

VOICES

HELEN STEPHENSON WITH BILLIE JAGO

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Scope and sequence

1 Encounters

Pages 10–21



GRAMMAR

perfect structures;
distinguishing
between words with
similar meanings

VOCABULARY

encounters with
people; precious
finds and
possessions

PRONUNCIATION

using chunking
and intonation in
complex sentences;
saying words that
are difficult to
pronounce

2 Fresh ideas

Pages 22–33



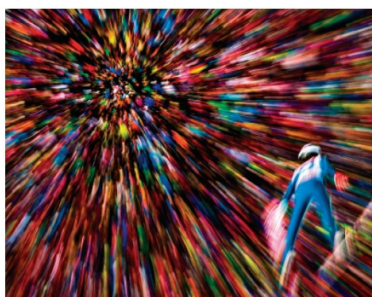
multi-word verbs;
irreversible word
pairs

features and
benefits of new
ideas; noun
suffixes related
to creating ideas

saying consonant
clusters across
word boundaries;
understanding
consonant clusters
across word
boundaries

3 On the move

Pages 34–45



modals and related
verbs; hedging in
spoken English

ways of moving;
making life
choices

using emphatic
stress when
hedging;
understanding
consonant sound
changes within and
between words

4 The arts

Pages 46–57



discourse markers;
using the present
tense to tell stories

music; oral
narratives

adapting your
pronunciation;
stressing words to
engage listeners

5 Sciences

Pages 58–69



adding emphasis
with cleft sentences;
negative and limiting
adverbials

describing
health benefits;
suffixes related
to research

saying vowels and
diphthongs: length;
saying longer
vowels before
voiced consonants

READING	LISTENING	WRITING	COMMUNICATION SKILL	CRITICAL THINKING	USEFUL LANGUAGE
an extract from a novel; using a dictionary	an explorer talks about a precious find; using mindmaps to help predict what you might hear	a follow-up email; structuring a message	adapting to different personality types	analysing characters	adapting to different personality types; making plans and suggestions
a biography about a scientist; creating a timeline	explorers talk about where their ideas come from; understanding accents: consonant sounds	a proposal; explaining causes and results	encouraging creative problem solving	applying ideas in different contexts	describing a product's features and benefits; encouraging creative problem solving
an extract from a non-fiction book; identifying different ways to indicate cause and effect	explorers talk about their relationship to place; inferring opinions	an email to confirm arrangements; making formal arrangements	supporting others through change	evaluating solutions to problems from different perspectives	supporting others through change
forum posts and poems; identifying and analysing arguments	an explorer talks about oral storytelling traditions in the Caribbean; understanding fast speech (1): final consonants	an online film review; hooking the reader in a review	using humour in international communication	identifying logical fallacies in arguments	using humour in conversations; writing film reviews
an article about two surgeons who are also artists; summarizing the ideas in a text using a Venn diagram	explorers talk about the role of narrative in science; using abbreviations when taking notes	a video brief; supporting a text with images	convincing someone who questions the evidence	assessing supporting evidence	trying to convince someone

Scope and sequence

		GRAMMAR	VOCABULARY	PRONUNCIATION	
6	Redesigning our world Pages 70–81		alternative conditional forms; compound adjectives	representation; design	using the correct stress on words with suffixes; stressing key words and using pauses
7	Same but different Pages 82–93		the continuous aspect; homophones and homographs	similarities and differences; using the voice	understanding /ʌ/, /əʊ/ and /aɪ/ across accents; feeling comfortable with your accent
8	Nature Pages 94–105		dependent prepositions; the definite article used with natural features	natural talent; natural world	saying /dʒ/, /tʃ/ and /ʃ/; adapting your pronunciation to say /w/, /v/, and /b/
9	Fashion and trends Pages 106–117		ellipsis and substitution; expressing change and trends	fashion; green business trends	saying elided expressions with the correct stress; saying consonants clearly
10	Time Pages 118–129		the future in the past; expressions with take	expressions with time; expressions related to the passing of time	saying /r/ vs /l/ at the end of words; saying voiceless consonants in stressed syllables

READING	LISTENING	WRITING	COMMUNICATION SKILL	CRITICAL THINKING	USEFUL LANGUAGE
an article about maps; summarizing with a visual concept map	explorers talk about design fails and successes; learn new words and phrases while listening	a report about website design; writing from visual data	accommodating your conversation partner	identifying the writer's opinions	accommodating your conversation partner; referring to different aspects of a subject
an extract from a memoir; dealing with unknown words in literary texts	three conversations relating to different aspects of the voice; dealing with non-linguistic challenges	an opinion essay; structuring an argument	finding your voice in English	understanding analogies in literature	managing the impression you make; expressing opinions in an impersonal way
an opinion article about modified and lab-grown foods; creating an outline of a text	explorers talk about significant experiences in nature; understanding fast speech (2): merging and disappearing sounds	an essay suggesting solutions to problems; using cautious language	confronting difficult issues	understanding and avoiding biases	confronting difficult issues; discussing effects and solutions
a blog post about toys and games; using topic sentences	a news report about green business trends; understanding hedging	an anecdote; starting a story	increasing your trustworthiness	recognizing commercial interests	increasing trustworthiness; describing problems with clothes, shoes and accessories
an article about rhythm; finding meaning: using definitions	five conversations about time; synthesizing information from multiple sources	a letter; making a personal timeline	managing turn-taking in group conversations	evaluating the degree of certainty	managing turn-taking

Meet the explorers



ALEC JACOBSON

Lives: Canada

Job: I'm a journalist, photographer and adventurer. My goal is to shine a light on important issues and give a voice to the people who experience them first hand. I do that by taking photos and telling human stories.

What would you be doing if you weren't doing this job? My parents keep asking me that question!

Find Alec: Unit 6



ALISON WRIGHT

Lives: US

Job: I'm a photographer, author and speaker. I've travelled to more than 150 countries and have written ten books, including one about how I recovered after a terrible bus crash in Laos. I enjoy sharing my photographs and stories with travellers.

What advice would you give someone who wants to explore the world?

Have a sense of purpose. I really love my work because it gets me so much deeper into the culture than just an average traveller.

Find Alison: Unit 10



ALYEA PIERCE

Lives: US

Job: I'm a performance poet and educator. I work with young people to help them find their voice through creative writing and theatre. As a black woman writer, I am also interested in telling the stories that are not being told.

Where is 'home'? Home for me is anywhere close to nature and art.

Find Alyea: Unit 4



ANDREJ GAJIĆ

Lives: Albania

Job: I'm a shark research scientist. I work in the conservation of sharks and study the diseases caused by sea pollution in the Mediterranean and other marine environments. I'm also a biology professor, author, underwater photographer and pilot of remotely operated underwater vehicles.

Describe yourself in three words:

Committed, enthusiastic, focused.

Find Andrej: Unit 2



ANUSHA SHANKAR

Lives: US

Job: I'm a wildlife biologist – and interested in how animals live in extreme conditions. I'm a PhD student at Stony Brook University in New York and my research is on hummingbirds and how they save energy.

How many languages do you speak?:

I can speak about five languages. English is my best, Spanish second best, and then Tamil, Hindi and Malayalam in order of fluency.

Find Anusha: Unit 3



CAROLINA CHONG MONTENEGRO

Lives: Australia

Job: I am a fisheries ecologist and am also doing research for my PhD at the University of Queensland. I'm studying a kind of grouper fish from the Tropical Eastern Pacific, which has become rare because of too much fishing.

What advice would you give to someone who wants to explore the world?

Don't be afraid to go by yourself. It can be challenging, but it's worth it.

Find Carolina: Unit 7



FRANCISCO ESTRADA-BELLI

Lives: US

Job: I'm an archaeologist and I run an archaeological project in the Maya Biosphere Reserve in Guatemala. I have written about the Maya civilization and I'm also an assistant professor at Tulane University in New Orleans.

If you didn't do this job, what do you think you'd be doing?: I never wanted to do anything but archaeology. I'd be lost if I didn't do this.

Find Francisco: Unit 2



GABBY SALAZAR

Lives: US

Job: I'm a conservation and wildlife photographer. Now, I'm also a doctoral student. I'm studying how environmental images and education change how people feel about the environment and the actions they take to protect it.

What did you want to do when you were younger?

I wanted to be a Broadway singer (I had a lot of confidence, but not so much singing talent!). I also wanted to be a pastry chef because I love sweets.

Find Gabby: Unit 7



IMOGEN NAPPER

Lives: UK

Job: I'm a marine scientist, specializing in plastic pollution. My work recently helped stop the use of microbeads in cosmetics all over the world. With National Geographic, I'm working to identify technology that can catch the tiny microplastic fibres that enter the water when clothes are washed.

What do you do to relax? Play my guitar (badly)!

Find Imogen: Unit 4



NORA SHAWKI

Lives: Egypt

Job: I'm an archaeologist and spend my time digging and doing research. Now, I'm working in the Delta in Egypt to try to protect areas that are being taken over by the modern world.

Describe yourself in three words:

Goofy, curious and fun.

Find Nora: Unit 9



JEFF KERBY

Lives: Denmark

Job: I'm an ecologist and photographer, interested in how climate and the seasons affect how species interact with each other in extreme environments. I'm also a photojournalist. I want my stories to show people that we need to protect the Earth.

What's your signature dish to cook?

Salsa – using very fresh and simple ingredients.

Find Jeff: Unit 8



**PABLO 'POPI'
BORBOROGLU**

Lives: Argentina

Job: I'm a marine biologist and I specialize in penguins and marine conservation. I am president of the Global Penguin Society, an international conservation group that protects the world's penguins. I'm also currently leading a worldwide effort to help penguins by creating protected areas on both land and sea.

What's your fondest memory?

Listening to my grandmother's stories about penguins when she visited them 100 years ago in Patagonia.

Find Pablo: Unit 5



MARIA FADIMAN

Lives: US

Job: I'm a conservationist, studying the relationship between people and plants. I work mostly in rural areas with a special interest in the rainforests of Latin America. I am also an associate professor at Florida Atlantic University.

What do you miss when you are away from home? My family and my cats. And pizza.

Find Maria: Unit 8



REBECCA WOLFF

Lives: Canada

Job: I'm a researcher in the Andes of Peru and Ecuador. I look at the relationship between people and their environment and study how our environments can make us feel healthy or unhealthy.

How many languages do you speak?

I speak English and Spanish fluently. I also speak a little bit of French, Hindi and Quechua.

Find Rebecca: Unit 3; Unit 6



MIKE GIL

Lives: US

Job: I'm a marine biologist. I am interested in understanding how animal social networks can shape ecosystems that provide valuable services to people. I'm also very involved in teaching people about science.

What do you always take with you when you travel? No matter what: a toothbrush and a positive attitude – both simply make life better anywhere.

Find Mike: Unit 1



TERESA CAREY

Lives: US

Job: I'm a science journalist and sailor. In 2008, I sailed the ocean on a small boat with only my cat for company. After many years as a professional sailor, I wanted to tell more science stories. I hope to inspire people to come together and create solutions.

What did you want to do when you were younger? What didn't I want to do?! I wanted to do everything!

Find Teresa: Unit 5



Grace meets her great-granddaughter, named after her, for the first time, in St Francis hospital, Columbus, Georgia, US.



1

Encounters

GOALS

- Use a dictionary to understand a literary extract
- Use the perfect aspect to talk about events as seen from a later point
- Talk about encounters; describe finds and possessions
- Use mindmaps to help predict what you might hear
- Learn to adapt to different personality types
- Write a follow-up email

1 Work in pairs. Discuss the questions.

- 1 Look at the photo. What do you think Grace wants to say to her great-grandchild?
- 2 How might her relationship with her great-grandchild make a difference to her life?

WATCH

2 1.1 Watch the video. Answer the questions.

NATIONAL GEOGRAPHIC EXPLORER



MIKE GIL

- 1 What was Mike's first impression of his PhD advisor? How was it inaccurate?
- 2 What was Mike's first impression of his college professor? What influence did the professor come to have on him?

3 Make connections. Discuss the questions.

- 1 Have you ever formed a first impression that turned out to be accurate? What happened?
- 2 Have you ever formed a first impression that turned out to be wrong? What happened?

1A

First impressions

LESSON GOALS

- Use a dictionary to understand an extract from a novel
- Analyse characters in a novel
- Talk about a first encounter

READING

1 Work in pairs. Discuss the questions.

- 1 How often do you meet new people?
- 2 The book *Anne of Green Gables* is a children's classic written in 1908. Have you heard of it or seen a film of it?
- 3 Read the introduction to the book on page 13. What do you think is going to happen next?

2 Skim the novel extract. Answer the questions.

- 1 How does Matthew feel about meeting Anne?
- 2 How does Anne feel about meeting Matthew?
- 3 Who does most of the talking?

3 Look at the Reading skill box. Then choose the best dictionary definition (a–f) for each word (1–6) from the extract. For a–c you will also need to choose the correct meaning.

READING SKILL Using a dictionary

When looking words up in a dictionary, ask yourself:



- Does the word have more than one meaning? Use the context to help identify the most relevant meaning, as well as the correct part of speech.
- Is the word part of a longer word, an expression or a phrase? You may be able to look up the whole phrase or expression.
- Is the word useful to learn? Many dictionaries show whether the word is frequently used or is more formal, literary or old-fashioned.

- 1 spare (line 1)
- 2 shabby (line 2)
- 3 dwell (line 9)
- 4 marble (line 9)
- 5 scrawny (line 11)
- 6 worldly (line 19)

- a i *n* a small ball made of coloured glass
- ii *n* a type of hard stone
- b i *n* an extra thing you keep in case you need it
- ii *adj* not being used at the present time
- iii *v* save somebody from pain or unpleasantness

- c i *adj* having experience and knowledge of life
- ii *adj* of possessions, all that someone owns
- d *adj* very thin
- e *v* (literary) live in a certain place
- f *adj* old and in bad condition

4 Look at the Critical thinking skill box. Then look at adjectives 1–8. Do they describe Anne (A) or Matthew (M)? Tick (✓) the correct answer. Where possible, underline any parts of the extract that tell you.

CRITICAL THINKING SKILL Analysing characters



When you 'meet' a person in fiction, you form an impression of their character and personality. Understanding how an author has helped form your impression will make you understand the writer's technique and the story better. When you analyse your first impression, ask yourself:

- What words, if any, **describe** the character? Look for adjectives and adverbs e.g. *happy* or *shyly*
- What actions **show** the character's personality? Look for things the person does or doesn't do that reveal the sort of person they are.

	A	M		A	M
1 confident	<input type="checkbox"/>	<input type="checkbox"/>	5 optimistic	<input type="checkbox"/>	<input type="checkbox"/>
2 adventurous	<input type="checkbox"/>	<input type="checkbox"/>	6 talkative	<input type="checkbox"/>	<input type="checkbox"/>
3 nervous	<input type="checkbox"/>	<input type="checkbox"/>	7 quiet	<input type="checkbox"/>	<input type="checkbox"/>
4 responsible	<input type="checkbox"/>	<input type="checkbox"/>	8 happy	<input type="checkbox"/>	<input type="checkbox"/>

5 Work in pairs. Discuss the questions.

- 1 What else do we learn about Anne and Matthew from the extract?
- 2 What kind of person do you imagine Marilla to be? Why? How do you think she will react to Anne?

SPEAKING

6 Work in pairs. Can you think of an interesting first encounter you have had? Talk about it and ask and answer follow-up questions. Could you use any of the characteristics mentioned in Exercise 4 to describe the person you met?



INTRODUCTION

Matthew Cuthbert, a sixty-year-old farmer, lives and works with his sister Marilla on their farm called Green Gables. The pair have decided to adopt an orphan boy – a boy with no living parents – to help them run the farm. However, when Matthew goes to the railway station of the local town, Bright River, expecting to meet the boy for the first time, he discovers that a girl has arrived instead. Matthew, a shy person, is shocked and surprised. As he worries about how to introduce himself, the girl – eleven-year-old Anne Shirley – takes control of the situation.

Chapter 2

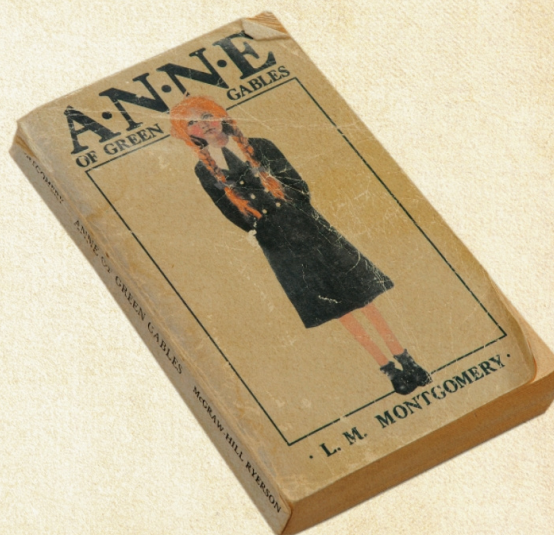
1 ... Matthew, however, was spared the ordeal of speaking first, for as soon as she concluded that he was coming to her, she stood up, grasping with one thin, brown hand the handle of a shabby, old-fashioned carpet-bag; the other she held out to him.

‘I suppose you are Mr Matthew Cuthbert of Green Gables?’ she said in a peculiarly clear, sweet voice. ‘I’m
5 very glad to see you. I was beginning to be afraid you weren’t coming for me and I was imagining all the things that might have happened to prevent you. I had made up my mind that if you didn’t come for me tonight, I’d go down the track to that big, wild cherry tree at the bend, and climb up into it to stay all night. I wouldn’t be a bit afraid, and it would be lovely to sleep in a wild cherry tree all white with bloom in the moonshine, don’t you think? You could imagine you were dwelling in marble halls, couldn’t you? And I was
10 quite sure you would come for me in the morning, if you didn’t tonight.’

Matthew had taken the scrawny little hand awkwardly in his; then and there he decided what to do. He could not tell this child with the glowing eyes that there had been a mistake; he would take her home and let Marilla do that. She couldn’t be left at Bright River anyhow, no matter what mistake had been made, so all questions and explanations might as well be
15 deferred until he was safely back at Green Gables.

‘I’m sorry I was late’, he said shyly. ‘Come along. The horse is over in the yard. Give me your bag.’

‘Oh, I can carry it’, the child responded cheerfully. ‘It isn’t heavy. I’ve got all my worldly goods in it, but it
20 isn’t heavy. And if it isn’t carried in just a certain way the handle pulls out – so I’d better keep it because I know the exact knack of it. It’s an extremely old carpet-bag. Oh, I’m very glad you’ve come, even if it would have been nice to sleep in a wild cherry tree.
25 We’ve got to drive a long piece, haven’t we? Mrs Spencer said it was eight miles. I’m glad because I love driving. Oh, it seems so wonderful that I’m going to live with you and belong to you. I’ve never belonged to anybody – not really.’



From *Anne of Green Gables* by L.M. Montgomery

EXPLORE MORE!

Search online for ‘how to make a good first impression’ for tips and ideas about making first encounters positive.

1B

The start of something special?

LESSON GOAL

- Talk about encounters with people
- Talk about events as seen from a later point
- Learn to say complex sentences clearly

SPEAKING

1 Work in pairs. Look at the photo and discuss the questions.

- 1 How do you think these two people might have got talking? Improvise a short conversation.
- 2 Can you remember a time you started talking to someone like this? What happened?

VOCABULARY

2 Read the sentences. Decide whether the expressions in bold suggest: a) a good; b) a poor; c) an unexpected start to a relationship.

- 1 I **bumped into** him outside my flat. **It turns out** we're neighbours! We **struck up a conversation** and realized we have a lot in common!
- 2 I **didn't think much of** him to begin with. My first impression was that he was a bit **distant**.
- 3 I thought the **conversation flowed** really naturally. I may have talked too much, though! I hope I didn't **come across as** over-confident.
- 4 They were both so **approachable**, even though they're a lot older than me. And they really **took me under their wing**.
- 5 We met at one of those conferences where you **get thrown together**. We **just happened to** be in the same place at the same time.

3 Work in pairs. Using words and expressions from Exercise 2, make five questions to ask other classmates about their experiences of meeting new people. Then change partners and ask them your questions.

Go to page 135 for the Vocabulary reference.

READING FOR GRAMMAR

4 Read the three accounts of chance encounters on page 15. Which account (Citra's, Károly's or Travis's) describes ...

- a coincidence?
- the start of a long-term relationship?
- an encounter with someone famous?

5 Work in pairs. Underline all the examples of perfect structures (*have* + past participle) in the chance encounter texts. Then answer questions 1–3. Read the Grammar box to check.

GRAMMAR Perfect structures

Use perfect structures to look back at past, present and future events from a later point in time.


I asked her what she'd been doing there.

Perfect forms can also be used ...

- as an infinitive: *someone who just happened to have met my daughter?*
- after a modal: *The woman must have noticed ...*
- with -ing forms: *having grabbed that empty double seat on a crowded bus, ...*

Go to page 145 for the Grammar reference.

- 1 What is the perspective of the person talking in each case, relative to the event they describe?
- 2 What form of the structure is used after:
 - a) a modal verb? b) the preposition *to*?
 - c) other prepositions?
- 3 Look at the examples with no subjects. What is the subject of a) *having grabbed*? b) *to have met* and c) *having said*?

6  1.1 Complete the sentences using the verbs in brackets in a perfect form. Then listen to check.

- 1 I still don't understand why we _____ (never / say) hello until that day.
- 2 I'm really pleased _____ (meet) you, but this is my stop.
- 3 Evgeny and Lily are getting married after _____ (insist) they would wait five years.
- 4 How do you know about my new job? Who _____ (you / talk) to?
- 5 I decided I might as well go to the supermarket, _____ (wake up) at four.
- 6 Tomorrow's too soon. The invitation _____ (not / arrive) by then.



CHANCE ENCOUNTERS

Most journeys aren't very memorable, but every now and then, having grabbed that empty double seat on a crowded bus, train or plane, you end up sitting next to someone fascinating, unforgettable ... special. Chance encounters like these can be life changers.

Citra

I was so nervous going to Jakarta, the capital, for the first time by myself. The woman next to me on the bus must have noticed I'd been crying and was very kind. She took me under her wing after that and, incredibly, we're still friends to this day. She and I get together regularly for lunch in Jakarta. In fact, we'll have been seeing each other like that for eight years next month.


Károly

In 2018 I was in Berlin. It was my first time there, and I didn't know anyone. Anyway, in this café I struck up a conversation with a woman who told me she'd worked in Hungary, where I'm from. I asked her what she'd been doing there and if she ever visited Dunaújváros, the town I grew up in. Not only had she been there, but it turns out she'd been to my favourite diner and knew my daughter! What are the odds of getting into conversation with someone in another country who just happened to have met my daughter hundreds of kilometres away?

Travis

I'd been in Ohio and was struggling to get home, it having snowed so much the previous few days. After three cancelled flights I was finally on my way home. This lady with an accent I didn't recognize was sitting next to me. She was very approachable and we got chatting. It turned out she was a musician from Mali. After having said our goodbyes at the airport, I got into a taxi. My driver was Nigerian, so I told him the story. He freaked out when he heard who I'd been talking to. So I gave him an autograph she'd given me. Her name didn't mean much to me, but apparently she's a really big name if you know anything about the West African music scene.

PRONUNCIATION AND SPEAKING

- 7  1.2 Look at the Clear voice box. Then listen to sentences 1–3. Mark pauses with a line |. Notice any intonation changes.

CLEAR VOICE

Using chunking and intonation in complex sentences



To make the structure of sentences with more than one clause easier to follow, speakers can use slight pauses to divide them into 'chunks'. Speakers might signal the beginning and end of chunks using changing intonation. For example, a rising intonation could suggest that the sentence is incomplete.

- 1 I decided | I might as well go to the supermarket having woken up at four.
 - 2 I'd been in Ohio and was struggling to get home, it having snowed so much the previous few days.
 - 3 They are getting married after having insisted they would wait five years.
- 8 Practise saying the sentences from Exercise 7.
- 9 Work in small groups. Think of a person you dream of meeting. Imagine you have met them and make up a story about the encounter. Tell your group about it as if it happened a few years ago.

EXPLORE MORE!

Find true accounts online of other chance encounters. Search for 'chance + encounters + strangers'.

1C

A precious find

SPEAKING

1 Work in pairs. Discuss the questions.

- 1 What interesting objects have you found ...
 - a while travelling?
 - b on a walk in your city?
 - c in your own house?
- 2 Which of these objects might you keep if you stumbled upon them? Why? / Why not?

a colourful stone or seashell
 a piece of old china, e.g. a cup or plate
 an old photo of you a letter an expensive watch

LISTENING

NATIONAL GEOGRAPHIC EXPLORER

2 You're going to listen to Mike Gil talk about the object in the photo. Work in pairs. Look at the Listening skill box. Then, using the headings in the mindmap, try to predict words and phrases Mike might use.



3 1.3 Listen and try to complete the mindmap with what Mike says. Compare with a partner.

4 1.3 Listen again. Try to add to your notes from Exercise 3. Discuss the questions.

- 1 What does Mike believe about our relationship with objects?
- 2 Why is the shell important to him?

LESSON GOALS

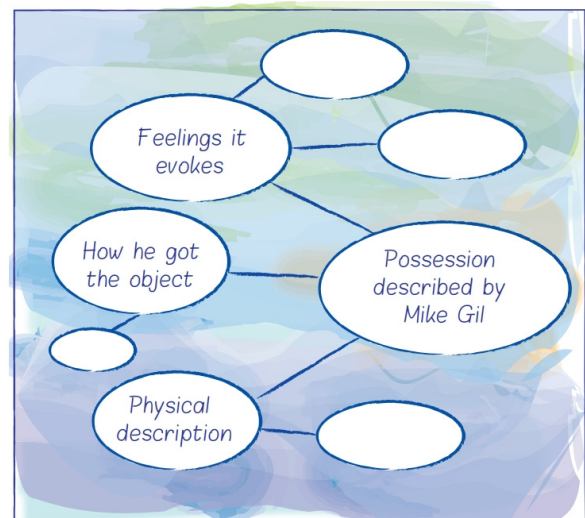
- Use mindmaps to help predict what you might hear
- Discuss important finds and possessions
- Say words with difficult pronunciation
- Distinguish between words with similar meanings

LISTENING SKILL

Using mindmaps to help predict what you might hear



Before listening, it might help to use a mindmap to note down ideas for words or phrases you're likely to hear. For example, when listening to descriptions, you might hear words describing shape, size, where an object was found and how someone feels about it. If you don't understand part of the description, listen for synonyms and definitions – the speaker is likely to use more than one way to describe the same thing.



VOCABULARY


5 Use these phrases to summarize what Mike said. Use a dictionary to check the meaning of any new vocabulary. Then check in the audioscript on page 168.

feel emotionally/deeply attached to
 has sentimental value for me
 aesthetically pleasing
 (collect things) of all shapes and sizes
 a vivid/vague memory/recollection it takes me back to
 it evokes emotions/memories of
 stumble across/upon be/serve as a manifestation of

Go to page 135 for the Vocabulary reference.

- 6 Rewrite the sentences using the words in bold, so that the sentences have the same meaning. Use three or four words in each gap.
- I remember very well the day I found this seashell. **vivid**
I _____ of the day I found this seashell.
 - This old photo is very valuable to me, emotionally speaking. **sentimental**
This old photo has great _____ me.
 - My house is really crammed with all sorts of furniture. **shapes**
My house is really crammed with furniture of _____.
 - I found this old bus ticket in a drawer the other day. Just touching it takes me back to that trip. **evoke**
I only need to touch this ticket to _____ that trip.
 - I have a deep connection to this old toy. **attached**
I feel _____ this old toy.
- 7 Change the objects in Exercise 6 so that the sentences are true for you. Discuss in pairs.

PRONUNCIATION

- 8  14 Look at the Clear voice box. Then listen to the sentences from Exercise 6. Practise saying the words that are difficult for you to pronounce.

CLEAR VOICE

Saying words that are difficult to pronounce

The spelling of words in English often has little connection to how words are pronounced. Many words also have letters that are silent; other words might look similar to words in your first language, but be pronounced quite differently. Finally, some English sounds might not exist in your first language. Make a note of the pronunciation of new vocabulary and practise as much as you can. Record your voice if it helps.



- 9 Read the Focus on box. Then look at these words. Can you think of one similar word for each? How is their meaning and use different? Discuss in pairs. You can use a dictionary to help.

attached to come across emotional evoke vague

FOCUS ON Distinguishing between words with similar meanings

Some words (e.g. *vivid* and *vibrant*) can have very similar meanings. However, often they do not collocate with the same words. For example, although you can talk about both *vivid/vibrant colours*, you can only talk about a *vivid/vibrant memory*.

Similar words are also often used to convey slightly different ideas. For example, *vibrant* suggests something is exciting and full of life, while *vivid* suggests something (e.g. a *memory* or *description*) is strong and detailed.

When you look up words with similar meanings, it is important you check both what their specific meaning is and what words they collocate with.

Go to page 146 for the Focus on reference.

- 10 Look at these pairs of words with similar meanings. Complete sentences a and b below with the correct form of one of the words.

awake / evoke emotional / sentimental
vague / ambiguous

- a She had a _____ suspicion that he wasn't telling the truth.

b A number of the points included in the report were highly _____.
- a The chance meeting _____ the old feelings.

b The sound of rain always _____ memories of my childhood in Cambodia.
- a Why are you so _____ about these ugly old shoes?

b The last few weeks have been tough. I think he might need our _____ support.

SPEAKING

- 11 Think about an object you have come across at some point that is important to you. In pairs discuss ...
- what it looks like and the story behind it is (how, when and where you found it).
 - what memories or emotions it evokes for you.
 - how it reflects who you are.
 - whether you'd ever consider throwing it away.