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# SPEAK YOUR MIND

**WORKBOOK**

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## READING

 MAKE INFERENCES

Inferences are the things we understand without the writer actually saying them. As we read, we gather clues about how the writer feels. If, for example, a critic has only negative things to say about a painter and his work, we can infer that the critic does not like the paintings. The writer does not need to say it. It is implied.


A Read the text and choose *True or False*.

## Employing Creative People

**1** Unfortunately, creativity is just one of those things that can't be measured accurately. However, if you want to employ creative people, there are various puzzles you can give them to see how sharp they are. Their reactions to the puzzles will tell you a lot, starting with those people who look at you strangely when you ask the question. It may be an odd question, and it may seem out of context in a job interview situation, but the fact that someone is not even prepared to consider it is going to tell you enough to know that this candidate is probably not for you. The reason? Life does not follow a fixed path, and problems are not ordinary. If you're not prepared to think outside the box, you probably aren't going to solve too many real-life problems.

**2** ~~+~~ What do you learn about someone who welcomes puzzles? For a start, this is someone who is at least prepared to tackle a problem head-on. He or she is not likely to leave things unsolved or constantly pass the responsibility on to someone else. This person is likely to find different ways to approach the problem (an advantage in itself) and is therefore more likely to find a satisfactory solution. Perhaps most importantly, a willingness to attempt a theoretical problem in an interview shows you how well this person performs when the heat's turned up. If they keep their head while you present them with something that seems illogical or absurd, you might have found your new employee, because the kind of people who are a real asset to your company are the ones who don't buckle under pressure.

**3** So what would be a good question to direct at a job candidate? After the usual, more practical questions directly related to the job, you could move on to something like "Can you describe a situation when you ...?" This is good because the candidate is forced to provide evidence of dealing with problems and similar experiences that could be useful to your company. But these questions are all experiential ... and factual. If you want to really test your candidate, ask, "If you were an animal, what would you be?"

**4** Immediately, you will separate those people who are creative from those who are not. Some people will just stare at you, and they won't know how to answer. These people might be perfectly good in some jobs, but if you want someone creative, you'll have to move on. On the other hand, if a candidate is prepared to answer, you should start listening. You might be dealing with your next manager, or even your own replacement! There is, of course, no right or wrong answer, but the most convincing answers will provide evidence of imagination, logical thinking, and creativity.

**5** Puzzles are an important test to use in interviews, because they show which people are most likely to come at a problem from different directions. When presented with a lateral thinking puzzle such as "How many ways can you think of to free a bus that got stuck under a bridge?" some people will adopt a very linear approach. Push it with a bulldozer, use a tractor, or get a team of strong men. Someone with imagination might employ an elephant to do the job. That's better, but they are still fundamentally suggesting only one solution—push the bus out. A truly creative response would put forward a variety of solutions based on different perceptions of the problem. For example, if you see the bridge as too low, you could take away part of the bridge. If you see the bus as too high, you could let the air out of the tires. These last two suggestions show that the person is thinking in a nonlinear way.

- |  |              |
|--|--------------|
| 1 We can infer from paragraph 1 that the writer would like an accurate way to measure creativity.        | True / False |
| 2 Paragraph 2 implies that companies need employees who work in an illogical way.                        | True / False |
| 3 At the end of paragraph 3, we infer that the question is about work experience.                        | True / False |
| 4 In paragraph 4, it is logical to infer that a full answer to a ridiculous question is a positive sign. | True / False |

**B Read the text again and choose the correct options.**

- 1 Why do some job candidates have difficulty solving puzzles in interviews?
  - a They do not have the necessary employment experience to answer.
  - b They don't believe that puzzles have a place in an interview situation.
  - c They need to consider their answers for a longer period of time.
- 2 In paragraph 1, "think outside the box" means ...
  - a to try to find different kinds of answers to problems.
  - b to think carefully before answering a question.
  - c to follow a single, fixed path toward a solution.
- 3 In paragraph 2, the writer implies that ...
  - a candidates who are happy to solve problems in interviews probably work well alone.
  - b problem solvers will help you to find new employees.
  - c the ability to work under pressure is not as important in the modern-day workplace.
- 4 The writer believes that people who cannot answer illogical questions ...
  - a are unlikely to go on to become managers.
  - b are unsuitable for any kind of job.
  - c will probably not stay long with the company.
- 5 In the final paragraph, why is the question presented as a good example?
  - a It tests candidates' knowledge of real-life situations.
  - b It helps to quickly identify people with nonlinear thinking.
  - c Different ways to push the bus is what the interviewer is looking for.

## VOCABULARY

**A Complete the sentences with the correct form of a word from the box.**

art expert imagine invent origin produce

- 1 It was a good idea, but it wasn't \_\_\_\_\_ at all. It had been published years ago.
- 2 As a painter, Frank found that some days were very \_\_\_\_\_ and he could finish a complete painting.
- 3 I don't have the \_\_\_\_\_ to write stories—I can never think of any ideas.
- 4 I love the way you've drawn that picture. You could be a/an \_\_\_\_\_.
- 5 I think most people would say the home computer was the most useful \_\_\_\_\_ of the late 20th century.
- 6 Andrea isn't qualified to deal with this. Do you think we should employ someone with more \_\_\_\_\_ in the subject?

## GRAMMAR

**A Choose the correct options.**

- 1 I can neither paint **or** / **nor** draw—there's nothing artistic about me!
- 2 I think you should either study art **neither** / **or** psychology.
- 3 These puzzles are **not only** / **neither** educational, but they are also fun to do.
- 4 Not only does this company pay well **but** / **and** it is also a great place to work.
- 5 The kind of person we are looking for in this position will be **and** / **both** organized and imaginative.
- 6 Mario had neither the qualifications **neither** / **nor** the experience that the company was looking for.

## LISTENING

 LISTEN FOR MAIN IDEAS

To understand main ideas, it's a good idea to listen for when a speaker begins to talk about a different subject. This is easier in a dialogue when, for example, there are questions. However, even in a monologue, you can usually understand when the speaker pauses and starts a new subject.

**A**  8.1 Listen to part of a radio show and choose the correct options.

- The first life hacks about food are mainly concerned with **what** / **when** we eat.
- Annette's hack concerns **how to wash dishes** / **uses for a common household product**.
- The hack Josh suggests is similar to Annette's because it **uses the same product** / **does the same job**.
- Karen is **for** / **against** using paper towel to clean your glasses.
- Since Robin discovered his hack, he always **writes down the address** / **takes a photo** when he parks.
- Tammy's cell phone hack involves **the sound** / **the settings** of the phone.


**B**  8.2 Listen again and complete the notes.

*Useful hacks (from the radio)!*
*Food*

Pay more attention to when you eat (people often eat because of **1** \_\_\_\_\_).

You might be **2** \_\_\_\_\_ and not hungry.

Hunger signs tell us how **3** \_\_\_\_\_ we need to eat, not how much.

*Dishwashing liquid*

Good for pots, skillets, and spills on **4** \_\_\_\_\_ tops.

Use it to get the **5** \_\_\_\_\_ off fruit.

Wash glasses—don't use paper towels or your **6** \_\_\_\_\_.

*Cell phone*

Use it to take a photo of street **7** \_\_\_\_\_ or a landmark when you park.

Place it in a bowl or a **8** \_\_\_\_\_ to make the alarm clock louder.

Try different **9** \_\_\_\_\_ to boost the music (but avoid glass or metal).



## VOCABULARY

**A Complete the phrases with a word from the box.**

career (x2) job (x2) professional work-life

- |                      |                   |
|----------------------|-------------------|
| 1 _____ move         | 4 _____ balance   |
| 2 _____ satisfaction | 5 _____ security  |
| 3 _____ development  | 6 _____ structure |

**B Complete the text with phrases from A.**

Theo and Steve had been friends since childhood. Getting a job with a massive multinational company had been a great **1** \_\_\_\_\_ for Theo. There was a clearly marked **2** \_\_\_\_\_, and Theo had now risen to the position of regional manager, having dedicated himself to training courses in **3** \_\_\_\_\_.

Steve had followed a different path, and had become a doctor—Theo's doctor, in fact. It was in a professional capacity that Theo was visiting his old friend today, because Theo was unable to sleep. Having found nothing physically wrong, Steve began to ask Theo questions about work. Theo reported feeling huge **4** \_\_\_\_\_—he loved his job, so that wasn't the problem. Neither was **5** \_\_\_\_\_ an issue, since Theo knew that there was almost zero chance of him being fired.

Puzzled, Steve wanted to know about Theo's daily routine. "What time do you go to bed?" he asked. "Oh, pretty soon after I get home from work," Theo replied. "And what time is that?" Steve asked. "Usually around 10:30 or 11," Theo answered.

Steve had his answer. They were going to have to do something about Theo's **6** \_\_\_\_\_.

## WRITING

**A Label the different sections of the self-appraisal (1-4) with the correct contents (a-d).**

## Forward Consumer Supplies

### EMPLOYEE SELF-APPRAISAL

Employee's name: George Baptiste

Date: June 15

- |   |   |
|---|---|
| <p><b>1</b> _____ I have been with this company for four years now. I started as an administrative assistant, and having been promoted twice, I rose first to administrative officer, and second to account manager. I have been in this position for the last year.</p> <p><b>2</b> _____ During my time with the company, I feel I have made a great contribution to the smooth running of the office. I have researched and implemented systems for organization and budgeting. I feel I have also developed a thorough understanding of the industry. As account manager, I have overseen a 40% growth in the client base, as well as greatly increasing customer satisfaction.</p> | <p><b>3</b> _____ Among the challenges I have faced, inventory management and workplace scheduling presented the steepest learning curves. Fortunately, thanks to in-house professional development courses, I was quickly able to overcome my initial obstacles.</p> <p><b>4</b> _____ Thanks to the benefit of having worked in different roles, I feel I have developed a more rounded approach to my work. I'm grateful to have experienced employment at different levels within the company, and I fully intend to bear those experiences in mind moving forward. I believe that, whatever position I hold, I have a duty to keep learning.</p> |
|---|---|

- |                |   |
|----------------|---|
| a difficulties | c things learned and future plans               |
| b successes    | d previous and current positions at the company |

**A Read the dialogue and choose the correct options to complete the sentences.**

**Belinda:** OK. Welcome, everyone. There were a few raised eyebrows when I mentioned having this meeting before this year's festival is over. But I think, in planning next year, we might want to keep an eye on how things pan out this year. I know next year's festival is going to be on a slightly different theme, but ...

**Julian:** Sorry to interrupt, Belinda ... Do we have a theme for next year?

**Belinda:** Yes, we do! I've spoken with the organizers, and they've said that next year's festival will be on the theme of creativity.

**Julian:** That's very open, isn't it?

**Belinda:** It is. So it gives us scope to include things that haven't been featured in previous years. We've arranged for poetry readings; short, one-act plays; painting and other visual arts ... and we're open to the idea of people using film, too. That would also be a first. The deadline for submitting suggestions for review is six months away, so we will likely have a good variety. Julian ... I understand you're reviewing all the events at this year's festival, is that right?

**Julian:** Yes, I want to see as much as possible. That's the plan.

**Belinda:** Great, so maybe you could write a short report about what works and anything that doesn't. Perhaps talk to people who are there ...

**Julian:** I'm happy to do that, yeah.

**Kim:** Belinda ... you didn't mention music ...

**Belinda:** Sorry—my fault entirely. Yes, of course we will have music ... of all kinds ... as in previous years. You're all familiar with the Edinburgh Festival that takes place in summer every year, aren't you?

**All:** Yes.

**Belinda:** So think of it like that—only on a much, much smaller scale.

**Kim:** Including comedy, right?

**Belinda:** Yes. Actually, it would be nice to think that performers don't have to fit neatly into one particular category—creativity covers a lot of things, as Julian said. Kim, you were involved in the planning for the festival a couple of years ago, weren't you? Is there anything we should know?

**Kim:** I'm preparing a short report on that, Belinda. I'll have it ready for the next meeting. It's mainly about the suitability of venues—you know, anticipating the size we'll need ... that kind of thing.

**Belinda:** Sounds great. I'm sure that will be very useful. Julian, I know you're into painting. How would you feel about helping to coordinate that side of things? I mean, it goes without saying that anyone you know is welcome to submit a proposal to show their work.

**Julian:** Sure. No problem.

**Belinda:** Great. So let's talk about the budget ...

- 1 Belinda and the team are organizing a festival for **this** / **next** year.
- 2 The festival **has** / **has not** featured film before.
- 3 **Kim** / **Julian** is already involved in the festival this year.
- 4 The festival **will** / **will not** have a wide variety of creative talent taking part.
- 5 **Belinda** / **Kim** was involved in a previous version of the festival.

**B Match the functions (1-4) to the phrases from the dialogue (a-f). There are two extra phrases you do not need.**

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1 ask about past experience _____</li> <li>2 explain by comparing to something everyone knows about _____</li> <li>3 make a connection to someone's personal interests _____</li> <li>4 make a connection to someone's present position _____</li> </ol> | <ol style="list-style-type: none"> <li>a Do we have a theme for next year?</li> <li>b Julian, I know you're into painting. How would you feel about helping to coordinate that side of things?</li> <li>c Julian ... I understand you're reviewing all the events at this year's festival, is that right?</li> <li>d Kim, you were involved in the planning for the festival a couple of years ago, weren't you?</li> <li>e Creativity covers a lot of things, as Julian said.</li> <li>f You're all familiar with the Edinburgh Festival ..., aren't you?</li> </ol> |
|---|---|

## LIFE SKILLS

**A** Read the case study and the article. Then read the list and check ( ✓ ) the points that show self-direction.

Carl is 30 years old and thinking of a career change after reading this article. He has written a list of the key points in his career so far.

## Is your career stalling?

Job satisfaction is something we may take for granted. However, it's very easy to let dissatisfaction creep up on us. We can all find ourselves just going through the motions at work without fully engaging. If it happens once or twice, it could be just tiredness. But if you regularly feel like something is not right with your job, it's time to act.

The first warning sign is that you are just not fulfilled. You don't get excited about going to work. On the contrary, you find yourself more and more interested in getting away from it.

You may also find that time is moving strangely! The days drag but the months fly by. You struggle to name something you did in the last year that you're proud of. This is the biggest wake-up call you can get. It's your life. Do something!

### How to take back control

You need to steer things in a better direction. The key word here is "you." The rest of this article is about self-direction, with the emphasis on "self."

Firstly, are you in the right job? The situation has become old and stale, but is that because you let it happen, or because the company you work for has nothing more to offer you? That can happen, too. What are your chances of promotion with this company? What about a transfer to another department or another branch, or even another country? Can you get on-the-job training? Are there any other openings available? Could you take on a little more (or a little less) responsibility? Does the prospect of any of these things excite you? If so, speak to your superior at the first available opportunity.

It's possible, however, that your present employer is at fault. Maybe you've gone as far as you can with your present company, and it's time to part ways. Start looking for jobs with companies that might appreciate you more. Apply for jobs... arrange interviews. You don't have to take a job just because you're offered it, but you might find that something feels exciting, fresh, and more tailored to your needs.

Finally, have you considered a complete change in career? It sometimes happens that we find ourselves on a certain career path and we're kept going by momentum, rather than fulfillment and drive. Consider a few alternatives. If they fill you with dread, fine! But if thinking about a particular future makes you feel excited, you owe it to yourself to make it happen. Be bold, be brave! If you're not fully alive doing what you're doing, something better is usually within your grasp.

### Career timeline

- 1  Graduated 2014
- 2  Started work 2014
- 3  Took advanced training course (passed in 2016)
- 4  Promoted to account advisor 2016
- 5  Participated in safety training workshop 2017
- 6  Requested and got transfer to a more dynamic department 2019
- 7  Promoted to account manager 2019
- 8  Doubled client account base 2019
- 9  Disciplined for poor time-keeping 2020
- 10  Took three months' sick leave 2020

## THINKING SKILL

**A** Look at the list of key points in someone's career. Write the number (1-8) of the key career point in the relevant category for a self-appraisal.

- 1 Employed as a junior clerk
- 2 Mastered an understanding of the workings of the company
- 3 Made my first sale!
- 4 Started as an assistant manager
- 5 Worked a 12-hour day during a financial crisis
- 6 Launched a publicity campaign, which proved popular with management
- 7 Had three months off because of ill health
- 8 Will be finishing management training course next July, with the goal to qualify for managerial position

Difficulties	Successes
Things learned and future plans	Previous and current positions

## Progress Check

### Lesson 1

I can make inferences.   
To review, go to READING **B**, p. 94.

I can form words connected to creativity.   
To review, go to VOCABULARY **A**, p. 95.

I can use paired conjunctions.   
To review, go to GRAMMAR **C**, p. 95.

I can understand categorizing.   
To review, go to THINKING SKILL **A**, p. 96.

I can talk about creative ideas.   
To review, go to SPEAKING **B**, p. 96.

### Lesson 2

I can listen for main ideas.   
To review, go to LISTENING **B**, p. 97.

I can use adverb + adjective collocations.   
To review, go to VOCABULARY **C**, p. 98.

I can use reduced adverb cause-effect clauses.   
To review, go to GRAMMAR **C**, p. 98.

I can use intonation in reduced adverb clauses.   
To review, go to PRONUNCIATION **B**, p. 99.

I can talk about life hacks.   
To review, go to SPEAKING **B**, p. 99.

### Lesson 3

I can use terms to describe career success.   
To review, go to VOCABULARY **A**, p. 100.

I can understand self-direction.   
To review, go to LIFE SKILLS **A & B**, p. 100.

I can structure a self-appraisal.   
To review, go to WRITING **B**, p. 101.

I can link to previous knowledge.   
To review, go to CONFIDENT COMMUNICATOR **C**, p. 102.