"I'm overworked and underpaid"

иметь скользящий график

штатная должность / неполная занятость

работать сверхурочно

внештатная должность

работать по сменам

humorous fixed expression

be employed by / hire, employ

нанимать

resign from a position / job; quit (quit, quit) -inf, [mainly AM]

увольняться

He left a career in teaching to take up a position with the Arts Council...

retire

ходить в отставку, на пенсию

dismiss, fire, sack

увольнять

be made redundant; be laid off [more informal]

быть уволенным по сокращению штатов

be promoted

получить повышение

good career prospects; excellent /poor promotion prospects

получить пособие по болезни

get sick pay

быть на больничном

be on /take sick leave

отпуск по уходу за ребенком

be on / take maternity (paternity) leave

set up / establish / launch manage / run a company

What do you do for a living? – I'm in publishing / banking...

средства к существованию

Livelihood ['lavlihud]= living['livɪŋ]

зарабатывать на жизнь

earn my own livelihood; make a living, earn a living

have a career in / make a career change, make a career move

worst –paid / well-paid / low-paid job

What are your responsibilities as an ...? = What does that involve?

- I'm in charge of/responsible for...(part of smth, department) or I run (company, shop...)

- I deal with/handle (customer complaints)

- My job involves ... +ing

What is your daily routine?

- I have to attend a lot of meetings/ I have a lot of assignments to do

What perks [pɜ:k] / extra benefits do you get?

women are allowed /be on/take maternity leave and men are allowed paternity leave

be on / take sick leave

get regular salary increments ['ɪŋkrɪm(ə)nt]/ increases/ rises

scope for improvement

invest in acquiring new skills

balance studying time with

improve / boost job prospects

climb the career ladder

Vocabulary

Verb + noun collocations

- 1 Some verbs and nouns are often used together. Scan the passage on pages 32–33 for these verb + noun collocations (1–8). Then match each verb in bold with its meaning (a–h).

- 1 **promote** feelings *a*
- 2 **gauge** the effectiveness (of something) *f*
- 3 **overlook** a factor *e*
- 4 **challenge** an assumption *g*
- 5 **determine** an outcome *b*
- 6 **yield** results *c*
- 7 **devise** a strategy *c*
- 8 **outline** the causes (of something) *d*

- a* to invent – cleverly or imaginatively
- b* to supply or produce something positive, such as information
- c* to encourage the development or existence of something
- d* to give a general idea of the main items or parts of something
- e* not to notice, or to pretend not to notice
- f* to calculate or make a judgement about something
- g* to question or express doubt about the truth, legality or purpose of something
- h* to control or influence directly; to decide

2 Choose the correct verb in *italics* to complete these sentences.

- 1 Seventy years ago, a nurse desived / determined a method of alleviating pain during operations without the use of an anaesthetic.
- 2 Using a placebo in trials allows scientists to determine / yield the true success of a drug.
- 3 Prior to the official use of placebos, researchers sometimes gauged / overlooked negative results.
- 4 Researchers have found that taking a sugar pill while believing it to be a medicine can promote / outline a sense of well-being.
- 5 In gauging / devising a patient's reaction to treatment, it is always important to look at side effects as well.
- 6 Some alternative medical treatments have challenged / overlooked conventional practice.
- 7 During a consultation, medical practitioners should outline / promote their treatment strategy.
- 8 A trial should be abandoned if the treatment is not yielding / promoting any real gains.

Speaking Part 2

- 1 Work in pairs. Read this Speaking task and briefly discuss what you could say for each point. Make brief notes as you talk.

Describe something you would like to do in the future that would be good for your health.

You should say:

what you would like to do

what it would involve

when you would like to do it

and explain why it would be good for your health.

2 Listen to Faris doing the task in Exercise 1 and complete his notes.

what ... like to do a triathlon
what ... involve
when ... do it
why ... good for my health



3 Complete these sentences by putting the verb in brackets into the correct form. Then listen again to check your answers.

- 1 I've always dreamed of (*take part*) in a triathlon.
- 2 There's an Olympic distance, which I wish I (*can*) do.
- 3 I think I'm likely (*finish*) if I choose a shorter course.
- 4 I don't expect I'll be able (*tackle*) it until my academic year's ended.
- 5 I'm actually looking forward to (*do*) a triathlon.
- 6 I just hope I (*be*) successful at it.

► page 120 Talking about ambitions and aspirations

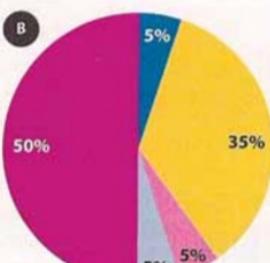
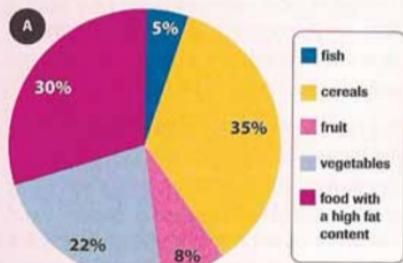
4 Work in pairs. Take turns to complete these sentences about yourself.

- 1 When I have taken my IELTS test, I expect ...
- 2 I have always dreamed of ...
- 3 I hope one day I ...
- 4 This year, I am looking forward to ...
- 5 If I have a holiday next year, I am likely to ...
- 6 I have always wished I , but I might find too difficult.

- 6 Work in pairs. Look at this Writing task and answer the questions below.

The charts below give information about the diet and general health of two groups of students.

Summarise the information by selecting and reporting the main features and make comparisons where relevant.



	Group A (%)	Group B (%)
overweight	10	20
illness in the past year	5	12
attendance at classes	90	75

- What are the key features?
- What comparisons could you make?
- What should the overview contain?
- Suggest two different ways you could organise the information

- 7 Now read this sample answer, ignoring the gaps, and identify features 1–4 from Exercise 6: the key features, the comparisons, the overview and the organisation of the information.

The pie charts provide a breakdown of the 1 ... of food eaten by two groups of students, while the table highlights some 2 ... of their health. The data suggest that diet may have an impact on 3 ... of absenteeism and on student's ability to stay healthy.

The pie charts show that there are similarities and differences with regard to the two groups' diets. In both groups, about a third of the food students eat consists of cereals such as pasta, bread and rice. Similarly, they eat an equal 4 ... of fish (5 percent). However, the 5 ... of high-fat food eaten by Group B is considerably higher than in Group A, at 50 percent, while students in Group B eat far fewer vegetables than Group A and a slightly smaller 6 ... of fruit.

The table indicates that there are twice as many overweight people in Group B (20 percent) as in Group A. What is more, Group B has experienced a much higher 7 ... of illness over the year, with over double the 8 ... of students being absent from classes. This has resulted in a 15 percent lower attendance 9 ...

- 8 When answering Task 1, you often need to use phrases that express amount, extent or categories. Complete the sample answer in Exercise 7 by writing one word from the box in each gap. In some cases, more than one answer may be possible, and you may need change the word to its plural form.

amount aspect incidence
level number proportion
quantity rate type

- 9 Match six of the words in the box in Exercise 8 with what they are used to express (1–6).

- the speed at or frequency with which something happens
- an amount or number of something material or abstract
- the number or amount of a group or part of something when compared to the whole
- one part of a situation, problem, etc.
- the occurrence of something
- the position of something abstract or concrete on a scale

- 10 Choose the correct option in *italics* in each of these sentences written by IELTS candidates.

- It is important to control the *quantity / amount* of sunshine children are exposed to.
- To discourage driving, certain *aspects / qualities* of the public transport system should be improved.
- The *proportion / rate* of smokers to non-smokers is greater in some parts of the world than in others.
- The *quantity / number* of workers doing shifts is very high.
- The water *levels / percentages* were highest at midday.
- This solution will reduce the unemployment *rate / number*.

Unit 4 Art and the artist

Reading Section 1

① Read the title and subtitle of the passage about photography and advertising below. How do you think the passage will be structured?

② Quickly read the passage to check which period of history the writer covers.

Advert from the 1930s

A brief history of photography in advertising

Commercial photography has long had a significant place in the history of photography, and the advertising industry has been its largest benefactor.

In the late 19th century, photography was used only rarely to advertise products or businesses. Photographs occasionally appeared on business cards or as small informative pictures in catalogues and magazines, but it wasn't until the early 20th century that advertisers began to realise the enormous potential of this relatively new medium. At first, most preferred to use a 'reason why' strategy, with the result that their photographs just showed consumers the benefits of the product. However, when advertising psychologists in the early 20th

century demonstrated that consumers were open to suggestion, they provided support for a new suggestive advertising strategy, often called 'atmosphere advertising'. Some more adventurous advertisers had already been experimenting with this, arguing that photographs did not need to show what a product could do, but could instead create a mood or feeling that people would associate with that product.

One of the inspirations for this strategy was American illustrator and photographer John Hiller who, in the early 1900s, was illustrating stories in women's magazines with photographs. He employed a soft focus technique, and used dramatic lighting and complex stage sets to create visually stunning pictures. His style was revolutionary for the time, and it gradually occurred to advertisers that this type of picture would be ideal for illustrating advertisements. As a result, photographs in advertisements suddenly became very popular. In 1920, fewer than 15 percent of illustrated advertisements in mass-circulated magazines employed photographs. By the end of the decade, this figure had soared to about 80 percent.

The tremendous new market for advertising photography provided a wealth of business opportunities for professional photographers. Clarence White, a successful pictorial photographer, led the way in training commercial photographers at his school in New York. He encouraged his students to apply a fine-art style of photography to industrial and commercial design, combining (as he put it) 'beauty and utility'. Some of his students went on to become New York's top commercial photographers. They practised a modernist style based on close-up views, spare geometric compositions, unusual vantage points and sharp focus that dominated advertising photography for the next twenty years. It was also at this time that images of real-life situations began to be used in advertising, a trend that became especially popular in the 1930s when the economic disaster of the Great Depression prompted advertisers to adopt the qualities of sincerity and realism in advertising imagery. The 1930s also saw technological progress in colour photography, and when commercial colour film went on sale for the first time in 1935, the widespread use of colour in advertising photography suddenly became much more affordable.

The dominant and most highly paid commercial photographer of the 1920s and 1930s was Edward Steichen. Like Clarence White, Steichen had been a pictorialist art photographer who turned to commerce. In 1923 he landed two commercial photography contracts – to produce fashion and celebrity portrait photographs for Condé Nast periodicals, and to produce advertising photographs for Walter Thompson, a major advertising agency. Over the next twenty years, he built up a huge client list, which included makers of beauty products, packaged foods, cars, jewellery and soaps. He was one of the first commercial photographers to work in close collaboration with his art directors, convincing them to look beyond conventional uses of photography in advertising (pictorialism for romance and suggestion; straight photography for information and reason-why). During his long career, he evolved a persuasive photography style that projected ideals, aspirations and obvious fantasies, but made them seem attainable.

By the 1940s, advertising was seriously big business, and vastly increased budgets meant that photographers working for the business could be more and more ambitious and experimental. The two best-known commercial photographers at this time were Irving Penn and Richard Avedon. While both continued to use photographic modernism in their advertising photography, they developed highly personal styles. Penn's pictures were characterised by a minimalist style which projected an image of calm elegance. Avedon's photographs were much more dynamic and conveyed an important message: the world was changing, and it was changing very quickly. His work, perhaps more than any other, was to influence future commercial photographers, and his style is still very popular today.

Commercial photography in the 1960s was less stylistically unified than in previous decades. It also saw a greater emphasis on internationalism and greater collaboration with art directors. Furthermore, there were huge changes in beliefs and attitudes, especially with regard to the way we behaved, or the way we saw ourselves and others. The advertising industry could not ignore this, with the result that newer representations of things like gender roles took their place alongside traditional ones. This set the tone for advertising photography in the remaining decades of the 20th century.

Advertising around the turn of the 21st century provoked new content-based controversies. Where mid-20th century advertising photography was often criticised for promoting overly traditional visions of life

or unrealistic material aspirations, criticism of today's advertising has targeted images that glamorise unhealthy lifestyles. Criticism has also been directed at advertisements that appear to be trying to shock, offend or provoke rather than sell a product. One well-known clothing company, for example, received a lot of negative attention when it used powerful images of prisoners, refugees and a blood-covered T-shirt in a series of advertisements. These became notorious for their provocative content and led to a re-evaluation of what should and shouldn't be acceptable in advertising.

③ Now answer Questions 1–13 below.

Questions 1–5

Complete the table below.

Choose NO MORE THAN THREE WORDS from the passage for each answer.

Significant moments in photographic advertising		
	Event	Reason or cause
1920s	Huge increase in number of illustrated advertisements using photographs.	Advertisers begin to realise that 1 <i>visually-stunning</i> photographs are perfect for advertising purposes.
1930s	Popularity of pictures showing 2 <i>real-life situations</i> . Colour in advertising photography becomes more widespread.	Advertisers respond to a serious financial crisis. 3 <i>Commercial colour film</i> becomes available.
1940s	Commercial photographers become increasingly 4 <i>ambitious and experimental</i> .	More money is available for advertising.
1960s	5 <i>gender roles</i> are portrayed in a new way in advertisements.	Changes in beliefs and attitudes.

Questions 6–9

Complete the flow chart below.

Choose NO MORE THAN THREE WORDS from the passage for each answer.

Edward Steichen

Turned to commercial photography after illustrating stories.

In 1923, began taking pictures for magazines and a 6 *advertisers major agency*

Spent 7 *twelve years* working with many different companies.

Persuaded art directors that they should be less 8 *conventional* in the way they used photographs.

Developed a 9 *photographic style* which made difficult or impossible things seem achievable.

Questions 10–13

Do the following statements agree with the information in the Reading passage?

Write

TRUE if the statement agrees with the information

FALSE if the statement contradicts the information

NOT GIVEN if there is no information on this

10 Advertising psychologists in the early 20th century came up with the idea for a new advertising strategy known as 'atmosphere advertising'. *False*

11 John Hiller's photographs were often used to illustrate advertisements. *not given*

12 Photographs by Irving Penn and Richard Avedon contained both similarities and differences. *True*

13 Some modern advertisers believe that people pay more attention to an advertisement if it contains deliberately provocative images. *not given*

- ④ Check your answers. For Questions 1–9, make sure you have copied the words exactly from the passage, have used no more than the maximum allowed number of words, and check that your answers are grammatically correct in the context of the sentences.

Listening Section 4

- ① You are going to hear a lecturer talking about ancient forms of art. Before you begin, look at these pictures and decide where they might originate from.

A



D



B



E



C



- ② Read through Questions 1–10 and decide:

- which of the three art forms above you will hear being described, and the order in which they appear.
- how the lecture is structured.
- what type of information you need for each gap.

Даты текущего контроля изменены

November 23 – graph description (two graphs)

November 30 – reading

Your assignment

1. Writing

Ex 2 p 103. Read the model answer p 104 (SB)

2. Reading

SB_Unit 4_pp 41-43

3. Speaking

Our new topic – ART.

3.1. Go to *Topics* ▶ *Art*. Watch the episodes and be ready to talk about your preferences in painting, music and books. Use adjectives from the uploaded file.

3.2. P 114 – “Generalising and distancing”, “Introducing argument” – for Part 3 questions

SB_Ex 1,2 p 45 (Part 2); ex 4, 5, 6 p 46 (Part 3)

The history of the poster

The appearance of the poster has changed continuously over the past two centuries.



The first posters were known as 'broadsides' and were used for public and commercial announcements. Printed on one side only using metal type, they were quickly and crudely produced in large quantities. As they were meant to be read at a distance, they required large lettering.

There were a number of negative aspects of large metal type. It was expensive, required a large amount of storage space and was extremely heavy. If a printer did have a collection of large metal type, it was likely that there were not enough letters. So printers did their best by mixing and matching styles.

Commercial pressure for large type was answered with the invention of a system for wood type production. In 1827, Darius Wells invented a special wood drill – the lateral router – capable of cutting letters on wood blocks. The router was used in combination with William Leavenworth's pantograph (1834) to create decorative wooden

letters of all shapes and sizes. The first posters began to appear, but they had little colour and design; often wooden type was mixed with metal type in a conglomeration of styles.

A major development in poster design was the application of lithography, invented by Alois Senefelder in 1796, which allowed artists to hand-draw letters, opening the field of type design to endless styles. The method involved drawing with a greasy crayon onto finely surfaced Bavarian limestone and offsetting that image onto paper. This direct process captured the artist's true intention; however, the final printed image was in reverse. The images and lettering needed to be drawn backwards, often reflected in a mirror or traced on transfer paper.

As a result of this technical difficulty, the invention of the lithographic process had little impact on posters until the 1860s, when Jules Cheret came up with



his 'three-stone lithographic process'. This gave artists the opportunity to experiment with a wide spectrum of colours. Although the process was difficult, the result was remarkable, with nuances of colour impossible in other media even to this day. The ability to mix words and images in such an attractive and economical format finally made the lithographic poster a powerful innovation.

Starting in the 1870s, posters became the main vehicle for advertising prior to the magazine era and the dominant means of mass communication in the rapidly growing cities of Europe and America. Yet in the streets of Paris, Milan and Berlin, these artistic prints were so popular that they were stolen off walls almost as soon as they were hung. Cheret, later known as 'the father of the modern poster', organised the first exhibition of posters in 1884 and two years later published the first book on poster art. He quickly took advantage of the public interest by arranging for artists to create posters, at a reduced size, that were suitable for in-home display.

Thanks to Cheret, the poster slowly took hold in other countries in the 1890s and came to celebrate each society's unique cultural institutions: the café in France, the opera and fashion in Italy, festivals in Spain, literature in Holland and trade fairs in Germany. The first poster shows were held in Great

Britain and Italy in 1894, Germany in 1896 and Russia in 1897. The most important poster show ever, to many observers, was held in Reims, France, in 1896 and featured an unbelievable 1,690 posters arranged by country.

In the early 20th century, the poster continued to play a large communication role and to go through a range of styles. By the 1950s, however, it had begun to share the spotlight with other media, mainly radio and print. By this time, most posters were printed using the mass production technique of photo offset, which resulted in the familiar dot pattern seen in newspapers and magazines. In addition, the use of photography in posters, begun in Russia in the twenties, started to become as common as illustration.

In the late fifties, a new graphic style that had strong reliance on typographic elements in black and white appeared. The new style came to be known as the International Typographic Style. It made use of a mathematical grid, strict graphic rules and black-and-white photography to provide a clear and logical structure. It became the predominant style in the world in the 1970s and continues to exert its influence today.

It was perfectly suited to the increasingly international post-war marketplace, where there was a strong demand for clarity. This meant that the accessibility of words and symbols had to be taken into account. Corporations wanted international identification, and events such as the Olympics called for universal solutions, which the Typographic Style could provide.

However, the International Typographic Style began to lose its energy in the late 1970s. Many criticised it for being cold, formal and dogmatic. A young teacher in Basel, Wolfgang Weingart, experimented with the offset printing process to produce posters that appeared complex and chaotic, playful and spontaneous – all in stark contrast to what had gone before. Weingart's liberation of typography was an important foundation for several new styles. These ranged from Memphis and Retro to the advances now being made in computer graphics.

adapted from www.internationalposter.com

4 Look at Questions 1–5 below.

- Decide what type of information you need to complete each gap.
- What parts of the table help you quickly find the paragraphs that will give you the answers?
- Read those paragraphs carefully and answer Questions 1–5.

Questions 1–5

Complete the table below.

Choose **NO MORE THAN THREE WORDS** from the passage for each answer.

Early Printing Methods

	Features	Problems
Metal type	<ul style="list-style-type: none">produced large print	<ul style="list-style-type: none">cost, weight and <i>1. pantograph</i> difficultiesmixed styles
Wood type	<ul style="list-style-type: none">Darius's wood drill used in connection with another <i>2. invention</i>produced a range of letters	<ul style="list-style-type: none">lacked both <i>3. colour and design</i>mixed type
Lithography	<ul style="list-style-type: none">letters drawn by handdesign tool – a <i>4. greasy crayon</i>	<ul style="list-style-type: none">had to use a mirror or <i>5. transfer paper</i> to achieve correct image

5 Why were these answers to Questions 1–5 marked wrong?

- not enough letters
- pantograph
- colour
- greasy crayon
- paper

Exam advice *Table completion*

- Check how many words you are allowed to use.
- Use the title to find the right part of the passage.
- Write answers exactly as they are spelled in the passage.

Exam information

- The examiner asks you a range of questions connected with the topic of Part 2; you express your opinions.
- This is the most challenging part, because you need to demonstrate your ability to discuss general, abstract and academic topics.
- This part lasts between four and five minutes.

4 Work in pairs. Look at this Part 3 question and Lee and Majut's answers.

- Which is a general answer to the question, and which is personal?
- Which is a better approach to answering questions in Part 3?



How popular is art as a school subject?

personal

Well, in my primary school, children loved it - I loved making things, for example - and in my secondary school, students hated it - we couldn't see the point when we had so many other things to do.



general

On the whole, I think most children enjoy art, although they do seem to go off it a bit when they get older. I guess that's to be expected.

5 Majut uses the phrase *on the whole* to introduce a general point that may not be true for everyone.

- What phrase does she use to show that her point may not be true for all children? Write it in the second column of the table below.
- What verb does she use to generalise? Write it in the third column.

introducing a general point	generating about people /places, etc.	verbs to generalise
on the whole		expected

6 Work in pairs. Ask and answer these Part 3 questions.

- How popular is art as a school subject? *not very*
- What can young children learn from doing art at school? *technical skills*
- Why do you think secondary schools give arts subjects a low priority? *useful*

- 7 Listen to Naresh, an IELTS candidate, answering the second and third questions in Exercise 6. As you listen, add any expressions that he uses to generalise to the table in Exercise 5.

page 114 Generalising and distancing

- 8 IELTS candidates often make mistakes when they generalise or distance themselves from what they are saying. Find and correct the mistake in each of these sentences.

- Artists tend to varied their style over the years.
- Nowadays, artists are tendency not to use local materials as they did in the past.
- I feel that, as a whole, a lot of art is just not very good these days.
- People who are artistic also tends to being very expressive.
- In the past, people seem to had more time for art than they do now.
- Actually, majority of people don't appreciate art.

Pronunciation: Speech rate and chunking

9 Work in pairs. Take turns to ask and answer these questions.

Art and society

- In what ways are artists important in society?
- What should governments do to support the arts?
- Why do styles of art change over time?
- What can you learn about a culture from its art?

Art and archaeology

- Where do archaeologists often find ancient art?
- What can archaeologists learn from ancient art objects?
- How can governments protect ancient sites?

Exam advice Speaking Part 3

- Listen carefully to the questions and try to give an extended answer that expresses several points or ideas.
- Talk about the subject in general, not about yourself.
- Use appropriate words and phrases to put across a general point of view.

2 Read the sample answer below.

- Underline the writer's key points.
- Underline the comparative and superlative structures the writer uses.

Introduce the summary using your own words as far as possible.

One approach is to summarise the main trend in one paragraph, then describe this in more detail in the next.

The overview gives an overall picture of the information. It often comes at the end and forms the final paragraph.

Sample answer

The graph shows how the size and distribution of the world's ageing population is likely to change over a 50-year period.

Overall, the proportions around the world are predicted to rise significantly. In 2000, just under ten percent of the world's population was over 60, but by 2050, this will more than double to approximately 22 percent.

A closer look at the data reveals that the ageing population is expected to rise more in some parts of the world than in others. In 2000, Europe had the largest group of ageing citizens, at 20 percent of its population. The second-largest group could be found in North America and the third in Oceania, while only 5 percent of Africa's population was in this category.

By 2050, Europe is still going to have by far the greatest percentage of over 60s, with figures likely to reach 35 percent. However, the biggest increases in this age group, relative to the rest of the population, are predicted to occur in Asia, Latin America and Africa. In Asia and Latin America, for example, figures will increase almost threefold to between 20 and 25 percent; in Africa, they will more than double.

Although Europe will maintain its lead in terms of its proportion of elderly citizens, the rate of increase in other parts of the world by 2050 will be much more significant.

- Read the sample answer again and note the verb tenses and forms the writer has used to describe future trends.

2 Charts/tables/graphs that show related information

1 Look at the Writing task below and answer these questions.

- How are the charts linked?
- What are the key features of the charts?
- How would you organise an answer? Why?

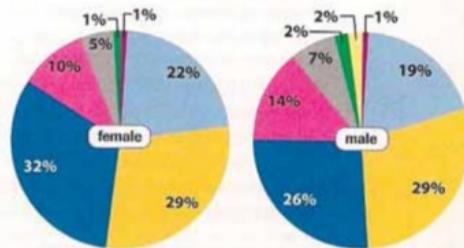
The table and charts below provide information about the destinations and employment of UK first degree holders.

Summarise the information by selecting and reporting the main features, and make comparisons where relevant.

Destinations of UK graduates by academic year (%)

	2007	2008	2009	2010
full-time employment	64	62	59	63
part-time employment and study	9	8	8	7
further study only	16	17	18	17
not employed	11	13	15	13

Salary bands for 2009/10 graduates in employment that year



2 Read the sample answer on page 104.

- Which sentence sums up the first key point?
- Where is the overview?

Sample answer

Some phrases from the task can be used but try to rephrase where you can.

Note the use of *comprising* to mean 'consisting of'.

The table and charts show the study and employment choices of UK graduates over a four-year period and the annual salaries of the 2009/10 group in full-time employment.

According to the table, the pattern in graduate destinations altered very little over this period. The largest category, comprising approximately two-thirds of graduates, found full-time jobs, while 7–9 percent opted for a mix of work and further study. Approximately twice this number continued their studies, while the percentage of graduates not working ranged from 11–15 percent.

Among those 2009/10 graduates who were employed in the UK, the majority were earning between £15,000 and £25,000 per year. Female graduates in the £20,000–£25,000 salary band formed the largest group at 32 percent, and a higher percentage of women than men were employed at lower salary levels. However, 14 percent of male graduates earned £25,000–£30,000 a year compared with only 10 percent of females, and this trend continued as salaries rose.

In summary, many first-degree holders secured jobs after graduation. However, women graduates tended to earn less, on average, than their male counterparts.

3 Read the sample answer again and find words/phrases that mean:

- | | |
|-----------------------|------------|
| 1 did not change much | 5 most |
| 2 group | 6 bands |
| 3 chose | 7 got work |
| 4 about | |

3 Graphs that show trends over time

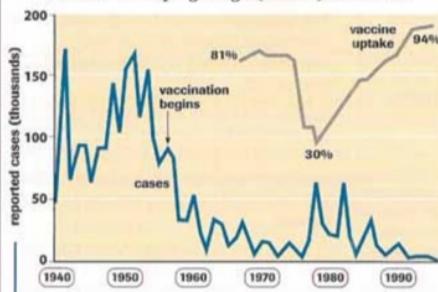
1 Look at the Writing in the next column and answer these questions.

- 1 What are the key features of the data?
- 2 What comparisons could you make?
- 3 What should you mention in your overview?

The graph shows the impact of vaccinations on the incidence of whooping cough, a childhood illness, between 1940 and 1990 in Britain.

Summarise the information by selecting and reporting the main features, and make comparisons where relevant.

Cases of whooping cough (Britain) 1940–1990



2 Read the sample answer below.

- 1 How has the writer organised the information?
- 2 Where is the overview?
- 3 Which figures are included, and why?

Study the data carefully before you start writing. Note that the number of cases are in thousands.

Sample answer

The graph shows the changing number of cases of whooping cough in Britain from 1940 to 1990, and how the introduction and use of a vaccine for the disease affected the pattern. Clearly, there was a direct link between the administration of the vaccine and the number of cases of whooping cough among children during this period in history.

Overall, the number of cases fell from a high of 170,000 to almost zero. However, there were significant fluctuations in the trend. For example, just after 1940, there was a surge in the number of cases from 50,000 to approximately 170,000. Although the figure fell back in the next few years, it peaked again in the early 1950s and fluctuated considerably until the introduction of a vaccination in the late 1950s.

Following this, the number of cases dropped sharply to well below 20,000 in the mid-1970s, until a sudden fall in vaccinations, from 81 percent to 30 percent, resulted in a parallel rise in the incidence of the illness. Figures then went up again to 60,000 around 1980, but gradually fell back to their earlier level as vaccinations were resumed. By 1990, 94 percent of children were being vaccinated against whooping cough, and there were few, if any, cases.

Remember to vary the verb phrases that you use to describe trends.

Adjectives to describe art

Positive connotation	Negative connotation
Exciting and keeping your attention the whole time: entertaining unmissable addictive / compulsive /compelling fabulous - inf intense - loaded with actions and emotions: action-packed	extremely / incredibly / terminally boring or dull rather / fairly / a little / quite/ boring or dull tedious [ti:dɪəs]
Adjectives that make you feel strong emotions: creepy - producing a sensation of uneasiness or fear harrowing ['hærəʊ] – extremely upsetting tear-jerking - tragic, making you cry scary - frightening dreary['drɪərɪ] - gloomy or depressing touching – making you feel sympathetic heartbreaking moving - making you feel emotional inspirational = dazzling	Neutral: slow-moving and meditative slow -paced uninspiring
Interesting (about plot) complicated = convoluted [kɒnvəlju:tɪd], intricate [ɪntrɪkət] appealing = intriguing (often strange or mysterious), gripping ['grɪpɪŋ]	predictable monotonous repetitive tiresome impenetrable [ɪm'penɪtrəbl] – complex and impossible to understand far-fetched, implausible – impossible to believe; disjointed – unconnected and not in a clear order,difficult to follow
Demanding considerable effort to understand challenging thought - provoking evocative - calling up memories and images	undemanding
Intended for educated, intelligent people highbrow sophisticated exquisite [ɪk'skwɪzɪt, ek-] - having rare beauty or delicacy	lowbrow – something that is easy to understand or appreciate rather than intellectual and is therefore perhaps inferior pedestrian - ordinary and not at all interesting
understated – done or expressed in a simple but attractive style	overrated- not as good as people say

Part 1

- Do you like watching movies? Yes, it's enjoyable and helps relax
What are your favorite kinds of movies? sci-fi, historical
How often do you go to the cinema with your friends? Never
What are your favorite kinds of programs or shows? Discovery Channel
What are your all-time favorite TV programs / movies? Star Trek series
Who are your favorite actors? Scottish actors, British
Do you like programs or shows / movies from other countries as well? If so, what kind? Russian
Do you like actors from other countries as well? If so, who? totally, only then
What programs / movies / actors you dislike? I don't like comedies
How often do you read books? Once a month
Have you ever thought about writing a book? Several times

Part 2

Describe some exciting news that you heard or read about. Sweden is plastic-free

You should say:

- when you heard/read about the news several months ago
- where you heard/read about it see news or k
- what the news was

and explain why you found the news exciting.

Describe a newspaper or magazine you enjoy reading.

Netflix

You should say:

- what kind of newspaper / magazine it is
- which parts of it you read regularly
- when and where you read it

and explain why you enjoy reading it.

Describe a radio program that you find interesting.

Evanine Schulman

You should say:

- What is the name of the program?
- When and where you listen to this program?
- What is the content of the program?

Station Echo Morning

And explain why do you like it.

Coca Cola

Describe an advertisement that you like.

You should say:

- what this advertisement promotes
- where you saw this advertisement

- what the main features of this advertisement are

and explain why you like this advertisement.

Describe a TV programme or channel that you enjoy watching regularly.

- What it is called and what is it about?
- When do you usually watch it ?
- Why do you prefer it to other programmes or channels?

Discovery

Describe a book that had a major influence on you.

You should say:

- what the name of the book is & who the author is
- how you first heard of the book
- what the main story of the book is

and explain why it played such an important role in your life.

Green, shadows
White whale

Part 3

Why do you think cinemas are still popular nowadays, even though people can watch movies in their homes? It's a going out thing

How books can impact a man's life? experience n ideas

How reading books is different from watching movies? longer, gives more time to think

What do you think about e-books? cool

Is reading as pleasurable in digital format? totally

Do you think bookshops will survive the digital revolution? Yes like you!

Statistics show that visits to the cinema are up despite the availability online downloads. Why do you think this might be? going out thing

Part 1

Did you enjoy doing art lessons when you were a child? *sometimes*

Do you ever draw or paint pictures now? *when I have time*

When was the last time you went to an art gallery or exhibition? *before school graduation*

What kind of pictures do you like having in your home? *something creative, self-made*

Museum / gallery

Describe a museum that you have visited.

Prado museum

You should say:

- when you visited the museum
- describe the museum
- how you felt after going there

2016 summer

and describe your experience of the visit.

Describe a work of art that you really like.

Gretchen Klint life and death

You should say:

- how it looks *dark barn ground, death*
- where you first saw it *~10 album with morses*
- why you like it *vs people who children*

and explain how you felt when you first saw it.

Part 3

How often do you visit museums? *once a year*

What type of museum is popular in your country? *art gallery*

What do you think of the importance of museums in history? *give access*

How do you think of the heritage of a country? *immense but overrated*

Compare the museums nowadays and in the past. *they were less inclusive and special*

Have you ever been to a foreign museum? *Prado, a lot of Western?*

What are the tourist attractions in your city? *The Kremlin, Tretyakov gallery*

What makes a good painting? *idea*

Part 1

Do you like listening to the music on a regular basis? *yes*

totally

Have you ever been interested in singing? *yes*

punk cabaret piano & percussion

What kind of music do you like? *meloman*

punk cabaret

Who are your favorite performers or bands? *The Dresden Dolls & Amanda Palmer*



Do you like music or musicians from other countries as well? If so, who or what kind?

Can you name some singers or groups that you dislike? *I don't like Beatles*

Can you say that music is a very important part of your life? *yes*

Part 2

The Dresden Dolls

Describe a band you enjoy listening to.

You should say:

through Neil Gaiman

- How did you find them
- What kind of music do they play *punk cabaret*
- When do you listen to them *always*

And say why you like them so much

Describe the type of music that you like.

punk cabaret

You should say:

- Why you enjoy listening to this type of music
- The times and places where you listen to this music *commute*
- Your feelings about music in general *enjoy*

And say whether you prefer live or recorded music *recorded*

Part 3

16? I dk but it's ok

At what age can people go clubbing in your country? (Is that the right age limit?)

No, things mean different things

Do you think it is possible to judge someone's personality from their taste in music? (Why/ Why not?)

Do you think it is true that anyone can sing with the right training? (Why?) *Suppose yes*

Frenor Mogenstern

Do you think pop stars can be a bad influence on young people? (Can you give some examples?)

Probably yes, they just play

Do you think that allowing more buskers in this city is a good idea? (Why/ Why not?)

How could the government help domestic musicians become more popular overseas? (Do you think it is important for the government to do so?)

I don't suppose it's the government's business

How important is it to learn how to play music when you are young? (Why?) I'mportant but not critical

How much does the internet influence how you listen to music? (Do you think it will do so more in the future?) Totally allows me to do it at all

Recently many singers and groups have first become famous through television talent shows. What do you think about this? good but not permanent

What do you think about illegal downloading of music? (What should be done about it?) Normal? Between

What do you think about music education in your country? (How could it be improved?) It shouldn't be one if the

Can you think of any bad effects of listening to music with headphones? (Is it worth it anyway?) all tests

Do you think music while you are studying generally helps or not? (Why?) Depends on your concentration techniques

Do you think the government needs to do more to preserve traditional music? (What could they do?) No fucking no

How do you think the music industry will change in the future? (Will the changes be mainly positive or negative, in your opinion?) positive and between

How has music and the music industry changed over the last ten years? (Are those changes mainly positive or negative, in your opinion?) Not faded a lot diff. not a click but clear

How important is music for young people nowadays, do you think? (Is that different from the past?) helps motivation and understanding

In what ways does music education benefit children? (Does that make it worth the money?)

Is music from your country popular elsewhere? (Why do you think that is the case?) Suppose not be Russian

Is music important to people your age in your country? (How do you think that compares to other places?) Very.

annoying, gets in the ear

Why do some people hate "canned music" in public places like supermarkets and elevators, what do you think? (Do you feel the same way?) Mixed feelings

Do you like the same music as your parents? no?

the role music plays

- helps me concentrate and also allows to self-express and provides relaxation

- due to / owing to / because of:
Some people argue that children are neglected **due to** their parents working long hours.
- an effect:
 - with the effect/result/consequence that ...:
The Tate Gallery held an exhibition of Bardega's work **with the result that** it instantly became more valuable.
 - consequently / as a consequence / in consequence:
The cave paintings were discovered 20 years ago, and **in consequence**, the whole area now attracts more tourists.
 - result in + noun/verb + -ing:
The large numbers of people visiting the cave **have resulted in** the paintings **fading** and **losing** their fresh, bright colours.

We can use *otherwise* to express an alternative effect to the one which occurs/occurred. It is often used with:

- an order or suggestion in the future:
*You'd better fill up with petrol, **otherwise** we won't get there.*
- a second or third conditional (see *Speaking hypothetically* on page 118): *Fortunately, the hotel had a free room, otherwise we would have had to sleep in the railway station.*

(See also *Using participle clauses to express consequences* on page 121.)

Generalising and distancing

We have a number of ways of talking in general, or making general points that may not be true for every case. These may also soften your tone and distance you from the argument. (This is considered good academic style.)

We can use:

- attitude adverbials (see page 112), e.g. *on the whole, in general, broadly speaking, generally speaking, generally, by and large, as a rule, in most cases, on average:*
By and large, artists don't make much money from their art.
As a rule, art is a greater part of the curriculum in primary schools than in secondary schools.
- verbs and phrases, e.g. *tend, seem, appear, have a tendency, be liable, are likely + infinitive:*
Small children **tend to be** more creative than adults.
Art works **have a tendency to increase** in price when the artist dies.
Children **are liable to get** frustrated when they can't express their feelings.

Introducing arguments

Introducing other people's ideas/arguments

We can introduce ideas and arguments which we do not necessarily agree with using these phrases:

- *It can be argued that:*
It can be argued that sport is more important than art in the school curriculum.
- *It is (generally/often/usually/sometimes, etc.) claimed/suggested/argued/said that:*
It is often suggested that young children have more facility for learning languages than adults.
- *... is/are (generally/often/usually/sometimes, etc.) believed/felt/understood/claimed/thought to be:*
Women **are often thought to be** better at multi-tasking than men.
- *Some / Many / Most / The majority of people/teachers/experts, etc. argue/suggest/believe/claim/say/agree/think/feel/take the view that:*
Most experts agree that children should start their formal education from the age of three.

Note how the modals, verbs and adverbs in these examples soften the writer's tone and make the argument more thoughtful and less assertive. This is good academic style.

Introducing our own arguments and opinions

We can introduce our opinions using these phrases (we can use *personal/personally* to emphasise that the opinion may not be shared by other people):

- I (personally) (tend to) think/feel/believe that ...*
- I (personally) agree with X that ...*
- In my (personal) opinion / From my point of view, ...*
- My (personal) feeling / belief / opinion / view / point of view is that ...*
- I (personally) (would) take the view that ...*
- My (personal) opinion is that ...*
- I (personally) would argue/suggest that ...*
- I (personally) (would) agree with the view/idea/suggestion that ...*

I personally would suggest that adults are just as capable of learning languages as children if they make enough effort.

Note: unlike other people's arguments, personal arguments have a very strong tone in an essay and should, therefore, not be used too often.

Negative affixes

Affixes are letters or groups of letters added to the beginnings or ends of words to form other words. Affixes added at the beginning of a word are called prefixes. Those added at the end of a word are suffixes.

Note: when we add a negative affix, we do not normally change the spelling of the original word. For example, when we add *dis-* to the adjective *satisfied*, the new word is *dissatisfied*. When we add *-less* to *hope*, the new word is *hopeless*.

- What characterizes Abstract Expressionism?

- A Large abstract paintings
- B All-over compositions without clear focal points
- C Sweeping swaths of paint embodying and eliciting emotions
- D All of the above

- Compare and contrast surrealism with abstract expressionism.

The Surrealists:

- A Drew directly from the unconscious to reveal truths hidden within their minds
- B Created drip and action paintings
- C Is another name for Abstract Expressionist artists
- D Looked for familiar figures that appear in their initial scribbles
- E Both b) and d)

- What innovations did Pollock bring to painting?

- A He put the canvas on the floor, not on the easel
- B Speed and direction of his painting tools
- C He changed the lighting in the room
- D a) and b)
- E a) and c)

When examined up close, Pollock's paintings:

- A Are actually all one color, just different shades
- B Have webs of painted lines that create the illusion of an infinite layered depth
- C Are flat and one-dimensional
- D have hidden objects within them

Discuss:

"Pollock's paintings are the product of a deliberate, but not preplanned process." Do you agree or disagree with this statement? Why?

Reflect about and respond to the statement: "Anyone can do what Jackson Pollock did."