

CSDE-14-0002


TEEDTALKS

Keynote

PROFICIENT
Student's Book

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Contents: Keynote Proficient

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1 Creativity



Street painter, Florence, Italy

TED TALKS

SIR KEN ROBINSON is an English educationalist, writer and former Professor of Arts Education at Warwick University (UK). In 1998 he led an inquiry for a British government advisory committee into the significance of creativity in the educational system and the economy. He was knighted for his achievements in this area in 2003. He believes passionately in the innate talents of each individual and that the current western education system is not structured in a way that makes the most of these talents.

Ken Robinson's idea worth spreading is that we radically need to rethink the way education works so that we can foster rather than stifle creativity.



BACKGROUND

1 You are going to watch an edited version of a TED Talk by Sir Ken Robinson called *Do schools kill creativity?* Read the text about the speaker and the talk. Then work in pairs and discuss the questions.

- 1 What has been Ken Robinson's focus in education?
- 2 What do you think the phrase 'stifle creativity' means?
- 3 What do you think is meant by 'creativity' in education? What subjects or activities at your school were not creative, in your opinion?

KEY WORDS

2 Read the sentences (1–6). The words in bold are used in the TED Talk. First guess the meaning of the words. Then match the words with their definitions (a–f).

- 1 In the past, **ADHD** in children was not really a recognized condition. Now children are given help with it.
- 2 The Minister of Education's **contention** is that history lessons should focus on the country's own history.
- 3 Fewer university students study **humanities** than sciences.
- 4 Society tends to **stigmatize** those who fail in education and business.
- 5 His advice was **benign**, but it made me feel more stressed.
- 6 In the Nativity story, three kings come with gifts of gold, **frankincense** and myrrh for the new baby.


- a a claim or argument
- b academic subjects concerned with human culture, e.g. philosophy, history, languages
- c kind, intending to do good or be helpful
- d an aromatic resin from a tree used in perfumes
- e an abbreviation for Attention Deficit Hyperactivity Disorder
- f to label or mark something out as bad or disgraceful

AUTHENTIC LISTENING SKILLS **Rhythm and stress**

English is a stress-timed language. Rather than giving each word and syllable equal stress and length, the rhythm of English varies and speakers tend to stress the most important (content) words. (For multi-syllable words, only certain syllables are stressed, not the whole word.) The less important words are not stressed and are crowded into a shorter space.


When listening to fast native speech you won't hear every word. But you will hear the content words (or the stressed syllables in them) and from these you will be able to construct the meaning of the sentence. For example:

You won't hear every word. But you will hear the content words or the stressed syllables in them.

3a  **1** Look at the Authentic listening skills box. Look at the extract from Ken Robinson's talk. Listen and underline the words and syllables that are stressed.

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


3b Work in pairs. Practise saying the extract in Exercise 3a with the same stress.

3c  **2** Listen to the next part of the talk. Complete the extract with the content words.

I ¹ _____ mean to ² _____ that being ³ _____ is the ⁴ _____ thing as being ⁵ _____. What we ⁶ _____ know is, if you're ⁷ _____ ⁸ _____ to be ⁹ _____, you'll ¹⁰ _____ come up with anything ¹¹ _____.


1.1 Do schools kill creativity?

TED TALKS Watch at home


1  **1.1** Watch the first part (0.00–5.25) of the edited version of the TED Talk. Complete the sentences using one word per space.

- 1 Ken Robinson believes creativity in education is as important as _____.
- 2 The little girl never paid attention, but in this _____ she did.
- 3 The little boy in the play didn't say 'I bring you Frankincense.' He said 'Frank _____ this.'
- 4 Children are not _____ of being wrong.
- 5 Both companies and education systems _____ mistakes.
- 6 We grow out of _____ as we are educated and get older.
- 7 We don't think of Shakespeare being a _____, but he was in someone's _____ class.
- 8 His son didn't want to move to Los Angeles away from his _____. Ken Robinson and his wife were quite _____ about it.

2 Work in pairs. Ken Robinson mixes serious points with jokes and anecdotes. Which points (1–8) in Exercise 1 are serious points (S) and which are jokes / anecdotes (J / A)?

3  **1.1** Watch the second part (5.25–7.31) of the talk. Answer the questions.

- 1 According to Ken Robinson, what is the same about education systems around the world?
- 2 Which subjects are a) at the top and b) at the bottom?
- 3 What does Ken Robinson think about this hierarchy or order of subjects?
- 4 According to Ken Robinson, what does the aim of university education seem to be?
- 5 Where do university professors live, according to Ken Robinson? What do you think he means by this?

4  **1.1** Watch the third part (7.31–9.18) of the talk. Choose the correct option to complete the sentences.

- 1 19th-century public education systems were designed to meet the needs of *industrialism* / *the government*.
- 2 People were steered away from subjects like *history* / *music* that wouldn't directly result in a job.
- 3 Ken Robinson says that the result of this is that many talented people feel they are not *talented* / *employable*.
- 4 In the past, if you had a degree, you had *status* / *a job*. Now, Ken Robinson says degrees aren't worth anything.
- 5 There is a process of *academic evolution* / *inflation*. Each job requires a higher degree.

5 ▶ **1.1** Watch the fourth part (9.18–10.00) of the talk. Complete the three adjectives Ken Robinson uses to describe intelligence. Then match the adjectives with the definitions (a–c).

- 1 d _____
2 d _____
3 d _____

- a The brain is not divided into compartments. Intelligence comes about through the interaction of different parts of the brain.
b Each person is intelligent in an individual way.
c We think about the world in the different ways we experience it – visually, in sound, in movement.

6 ▶ **1.1** Watch the fifth part (10.00 to the end) of the talk. Complete the notes about Gillian Lynne. The first letter of each word is given for you.

Name: Gillian Lynne
Profession now: Choreographer (work includes ¹ C _____ and *Phantom of the Opera*)
School life: Couldn't ² c _____; had ³ A _____; went to see a ⁴ s _____
At the doctor's: ⁵ S _____ on her hands; doctor left her in the room with a ⁶ r _____ on; Gillian started ⁷ d _____
After the doctor's: Went to a dance school with others who 'had to move to ⁸ t _____'
Career: Went to ⁹ R _____ Ballet School; ¹⁰ f _____ her own company; met Andrew Lloyd Webber; became a ¹¹ m _____
Conclusion: Another person might have put Gillian on medication and told her to ¹² c _____
¹³ d _____

VOCABULARY IN CONTEXT

7 ▶ **1.2** Watch the clips from the TED Talk. Choose the correct meaning of the words and phrases.

8 ▶ **1.3** Watch the clips from the talk. Complete the collocations. Then discuss your answers.

9 Work in pairs. Complete the sentences in your own words.

- 1 I had never ... before, but I had a go.
2 What strikes most visitors to my country is ...
3 Anyone who thinks that ... is profoundly mistaken.
4 ... is quite a protracted process.

CRITICAL THINKING The speaker's aims

10 Work in pairs. In his talk, do you think Ken Robinson's main purpose was to entertain, persuade, inform or something else?

11 Read these comments* about the TED Talk. Do you agree with the viewers' comments? Were their opinions the same as yours?

Viewers' comments

K **Kris** – Ken Robinson is right when he says that most education systems don't value individual talent. They just seem intent on producing people in the same mould. That's actually quite depressing, but the way he presented it kept me engaged. His humour shows the absurdity of the current education system.

Y **Yuki** – Sir Ken Robinson made us laugh but at the same time made us reflect: we must all ignore the rat race of the school/college system and follow our real dreams.

*The comments were created for this activity.

PRESENTATION SKILLS Using humour

12 Work in pairs. What are the benefits of using humour in a talk? What could be the dangers?

13 Look at the Presentation tips box. Compare your ideas from Exercise 12 with the points in the box.

TIPS

People use humour in presentations for the same reason they use stories or strong images – as a way to connect and to help their audience relate to their argument. You don't have to use humour, but if you do use it, remember these points:

- Its purpose is to relax people. If you feel unnatural or nervous using it, then it probably won't be relaxing.
- It should illustrate your point and not distract from it.
- It should not offend any group or individual.
- It helps if the humour is based on a personal anecdote which others can easily relate to.
- It's a good idea to test any jokes on friends or colleagues before your presentation.

14 ▶ **1.4** Watch the clip from the TED Talk. Which of the points in the Presentation tips box do you think are true of the joke Ken Robinson tells?

15 You are going to talk about an aspect of your school life. Choose one of the topics below or think of your own idea. Make some brief notes about the point you want to make. Then think of a (funny) story that illustrates the point.

- the way you were taught
- the way children behaved
- school rules
- sports activities

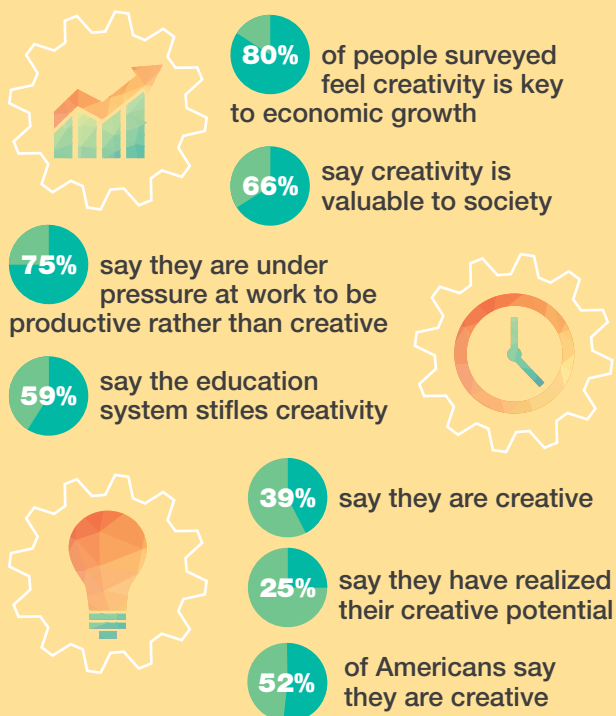
16 Work in small groups. Take turns to present your point. Did your audience relate to the story you told? Did telling the story help you to connect with your audience?

1.2 What've you been up to?

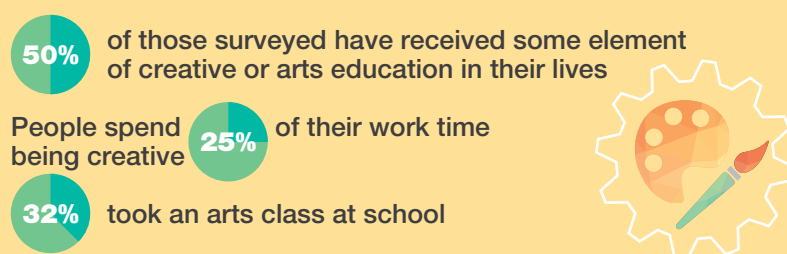
CREATIVITY SURVEY

SURVEY OF 7,000 ADULTS IN THE UNITED STATES, UNITED KINGDOM, GERMANY, FRANCE AND JAPAN

WHAT THEY SAY



WHAT THEY DO



OF THE AMERICANS SURVEYED, AT LEAST ONCE IN THE LAST 12 MONTHS:



GRAMMAR Definite and indefinite time

- Work in pairs. Write down:
 - three creative activities that people do at work or in their studies.
 - three creative activities that people do outside work or studies.
- Work with another pair. Compare your answers from Exercise 1. Did you have similar ideas? Do you think it's important to have creative activities in your life? Why?
- Look at the infographic and answer the questions.
 - How important do people feel creativity is? How is this recognized at work and in school?
 - Are you surprised by any of the statistics about participation in creative activities? Which ones and why?
- Read the sentences (1–6) in the Grammar box. Answer the questions (a–e).

DEFINITE AND INDEFINITE TIME

- A quarter of people say they **have realized** their creative potential.
- One in two respondents **have received** some element of creative or arts education in their lives.
- 32% **took** an arts class at school.
- She **has been singing** in a choir since she was ten.
- One 18-year-old said, 'I've just **written** my first novel.'
- 6% of people changed jobs last year, because they **weren't realizing** their creative potential.

- Which two sentences refer to finished events at a definite time in the past?
- Which two sentences refer to an indefinite time in the past?
- Which sentence refers to a recent past action?
- Which sentence refers to something that started in the past, and is still continuing?
- In which sentence is the action finished, but the time referred to unfinished?

Check your answers on page 140 and do Exercises 1–4.

- 5** Read the sentences. How does the meaning of each sentence differ with each option?
- 1 *She's written / She wrote* over twenty books.
 - 2 Thanks, *I've had / I had* a great time.
 - 3 *I've been practising / I've practised* the piano this morning.
 - 4 *I've had / I had* the camera for five years.
 - 5 What *have you been doing / have you done* today?
 - 6 *I was talking / I've been talking* to him recently about it.

- 6** Complete the conversation with the most natural form of the verbs: present perfect simple, present perfect continuous, past simple and past continuous.

- A:** 1 _____ (you / ever / make) anything from wood or metal?
B: Not really. I 2 _____ (make) a metal box once at school and I 3 _____ (build) a few things for our house over the years.
A: I 4 _____ (not / do) anything like that for years, but I've been thinking of joining a craftwork evening class.
B: What kind of crafts 5 _____ (you / have) in mind?
A: Well, my neighbour 6 _____ (go) to a knitting class lately. She 7 _____ (tell) me about it the other day. It sounds really good fun.
B: 8 _____ (you / ever / knit) anything before?
A: No, but my neighbour 9 _____ (knit) all sorts of things. In fact, she 10 _____ (experiment) with all sorts of new designs.

- 7** Choose the correct option to complete the sentences.

- 1 Have you *ever / before* wondered about applying for a more creative job?
- 2 I've been writing poetry *for six years / since six years*.
- 3 He's only had one woodwork lesson *yet / so far*, but he's keen to carry on.
- 4 The number of creative subjects has fallen significantly *for the last ten years / over the last ten years*.
- 5 She's *lately / just* finished a degree in design technology.
- 6 I haven't written the talk *yet / already*, but I've got a lot of good ideas for it.
- 7 We've been learning how to make clay pots at evening class *this week / last week*.
- 8 I've never done anything like it *before / already*.
- 9 I've lived in London *since all my life / all my life*.
- 10 She's been taking dancing lessons *lately / so far*.

- 8** Put the time expressions you used in Exercise 7 in the correct category (1–3). Sometimes the expressions can go in more than one category.

- 1 Indefinite time (an unspecified time in the past): e.g. *already, never*
- 2 Unfinished time (a time started in the past and continuing now): e.g. *since Tuesday, so far*
- 3 Recent time (in the recent past): e.g. *recently*

LANGUAGE FOCUS Expressions with statistics

- 9** Choose the correct option to complete the expressions about statistics.

- 1 The vast *majority / minority / extent* of people at the open day were newcomers.
- 2 A significant *handful / deal / proportion* of the respondents in the survey were retired people.
- 3 Only a small *share / handful / amount* of people took creative studies beyond secondary school level.
- 4 The percentage of people who can read music is a tiny *fraction / branch / element* of the total population.
- 5 The number of people who follow a creative career is almost *unimportant / tiny / negligible*.
- 6 A *little / small / trivial* minority of people said creativity had no place in education.
- 7 There were *relatively / significantly / barely* few takers for the knitting course.
- 8 *Virtually / Almost / Hardly* anyone considers themselves to be completely lacking in creative talent.
- 9 Three out of *every / all / each* five wished they had had a more supportive teacher.
- 10 About one *from / in / of* four people responded negatively.

See page 141 for more information about expressions with statistics, and do Exercise 5.

- 10** Make three sentences based on the statistics in the infographic using the expressions in Exercise 9. Then compare sentences with your partner.

SPEAKING Creativity survey

11 21st CENTURY OUTCOMES

Work in pairs. Ask and answer the questions in the survey.

- 1 Did your school(s) emphasize the creative arts (music, drama, dance, creative writing, photography, etc.)?
- 2 What proportion of your own daily work or study would you say is 'creative'?
- 3 Do you feel that more or less of your time is devoted to creative activities now than when you were a child?
- 4 How much of your time outside work or study is taken up with creative pursuits?
- 5 What have you produced or created in your life that you are most proud of?
- 6 What creative skill or ability would you most like to possess?

- 12** Listen to the answers to the survey of other students in the class. Then write two or three conclusions. Use language for expressing statistics.

1.3 How talent thrives

READING What I talk about when I talk about running

- Many talented people never realize the potential of their talents. Why do you think talent translates into success for some people and not for others? Discuss possible reasons.
- Read the extract from the book *What I talk about when I talk about running* by Haruki Murakami. What three keys to successfully exploiting your talents does Haruki Murakami identify? Define each key in your own words.
- Read the article again. Choose the best answer (a–c).
 - Which adjective best describes the nature of talent, according to Murakami?
 - rare
 - unpredictable
 - unfairly distributed
 - According to Murakami, having focus is:
 - more important than having talent.
 - indispensable to success.
 - the key to thinking critically.
 - According to Murakami, when you apply your talents with focus and endurance, you will begin to notice that:
 - your body changes.
 - your mind becomes sharper.
 - your capacity for good work increases.
 - What does the example of the writer Raymond Chandler tell us?
 - Discipline is very important.
 - Even talented people make mistakes.
 - We need to be in the right place at the right time.
- What overall lesson do you think we should take from Murakami about jobs which use our talents? Do you agree with this? Why? / Why not?
- Find the words and expressions in bold in the article. What do you think they mean? Then answer the questions.
 - What are the **pre-requisites** for a happy marriage?
 - Tears, anger and joy are all examples of things that can **well up**. What usually happens next when an emotion wells up inside us?
 - Would it be fun to play tennis with someone whose game was **erratic**? Why? / Why not?
 - If someone won a game or match **hands down**, how easily did they win?
 - If you return to a country ten years after first visiting it and the changes are **imperceptible**, how much has changed?
 - For what tasks or jobs is patience **a must**? Why do you say this?

VOCABULARY Creativity collocations

- Match the verbs (1–9) with the nouns (a–i) to make expressions about creativity and originality.

Verbs

- have
- come up with
- express
- come at
- take up
- devote
- break with
- follow
- build on

Nouns

- yourself freely
- yourself to your work
- your own path
- a new idea
- a flash of inspiration
- the experience of others
- something from a different angle
- a new hobby
- convention

- Complete the collocations. Use the verbs from Exercise 6.

- In 1825, James Clark, who worked in his brother's tannery making sheepskin rugs, _____ a brainwave. Why not use all the sheepskin offcuts to ... ?
- In the 1970s, Cadbury's, the chocolate bar manufacturer, _____ tradition and produced a bar that had ...
- Bob Simon _____ motorcycling at the age of 70, saying that taking risks is a good way to ...
- Sarah Tansley, the headteacher at Kendal Primary School, is new to education having _____ it from an unusual direction. For forty years she ...
- Terezinha da Silva has _____ an invention to bring clean water to people living in the slums of São Paulo, using dirty rainwater from people's roofs. Da Silva ...

- Work in pairs. Discuss possible ways of completing the sentences in Exercise 7. Compare your answers with another pair and then check with the information on page 176.

SPEAKING Learning from experience

9 21st CENTURY OUTCOMES

What lessons have you learned from your work, studies or creative / leisure activities? Think about these areas and make notes.

- How to be efficient / good at a particular activity
- How to improve / make progress
- How others can help you in this activity / How to collaborate successfully with others
- How to balance this activity with other things in your life

- Work in small groups. Discuss the lessons you have learned and the experiences that helped you discover these things. Which lesson did you find most useful?

What I Talk About When I Talk About Running

In every interview I'm asked what's the most important quality a novelist has to have. It's pretty obvious: talent. No matter how much enthusiasm and effort you put into writing, if you totally lack literary talent you can forget
5 about being a novelist. This is more of a pre-requisite than a necessary quality. If you don't have any fuel, even the best car won't run.

The problem with talent, though, is that in most cases the person involved can't control its amount or quality. ...

10 Talent has a mind of its own and wells up when it wants to, and once it dries up, that's it. Of course certain poets and rock singers whose genius went out in a blaze of glory – people like Schubert and Mozart, whose dramatic early deaths turned them into legends – have a certain appeal,
15 but for the vast majority of us this isn't the model we follow.

If I'm asked what the next most important quality is for a novelist, that's easy too: focus – the ability to concentrate all your limited talents on whatever's critical at the
20 moment. Without that you can't accomplish anything of value, while, if you can focus effectively, you'll be able to compensate for an erratic talent or even a shortage of it. I generally concentrate on work for three or four hours every morning. I sit at my desk and focus totally on what
25 I'm writing. I don't see anything else, I don't think about anything else. ...

After focus, the next most important thing for a novelist is, hands down, endurance. If you concentrate on writing three or four hours a day and feel tired after a week of this,
30 you're not going to be able to write a long work. What's needed for a writer of fiction – at least one who hopes to write a novel – is the energy to focus every day for half a year, or a year, two years. ...

Fortunately, these two disciplines – focus and endurance – are different from talent, since they
35 can be acquired and sharpened through training. You'll naturally learn both concentration and endurance when you sit down every day at your desk and train yourself to focus on one point. This is a lot like the training of muscles ... gradually you'll expand the limits of what you're able to do. Almost imperceptibly you'll make the bar rise. This involves the same process as jogging every day to strengthen your muscles and develop a runner's physique. ... Patience is a must in
40 this process, but I guarantee the results will come. ... The great mystery writer Raymond Chandler once confessed that even if he didn't write anything, he made sure he sat down at his desk every single day and concentrated. ...

Most of what I know about writing I've learned through running every day. These are practical, physical lessons. ... I know that if I hadn't become a long-distance runner when I became a
45 novelist, my work would have been vastly different.



1.4 It's not really my thing

READING Sing while you work

- 1 Work in pairs. Discuss the questions. Then read the extract from the article and compare your answers.
 - 1 When people feel bored or disengaged at work, how does this affect the company they work for?
 - 2 What kind of things can companies offer employees to keep them engaged?
- 2 What do you think the 'benefits' mentioned in the last sentence of the article are? Make a list. Then compare your answers with the statements on page 175.



Sing while you work

Statistics tell us that around seventy per cent of employees are disengaged in their jobs and that 36 per cent dream of having more creative roles and are considering moving to another company. For companies those are worrying, and potentially expensive, statistics. Because disengagement from work is high, companies are constantly on the lookout for new ways to keep employees motivated and to switch their focus from the frustrations of more humdrum work tasks.

One such idea is forming a company choir. This was the subject of a TV series in the UK, *The Choir: Sing while you work*, where a professional choirmaster, Gareth Malone, attempted to turn a group of employees with little or no singing experience into a respectable choir. The choir is composed of employees from all parts of the company and once they have been trained to a certain standard they then represent the company in singing competitions against other company choirs. The benefits to both employees and the company are numerous. For example, participants said that ...

LISTENING A company choir

- 3 Listen to a conversation between two employees at a company where a choir has been set up. Complete the table.

Who	Speaker A (Woman)	Speaker B (Man)
likes the idea?		
can sing?		
wants to participate?		

- 4 Listen to the conversation again. Look at the Useful language box. Which expressions do the speakers use? Discuss with your partner what the speakers used the phrases to talk about.

DESCRIBING LIKES AND TALENTS

Describing likes and dislikes

I'm (really) in favour of / against ...
 I'm a (big) fan of ...
 I'm (quite) keen on / fond of ...
 I'm (not) really into ...
 I (do / really) like / love ...
 It's / That's not (really) my (kind of) thing ...
 I can take it or leave it.
 I can't (really) get excited about ...
 It appeals / It doesn't really appeal to me.
 I'm not so keen on ...

Describing talents and abilities

I'm (quite) good at ...
 He's a born (linguist).
 You're a natural.
 I'm no good at ... / I'm not great at ...
 I can't ... to save my life.
 I have a / no talent for ...
 I'm hopeless at ...

Pronunciation Emphasis and de-emphasis

- 5a Read the sentences. Listen and underline the stressed words.

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

- 5b What is the difference in meaning when *quite* is stressed and when it isn't?

SPEAKING Describing likes and talents

- 6 Work in pairs. Think of an activity that could benefit people working for an organization similar to the activity you read about on page 16. Discuss how the activity would be organized.
- 7 Work with a new partner. Take turns to present your activities. Then discuss if your talents are suited to the activities and if you would like to sign up. Act out conversations like the conversation in Exercise 3. Use the expressions in the Useful language box on page 16 to help you.

WRITING A progress report

- 8 Read the progress report about a new company initiative to make the workplace more fun. Did the initiative have the desired results? Do you like these ideas?

1

This is a short report on the progress we have made since the decision (EGM, 12th Nov) to hold monthly theme days within the company.

2

We have held two theme days so far, in January and April. The first was a healthy eating day, where employees were asked to bring in a healthy lunch for a colleague in another department. Our aim was to raise health awareness and also to encourage inter-departmental collaboration.

3

The second was a 'Brighten a Space' day where employees worked together to make photo displays in areas of the building that seemed dull. The purpose of this was to make the office a more pleasant place and to create images that reflected the company's values.

4

There was an extremely positive response to both initiatives – participation rates were around 90% and 75%. In the follow-up questionnaires, 94% of participants expressed appreciation of the theme days and 88% said they would be keen to do more. Even more significantly, two employees have since started their own healthy eating campaign, posting recipe ideas on the company's intranet. A 'Happy Work Environment' group has also been formed to come up with improvements for the office space. No specific research has been conducted yet on improvements in collaboration or on whether people feel more inspired in their environment, but anecdotal evidence points to both these results.

5

The next planned theme day will be in June on the theme of 'Team Exercise'. Details have to be finalized, but our intention is to organize a contest involving physical activities.

- 9 Work in pairs. Read the report again. Look at each paragraph in the report. What is the function of each one?

Writing skill Nominalization

- 10a Look at the sentence from the report and notice how the meaning of the underlined noun can be expressed using a verb. Then rewrite the sentences (1–4). Change the underlined nouns to phrases with verbs.

Our aim was to raise health awareness.
We aimed to raise health awareness.

- 1 There was an extremely positive response to both initiatives.
Employees _____.
- 2 94% of participants expressed appreciation of the theme days.
94% of participants said they _____.
- 3 A group has also been formed to come up with improvements for the office space.
A group has also been formed to come up with ways we _____.
- 4 Our intention is to organize a contest involving physical activities.
We _____.

See page 141 for more information about nominalization, and do Exercise 6.

- 10b Rewrite the sentences. Nominalize the underlined verb phrases. You may need to make other changes.

- 1 We were attempting to encourage more collaboration.
It was _____.
- 2 Participation rates have increased significantly.
There has _____.
- 3 Some people resisted the idea at first.
There was _____.
- 4 We don't intend to repeat this exercise.
We have _____.
- 5 It was decided to test the idea on a small section of employees.
A _____.
- 6 It was interesting to see how employees reacted to the initiative.
It was interesting to see _____.

11 21st CENTURY OUTCOMES

Write a progress report on one of the initiatives that you discussed in Exercises 6 and 7. Include details of the activity, the results (its success) and the next steps. Write 200–300 words.

- 12 Work in pairs. Exchange your reports. Use these questions to check your partner's report.

- Have they introduced the subject of the report?
- Have they explained the results?
- Have they outlined the next step or steps?
- Are there one or two examples of nominalization?