Level 7 - Scope and sequence

		GRAMMAR	VOCABULARY	PRONUNCIATION	READING	LISTENING	WRITING	COMMUNICATION SKILL	CRITICAL THINKING	USEFUL LANGUAGE
1	Encounters Pages 10–21	perfect structures; distinguishing between words with similar meanings	encounters with people; precious finds and possessions	using chunking and intonation in complex sentences; saying words that are difficult to pronounce	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
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	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
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	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
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	forum posts and poems; identifying and analysing arguments	an explorer talks about oral story-telling 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
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	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

Level 7 - Scope and sequence

		GRAMMAR	VOCABULARY	PRONUNCIATION	READING	LISTENING	WRITING	COMMUNICATION SKILL	CRITICAL THINKING	USEFUL LANGUAGE
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	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
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	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
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/	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
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	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
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	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

A school of fish are attracted to the *Duane* coastguard ship, sunk intentionally off the coast of Florida, US, to be repurposed as an artificial reef.

6
Redesigning our world

GOALS

- Summarize an article using concept maps
- Discuss representation using conditional structures
- Talk about good and bad design
- Learn new words and phrases while listening
- Accommodate your conversation partner
- Write a report

1 Work in pairs. Discuss the questions.
   1 Look at the photo. What are the benefits of using the ship in this way?
   2 Can you think of other ways an old ship might be repurposed?

WATCH ▶

2 ▶ 6.1 Watch the video. How have Rebecca or Alec repurposed the following things?

NATIONAL GEOGRAPHIC EXPLORERS

REBECCA WOLFF   ALEC JACOBSON

   1 pillows
   2 socks
   3 fisherman's bag
   4 scraps of paper

3 Make connections. What objects have you repurposed for a different job to the one they were designed for? Do you tend to buy new things or try to 'make do' with what you have?

LESSON GOALS
- Summarize an article with a visual concept map
- Identify a writer's opinions
- Discuss how to create your own map

City lights on a map of the Arabian peninsula

READING

1 Work in pairs. Discuss the questions.
1 When was the last time you consulted a map?
2 Do you find it easy to read maps? Does anything frustrate you about them?
3 Have you seen a map that you thought was particularly interesting or beautiful?

2 Read the article on page 73. Which of the following aspects of maps are discussed?
1 essential features of maps
2 how maps are made
3 the future of maps
4 the origins of maps
5 the lost art of reading maps
6 the purposes of maps
7 types of map
8 what maps can teach us

3 Look at the Reading skill box. Then read the article again and create a concept map about it. Use the example concept map below the article as a starting point. Then compare your map with a complete version on page 166.

READING SKILL
Summarizing with a visual concept map

A concept map helps you prioritize and organize your notes and can be more memorable than written notes.

Start designing a concept map with the main topic in the middle. Around this, note down the main ideas that the text covers and, from these, add key details, examples, new words, etc.

Link and organize ideas in your map, using arrows, icons and boxes. You don't have to use drawings, but lines, symbols and diagrams can help show relationships between ideas clearly.

4 Work in pairs. Imagine your partner has not read the article. Take turns to describe the article, referring only to your concept map.

EXPLORE MORE!

Find a cartogram on a subject that interests you Search online for 'cartogram + [key words]'.

5 Work in pairs. Look at the Critical thinking box. Then read the article again and discuss what you think the writer's opinion is about these things.

maps in general   Google maps   Toby Lester's maps
Daniele Quercia's research   creative maps   cartograms
the future   any other aspects of maps

CRITICAL THINKING SKILL
Identifying the writer's opinions

In certain types of text, such as autobiographies, reviews and blog posts, we expect to read the writer's opinions. In other, less personal, types of writing, such as reports and some articles, the writer's views may not be so clear. However, there are often clues about their opinions, and identifying these may lead to a better understanding of the text. Ask yourself:

- What information does the writer include about the topic? What do they leave out? Why?
- What words or ways of expressing ideas suggest support for or criticism of it?
- Do they identify with or sympathize with particular people or ideas in the text?
- How much of the article do they spend on certain topics or ideas? How often do they mention them?

SPEAKING

6 Work in groups. Agree on something to map. Choose one of these ideas or your own.
- a real or imagined place, e.g. somewhere you once lived or your childhood neighbourhood
- something abstract, e.g. a fun map of your brain or a social media platform
- a map with a specific purpose, e.g. the places you'd show a visitor in your town
- a guide map for the future, e.g. a map of a school in the year 2100

7 Design and create your map, then present it to the class.

Redrawing the map

1 Like the earliest maps drawn by sailors during the age of exploration, most of the maps we consult these days are designed for just one thing: navigation. A street map can tell you how to get to
5 the post office, but not which route is the safest. A relief map, showing height above sea level, indicates how hard it might be to climb that hill, but not how many trees you'll see on the way. Map making means filtering out – ignoring everything
10 but the one thing being mapped.

If maps were designed to fulfil all possible roles, they'd end up impossible to read and therefore useless. Despite the dominance of Google maps, there will always be a need for variety: maps that
15 show tourists the homes of Hollywood stars; that describe the migratory patterns of birds; that reveal to pirates where to dig for the treasure; 'X' can mark the spot for almost anything. Both the science and the art of map making are developing
20 at incredible speed; as new and surprising uses for maps are being found, so the limits of form are also being explored in exciting and playful ways.

Toby Lester decided to map the sounds in his environment. In his new office, he'd found himself
25 harmonizing and humming along with the sound of his noisy heater. His computer played a different note and he realized that together they made a rather tuneful major chord; he wondered whether this music was affecting his attitude to his work.

30 Toby started noticing similar sounds and the effects they were having on him in other places, such as at home. What was the noise of the fridge doing to his emotions, for example?

Daniele Quercia and team's light-hearted project
35 'Smelly Maps', mapping common city smells – from 'dusty subway' to 'baked food' – is another example of maps that don't just provide practical information, but also explore the world around us in more creative ways. In fact maps need not be
40 limited to the geographical sphere at all; almost anything can be mapped: music genres, light pollution, the internet, even the human heart.

Maps also provide us with a chance to view the world from perspectives we wouldn't normally
45 consider and as such can be great tools to raise awareness. Maps can compare places over time, showing changes such as global heating and deforestation. 'Cartograms' are maps that alter the physical size of places to depict information which
50 is not normally visible. A cartogram showing carbon emissions, for example, makes countries bigger the more greenhouse gases they emit.

For centuries, maps have helped us to navigate our world; could they now also help us find our way
55 around the complexities of the future? Map makers are already using design and technology to map our future world. Let's hope their creativity and imagination reveal a clear way forward for us.

"The Age of Exploration"

Maps

Filter out information

??Geographical??   ?Practical

TYPES OF MAPS
Street map
Relief map
Weather map
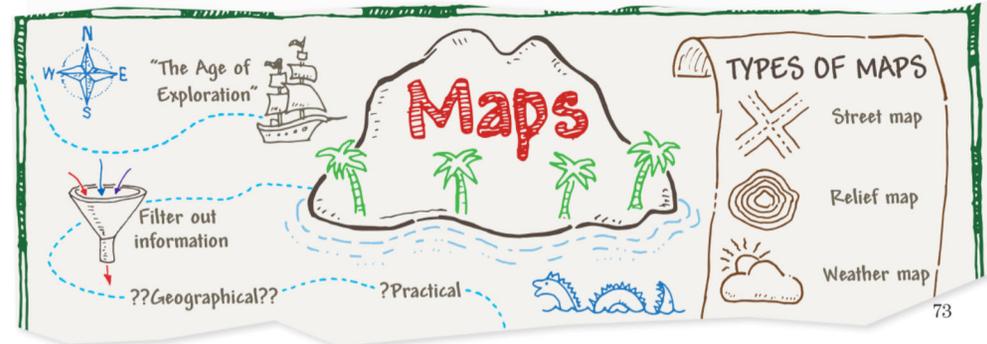
Representation by design

LESSON GOALS
- Learn some alternative conditional structures
- Use the correct stress on words with suffixes
- Discuss how to design a logo to represent a group

SPEAKING

You mean a woman can open it?

1 Look at the images and symbols. Work in pairs to discuss the questions.

1 Who do these images represent? Where might you see them?

2 Why might some of the people represented by each of these images not be happy with them?

3 Can you suggest how they could be improved?

4 Turn to page 165 to see alternatives to each symbol. Do these solve any of the problems that you identified?

LISTENING AND VOCABULARY

2 6.1 Listen to an interview with a designer. Check your ideas about the images in Exercise 1.

3 Read the sentences. Check you understand the meaning of any words in **bold** that are new to you.

1 Two important principles are **diversity** and **inclusivity** – design that **represents** everybody.

2 The problem with this symbol is that it **highlights** certain **negative stereotypes**.

3 The most **prominent** feature is the wheelchair, which is **unrepresentative of** most disabled people.

4 Giving these symbols **a makeover** helps **change people's perceptions** about the issues.

5 We need a more dynamic image that **emphasizes** the idea that older people can still be active, not one in which they **resemble** tortoises!

4 Complete the sentences with the correct form of a word from Exercise 3.

1 Our aim is to create a fairer, more _____ society.

2 Most stereotypes of my country are completely _____ of what we're really like.

3 Spelling mistakes are _____ in green.

4 Even though he had a _____ role in the team, his efforts were never recognized.

5 The company logo has had a _____ and now looks modern and dynamic.

6 I can't _____ enough how important it is to consider people with hearing difficulties.

7 The logo _____ a seashell, to symbolize the sea.

8 Photographs of the accident affected people's _____ of the technology forever.

Go to page 140 for the Vocabulary reference.

LISTENING AND GRAMMAR

5 6.1 Match the sentence beginnings (1–4) with the endings (a–d) to make sentences from the interview. Listen again to check.

1 Design is good design ...

2 Supposing there were no disabled toilets or lifts in a school, ...

3 You're going to feel represented ...

4 I don't think design would have started to progress ...

a as long as you recognize people like you in the world around you.

b could a disabled person get the same educational opportunities as a non-disabled person?

c provided it represents the whole of society.

d unless rights groups had campaigned for better representation.

6 Answer the questions about the sentences in Exercise 5.

1 Which sentences describe general truths?

2 Which express ideas that are imagined, not real?

3 Which words replace *if* in each of the sentences?

4 Can you find an example of a) first b) second c) third d) zero conditionals?

7 Read the Grammar box and check your answers to Exercise 6.

> ### GRAMMAR Alternative conditional forms
>
> Conditional sentences usually have a main clause and a subordinate clause. The subordinate clause may be introduced by *if*, *unless*, *as long as*, *supposing*, *assuming* or *provided*. Four main types – zero, first, second and third – are commonly used, but there are many alternative forms.
>
> **Zero conditional:** *Design is good design **provided** it represents the whole of society.*
>
> **First conditional:** *You're going to feel represented **as long as** you recognize people like you.*
>
> **Second conditional: **Supposing** there were no disabled facilities in a school, could a disabled person get the same educational opportunities as a non-disabled person?*
>
> **Third conditional:** *I don't think design would have started to progress **unless** rights groups had campaigned for better representation.*

Go to page 154 for the Grammar reference.

8 Work in pairs. Look at the sentences. Discuss in what way each sentence is a variation on the 'typical' conditional structure, as they are often taught.

1 In those days, if something was designed for 'people', that often meant men. (zero)

2 If you haven't asked the communities you are representing, don't assume your design is inclusive. (first)

3 You might be shocked if you were to see certain adverts from just fifty years ago. (second)

4 If people hadn't fought for change, we wouldn't be seeing all these creative new ideas! (third)

9 Work in pairs. Choose the correct option. Sometimes more than one answer is possible. Add two questions about possible changes in another area of design. Then ask and answer all the questions.

1 If you *would design / redesigned / were to redesign* the 'elderly people' road sign, what would it look like?

2 In Curitiba in Brazil, the crossing time for pedestrians *was / is / would be* increased for older people if they use their senior citizen cards at the traffic lights. Would that be useful where you live?

3 If society *had been / was / were* run by the most elderly members of the community, what advantages might there be?

4 Would older people be better or worse off if the computer technology of the last thirty years *didn't happen / hadn't happened / might not have happened*? Why?

5 *Assuming / As long as / Unless* you reach ninety years old, do you think your attitude towards young people will have changed? How?

PRONUNCIATION

10 6.2 Look at the Clear voice box. Mark the stress on these words, then divide them into two groups according to their word stress. Listen, check and repeat.

complexity   disparity   diversity   grammatical
impossible   inclusivity   independence   invisible
performance   population   professional   representation
simplicity   technological   uncomfortable

CLEAR VOICE

Using the correct stress on words with suffixes

Words with multiple syllables can be difficult to say if you are not sure of the main stress.

However, word stress follows patterns for certain types of words, especially words with suffixes. For example, words ending in *–nce*, e.g. re**sem**blance. and *-tion*, e.g. organi**za**tion usually have the main **stress on the second syllable from the end**.

Many other long words have the **stress on the third syllable from the end**, e.g. tech**no**logy.

SPEAKING

11 Work in pairs. You are going to design a logo, emoji or sign. Follow the steps.

1 Choose a group or community that you belong to, e.g. industry, college, club or organization. You could also choose your age group, social group or a hobby you do with others.

2 Discuss which aspects of the group you want to highlight and what kind of image or symbol you want to use to represent it.

12 Present your designs to other groups. How inclusive and representative are your designs?

EXPLORE MORE!

Find an image from a campaign and decide how effective it is. Do an image search online using 'awareness-raising + campaign'.

6C
Design fails

SPEAKING

1 Match the photos of design fails (A–D) on page 77 with the online comments (1–4) that people left under each. What is wrong with each design? Add your own comments to one or more of the photos.

1 Great! Now I can use them in the summer.
2 At least I'm not wasting water any more ...
3 Much safer – so long as I don't plan to eat anything.
4 My vision is so much sharper now!

2 Work in pairs. Tell each other about …
- an object, product or service whose design annoys you or frustrates you.
- an object, product or service whose design you really appreciate.

LISTENING

NATIONAL GEOGRAPHIC EXPLORERS

3 ⌂ 6.3 Listen to Rebecca Wolff and Alec Jacobson talking to each other about design in their lives. Complete the extracts with the six things they discuss. What are the British equivalents of the American words in sentences 1 and 4?

1 Seems like it's time for somebody to design women's pants with proper _____.
2 And it was like they expect you to buy a new _____ every couple of months or something ...
3 My _____ lasts for years and years and years and does everything I need it to.
4 You get the bag of _____ and it's mostly air.
5 The thing that we like the most is our _____. It's stylish, it's practical and we use it every single day.
6 ... if you have nice _____, whatever you eat, all of a sudden becomes just a little bit more exciting.

4 ⌂ 6.4 Look at the Listening skill box. Then listen to three extracts and follow the steps outlined in the box to identify words and expressions you hear that describe design.

LISTENING SKILL
Learning new words and phrases while listening

It is easy to identify interesting new words and expressions that you might want to learn when reading, but much harder when listening.
- Listen first to get the general meaning. This can help by giving context to the new words.
- Pause and replay sentences which contain useful vocabulary. Write the new word or phrase in context – copy out the full sentence.
- Try to focus on words that are related in some way. For example, if you are listening to a football match commentary, you might only note down the words related to football.

5 ⌂ 6.3 Listen to the conversation in Exercise 3 again and write other words and expressions you hear related to design. Write whole expressions or sentences if you can.

VOCABULARY AND SPEAKING

6 Work in pairs. Read more comments about problems with design. Discuss what they might refer to. Use a dictionary to help you.

1 I didn't buy it for its **looks**, but it's the only one that's **compatible** with my phone.
2 It's **pointless** choosing anything unless it's **functional** as well as stylish. It's got to do the job you bought it for.
3 I know they're **artificial**, but they look so real. And the colours are very **striking**.
4 The old system was **illogical** and **unreliable**. The latest version is much more **user-friendly**.
5 Where they've put this is completely **impractical** – it'll just get **in the way**.
6 I agree it's pretty, but it's too **fragile** for **everyday** use. It's too small for my needs, anyway.

Go to page 140 for the Vocabulary reference.

7 Read the Focus on box. Then match 1–10 with a–j to make compound adjectives that can be used to describe products and designs. In pairs, discuss what the adjectives might describe.

FOCUS ON Compound adjectives

Compound adjectives consist of two or more words and are usually written with hyphens when they are used in front of the noun they describe, but not if they come afterwards.
*It's such a **well-recognized** logo. / The logo is so **well recognized**.*
Hyphens are not used when the compound is made up of a -*ly* adverb + adjective.
*It's a **badly made** chair.*
With compound adjectives made up of a number + a noun, the noun remains singular.
*It comes with a **two-year** guarantee.*
Sometimes a hyphen is essential to avoid confusion. Compare, for example: *small-business owners* and *small business owners*!

Go to page 155 for the Focus on reference.

1 brightly_____		a	catching
2 user-_____		b	cold
3 eye-_____		c	date
4 full-_____		d	looking
5 ice-_____		e	free
6 long-_____		f	friendly
7 modern-_____		g	lasting
8 sugar-_____		h	length
9 two-_____		i	lit
10 up-to-_____		j	week

8 Complete the questions with a word from Exercise 6 or 7. Sometimes more than one answer is possible.

1 When was the last time you bought something completely _____, just for fun?
2 Are you comfortable handling _____ cups and glasses, or do you tend to break things?
3 Do you try to have the most _____ designs, e.g. of phones, bags and trainers?
4 Would you buy a car more for its _____ or performance? What else would be important to you when deciding what car to buy?
5 Do you believe the theory that many products are not built to be _____, but to break after a couple of years?
6 Are there any drinks you prefer at room-temperature to _____?
7 Are there any websites you visit that aren't very _____? Why?
8 What design problems annoy you in your _____ life, such as on your way to work or school?

9 Write two or three more questions about the design of things. In pairs, take turns to ask and answer the questions in Exercise 8 and your own.

A: If there was one thing you'd change about the design of your house, what would it be? Why?

B: I would love a lighter living room and more modern-looking furniture. Everything is quite old-fashioned. If I could paint the walls, I would use more striking colours.

A	B	C	D
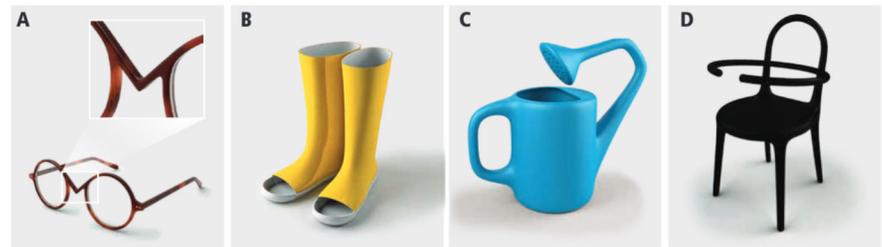
EXPLORE MORE!
Find more examples of 'design fails' online.

6D
Accommodating your conversation partner

LESSON GOALS
- Learn about situations where accommodation is necessary
- Practise accommodating your conversation partner
- Practise stressing key words and using pauses

SPEAKING

1 Work in pairs. Have you ever had a conversation in your own language where the following happened? Why do you think there was a problem?
- You found someone hard to understand.
- Someone found what you were saying hard to understand.

2 🎧 6.5 Listen to the conversation between Stefan, Jameela and Lorenzo – an extreme example of someone not accommodating their conversation partner. Then in pairs, try to reconstruct what Stefan said about the work he'd done to his new house.

3 Work in pairs. Discuss the questions.
1 What are the differences between the ways Jameela and Lorenzo reacted during the conversation? How might they each have been feeling?
2 Do you think Stefan, Jameela and Lorenzo should have behaved differently during the conversation? What could they have done differently?
3 How did you feel when listening to the conversation? What was going through your mind?

MY VOICE ▶

4 ▶ 6.2 Watch the video. Answer the questions. Then compare your answers in pairs.
1 What are some reasons Chia gives for not being able to follow a conversation?
2 What are two reasons it's a good idea to accommodate our conversation partner?

3 If Stefan had paid attention to Lorenzo's responses and reflected on what he knew about Lorenzo, what might he have realized?
4 When accommodating someone, what should we a) avoid doing?; b) not assume?

5 Look at the Communication skill box. Which of these strategies do you already use?

COMMUNICATION SKILL
Accommodating your conversation partner

When you become aware of a gap in knowledge or language proficiency levels, you can try to accommodate your conversation partner by …
- thinking carefully about what you want to say and avoiding talking too much or jumping from one topic to another.
- explaining, paraphrasing, simplifying and giving examples where necessary.
- stressing key words and using pauses.
- not assuming they'll understand everything you say.

6 🎧 6.6 Listen to an alternative conversation between Stefan, Jameela and Lorenzo. In pairs, discuss these questions.
1 Which of the strategies in Exercise 5 did Stefan use? How did he do this?
2 Why does Stefan say 'I don't know how interested you are in (rather than 'how much you know about …') home improvement'?

7 Look at the Useful language box on page 79. Which of these ways of accommodating do you use when speaking in your first language? Do you do this as often in English? Why? / Why not?

Useful language   Accommodating your conversation partner

Acknowledging potential gaps
I don't know if you're interested in (home improvement), but …
Let me know if this doesn't make sense, but …

Making clear what the main point is
The thing is …
What I'm trying to say is …

Paraphrasing, simplifying and clarifying
It's a kind of (material).
It's a bit like (wood).
It's the opposite of (dry).
Let me give an example.

PRONUNCIATION AND SPEAKING

8 🎧 6.7 Look at the Clear voice box. Listen to how the key words are stressed in the example sentence and notice what happens after each group of words.

CLEAR VOICE
Stressing key words and using pauses

When accommodating someone who doesn't share your knowledge or who speaks English differently from you, it can help to emphasize key words and to take frequent pauses after groups of words, e.g. fixed phrases, clauses and sometimes even grammar structures.

In this **living** room ‖ for **example**, ‖ I **wanted** to ‖ **repaint** all the **walls,** ‖ but I had to **prep** the walls ‖ **first**.

9 🎧 6.8 Work in pairs. Look at sentences 1–3. Decide which words you would stress and where you would pause to be extra clear. Then listen to one way of doing this. Practise the sentences.
1 In my opinion, the red looks better than the blue.
2 This lamp is beautiful, but, to be honest, it's too big for this room.
3 A mood board is a collection of pictures, colours and materials and it gives you a feeling, an idea of how you would like the room to look.

10 **OWN IT!** Look at the scenarios (1–4). Work in pairs and discuss which people might need to accommodate their conversation partner. Then suggest how they can do this.

1 Jay designs product packaging and is presenting his latest design to a client. He noticed looks of confusion when he spoke about PP bottles and Tetra Paks and was surprised that the client doesn't know the differences between recyclable packaging and packaging using recycled content.

2 Vera doesn't know much about computers, but recently got herself a smartphone. Ani is talking to Vera on the phone and helping her work out how to use her new social media account, but Vera is finding it difficult to understand what Ani is saying.

3 Darius is on a walking tour holiday, but has got lost. He has a map, but the street signs are in the local language. He stops someone in the street to ask them if they can give him directions in English, but soon notices they have very limited understanding of English.

4 Tania's son brought his friend Windson home for dinner. Tania is trying to get to know Windson, but has noticed that, although his English is fluent, he speaks a very different variety of English from what she's familiar with. Windson seems to use words and phrases that Tania has never heard before and she is struggling to understand him.

11 Work in pairs. Choose two scenarios from Exercise 10 to roleplay, taking turns to be the person who needs to accommodate. Use the Communication skill tips and the Useful language to help you.

12 Work in small groups. Discuss the questions.
1 What might be the reasons why some people don't accommodate others in conversation?
2 How do you think gestures, images and translation devices can help us get our message across more effectively?

6E
A better user experience

LESSON GOALS
• Describe visual data
• Refer to different aspects of a subject
• Write a report

SPEAKING

1 Work in pairs. Discuss your experience of shopping online. Which of these issues would put you off buying something?
- lack of photos or information about the product
- extra cost for postage
- an old-fashioned looking website
- difficulty navigating the site
- poor language use, e.g. spelling
- concerns about the ethics of the company

2 Look at the icons. What do they refer to?

A 🔍 B 🛒 C ▷ D 🚚

READING FOR WRITING

3 Look at the information about SOS Swifts! What kind of organization is it?

> SOS Swifts! is a charity that protects the common swift, a bird whose population has fallen by almost a half in less than 20 years.

4 Read the report. Are the statements true (T) or false (F)?
1 The report was written to point out problems with the charity's online shop.
2 It was written by someone who works for the charity.
3 The report was written before changes were made to the website.
4 It shows the results of a survey the website's visitors completed.
5 The report makes further recommendations.

5 Work in pairs. Look again at the list of potential problems of online shops in Exercise 1. Which were problems for the SOS Swifts! website? Have all of them been solved now?

Report on the SOS Swifts! online shop

Introduction
The purpose of this report is to evaluate the success of improvements made to our online shop. It is based on feedback from a survey whose respondents included visitors to the shop. The information is summarized in figures 1 and 2 on page 81.

General points regarding the makeover
The general feedback on the shop was positive. As can be seen from the comparison table, the results show that visits to the shop have increased by 13%. More than one in ten visitors now buy at least one item. With respect to user experience, respondents appreciated the more eye-catching navigation buttons and more prominent search box on the homepage. Many people had highlighted poor-quality product photos as an issue, so we can assume that the more appealing images are helping.

Ongoing user experience issues
Regarding user-friendliness on mobile devices, feedback indicates that this is still an issue. Each page is quite long, making it impractical when scrolling through to locate a product. On the subject of payment, several respondents pointed out the high postage costs and that these are only added to the total cost at the final stage. This conclusion is supported by the number of baskets abandoned at the payment stage.

Other problems
Respondents expressed a desire to see more information about how and where products are made and where the materials are sourced on product-specific pages. Also, a significant number of visitors had been put off because of simple mistakes in grammar and spelling. These have been corrected.

Conclusion and further recommendations
It's clear that the makeover has been a success. When it comes to overall user experience, our ratings and sales have increased significantly. However, to improve this even more, we recommend fewer items per page to reduce scrolling. As far as postage costs are concerned, which represent a significant addition to overall cost, we suggest including some of this cost in the basic price of each item.

Fig. 1 – Comparison of visits & sales before and after makeover

	VISITS & SALES	
	YEAR 8	YEAR 9
Visits/month	12,500	13,560 ↑13%
Conversion rate*	7%	11%
Sales (dollars)	$8,750	$14,916 ↑70%

*Percentage of people visiting the site who made a purchase

Fig. 2 – Year 9: Feature approval rating

I can find what I'm looking for easily 84% (↑12%)

The search function helped 64% (↑9%)

The photos accurately reflected the product I received 92% (↑19%)

There is sufficient information about each product 51% (↑2%)

There were no bad surprises at the checkout 32% (↑4%)

Pages on my mobile phone were easy to navigate 48% (↑4%)

The shop represents good value for money 68% (↑1%)

The website is well-written and clear to read 93% (↑15%)

6 Look at the Writing skill box. Then find where the information in the visual data is mentioned in the report. How else does the report refer to the information from the survey?

WRITING SKILL
Writing from visual data

In reports we often present information in both written and graphic form. If your writing is accompanied by the visual data it describes there is usually no need to repeat numerical data. You can …
- vary the expressions you use to refer to the graphic information in the report, e.g. as *shown in the table, A surprising result from the survey is …*
- use alternative ways to refer to numbers and amounts in the report, e.g. *One widespread perception was …, feedback was mixed, a significant number*, etc.
- use more subjective language when interpreting the information, e.g. *Surprisingly, …, the standout finding is …*, etc.

7 Change the expressions in bold to avoid referring to numbers.
1 **7% of** visitors to the shop bought something. *Surprisingly few visitors …*
2 Sales **increased by 70%**.
3 **84% of visitors** can now find what they are looking for easily.
4 **19% more people** believe the product photos accurately reflect the products.
5 **32% of** shoppers received a bad surprise at the checkout.

8 Read the report again. Underline expressions used to refer to the different aspects in Figure 2.
With respect to user experience …

WRITING TASK

9 Work in pairs. Read the writing task below. Decide what the online company sells and write at least five questions to ask in the survey. Use what you know about your chosen industry to invent the survey results, then represent that data visually in a table or graph.

> You work for an online company. Your manager has noticed a drop in sales and has asked you to carry out a survey to find out where the problems lie.
>
> Your report should explain what items are currently popular, summarize customers' opinions, and suggest what action, if any, should be made in light of the information.

10 WRITE Write a 250–300-word report based on your visual data.

11 CHECK Use the checklist. I have …
☐ organized the report into logical paragraphs.
☐ referred to different aspects of the survey.
☐ used alternative expressions to express numerical information.
☐ commented on the numerical information.

12 REVIEW Work in pairs. Exchange reports and compare the written and visual information. How accurately has your partner described the information?